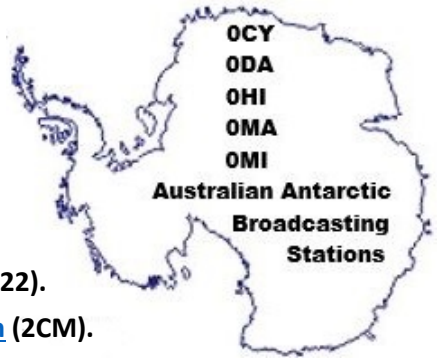
AUSTRALIAN RADIO HISTORY

An in-depth study into the development of A.M. broadcasting throughout Australia by Bruce Carty Ph.D. bruce.carty@bigpond.com

Other recommended sites: www.australianotr.com.au www.radioheritage.net



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"*AUSTRALIAN RADIO HISTORY*" by BRUCE CARTY Ph.D.

BOOK INTRODUCTION and AUTHOR BIOGRAPHY.

Bruce Carty started his interest in radio at the age of five as a member of the **A.B.C.** "Argonauts" club. By seven his radio interest was listening to **A.B.C.** news broadcasts. By twelve, Bruce avidly followed the **2UE** TOP 40, obtaining their weekly listings from the local music store. At fourteen he became Australia's youngest commercial radio announcer in 1963 with radio **2KA** in Katoomba. He used to pester the announcers to let him panel for them. One day they were short an announcer so Bruce was asked to step in. So started his media career. Later, in Brisbane, he studied announcing, script writing, and program production with Jim Illiffe's School of Broadcasting classes held at radio **4BC**. Bruce then studied for his Broadcast Operators Certificate of Proficiency, with lectures in Brisbane by P.M.G. engineers. These lectures included an examination on the theory and operation of a 2,000 watt transmitter with water-cooled valves.

Bruce launched his own closed circuit radio station in his spare time on Queensland's Sunshine Coast, with a studio in the Mooloolaba surf lifesaving club. From here, his SUNRADIO station was relayed via P.M.G. landlines to every Sunshine Coast beach through the public address system at each surf club. SUNRADIO operated every weekend and public holiday, playing the current Top 40. On the odd occasion, he even announced shark warnings for swimmers.

Bruce moved into television, working for BTQ-7, TVQ-0 and ABQ-2 in Brisbane, plus stations at Tamworth, Mackay, Darwin, Newcastle, and Wagga Wagga. He then worked as Presentation and Traffic Manager at Canberra, Station Manager at Mount Isa (after installing some of the equipment), and General Manager at Geraldton. Geraldton was quite a shock to him as when he arrived he discovered that the station was only on air four hours a day (6PM - 10PM) and running at a loss. By the time Bruce left Geraldton two years later, the station was on air twelve hours daily, and making a profit, achieved with an increase in staff of one.

While in Geraldton, he joined the local Citizens Radio Emergency Service Team (C.R.E.S.T.) as a volunteer, and was eventually appointed to the volunteer position of Western Australian State Director.

Bruce also worked for NASA at their Honeysuckle Creek tracking station, one hour South of Canberra, in their communications control room, supporting the later Apollo moon missions (16 and 17) and all the Skylab missions. With the aid of an 85 foot diameter dish antenna, he controlled all two-way voice transmissions and monitored all the bio-medical information from the astronauts. The Apollo missions included monitoring all the ALSEP (Apollo Lunar Surface Experiment Packages). These packages were left on the moon by each Apollo team to continue collecting and transmitting data back to Earth.

Bruce took his experience overseas, visiting 100 countries, starting in Mexico. While travelling through a town called Taxco, he visited a local radio station, and accepted an offer of an announcing position for three months. The pay consisted of full board only, but he thought of it as a great experience living with the local Mexicans. He then travelled through all the Central American and South American countries, spending three months in Brasilia (the capital of Brazil) where he worked as a videotape operator for a TV station. In Columbia he was shot at by bandits, and in Chile he was outside the Presidential Palace when it was strafed by the Chilean Air Force during an attempted coup.

Moving on to Europe, he obtained a drivers position for Atrek, a camping tour company taking young (18-30) Aussies and Kiwis on tours through North Africa and Europe. The North African itinerary included Morocco, Algeria, (with a crossing of the Sahara Desert), and Tunisia. Once while escorting his passengers through the Marrakesh (Morocco) markets he was approached by an Arab Sheik with an offer to buy one of his young female blonde blue-eyed passengers. Back in the U.K. he was on a car ferry crossing the English Channel to Ostend in Belgium when a force 14 gale hit. The ferry survived, limping into port with a 30 degree list, while two nearby ships, including a British naval destroyer, were sunk.

Bruce's travels included numerous flights, some of which he didn't enjoy. A TAA Boeing 727 flight from Perth to Sydney landed unexpectedly in Adelaide at 3AM with a bomb on board. A Laker Airways DC9 flight from Gatwick (London) to Toronto in Canada landed very heavily at a top secret Military base on Newfoundland Island with only one engine, as they had run out of fuel. An old DC4 above the jungle in Guatemala experienced one third of its' starboard wing falling off, and spiralled down to an emergency landing on a fortuitous dirt track. While taking off from Kuala Lumpur in a British Airways 747, one engine exploded too late for the take-off to be aborted. The pilot struggled to get the Boeing jumbo into the air with reduced power.

Upon returning to the U.K. he obtained a position with London Weekend Television as an audio operator on sport outside broadcasts.

During a visit to Heathrow (London) airport he saw a flight to Iceland on the departure board. A sudden decision saw Bruce buying a ticket, with the flight leaving in two hours. While visiting Vestmannaeyjar Island off the South coast of Iceland, he was hurriedly evacuated when a lava flow from a volcano destroyed half their town. He then set out hitchhiking around Iceland and called in to a Government operated radio station at Akureyri on the Arctic Circle. He accepted an offer of an announcer's position, but left a few months later when their severe Arctic winter arrived.

Back in Australia, Bruce obtained a Science degree with a Major in Broadcast Communications in 1989, then an M.B.A. in 1991, and a Ph.D. in 2012. As the volunteer program manager for community station **2CCC** in Gosford, he organised a publicity stunt for the station in 1993. He attempted to break the world record for the *Longest Continuous Broadcast by One Announcer*. He reached 121 hours, breaking the world record, which was then recognised and published in the 1995 edition of the Guinness Book of Records. (The previous world record was also achieved at an Australian station with announcer Mike Summers at **2GF** in Grafton in 1986).

Bruce was concerned that there was no radio station available that specialised in music for baby boomers on the Central Coast of New South Wales. He organised a group of volunteers and launched a Nostalgia station, concentrating on the bright, popular, well known songs and artists from the 1930s to the 1960s. They were forced to operate on various temporary frequencies due to no permanent frequency being available. They even had to endure long periods off the air while other temporary radio stations were on. In order to keep the station operating, Bruce launched the station on the internet. In 2010, after eighteen years of lobbying the Australian Communications and Media Authority, they were finally issued with a permanent licence. The lobbying had included nearly 2,000 letters of support from listeners, plus a 30,000 signature petition. At the time, this was recognised as the largest petition ever submitted to an Australian Federal Department. However, the licence was issued for Lake Macquarie instead of the Central Coast.

So as not to disappoint their Central Coast supporters, he bought an "out of band" broadcast licence, requiring a special receiver. He used this licence, broadcasting on 151.625 MHz. to launch Radio Yesteryear, with the help of his supporters. Their format was "Bright, Popular, Songs and Artists 1930s – 1960s". Such was the demand for their music format that nearly 1,000 receivers were sold. A large amount of letters, phone calls, and emails also came in from listeners saying that they were hearing the station on multi-band communication receivers. Coverage on this frequency was from Mona Vale in Sydney to Charlestown in Newcastle and out to Mount Victoria in the Blue Mountains. This was achieved using the maximum allowed transmitter power of 50 watts.

Bruce was asked to explain the origin of letters in some broadcast station callsigns. As a hobby, he then researched the origins of the letters in all Australian A.M. broadcast station callsigns. The number of callsigns kept increasing until he reached nearly 700. This was a much higher number than any previously published listings, and even exceeded official Government records. Bruce realised that there was no published research on these stations on an "individual station" basis. He then compiled a brief history on each A.M. broadcasting station, organised in chronological order within each State. His research included the early broadcasting experiments in Australia from 1918 with Walter Coxon in Perth, plus A.W.A. in 1919 in Sydney, and 1920 in Melbourne.

Bruce's' journey started with emails being sent to all A.M. stations, plus the F.M. stations that had converted from A.M. The response was very poor, so he wrote to the remaining stations. Again the response was poor, so he telephoned them. Most '*promised him everything, and sent him nothing*'. He formed the impression that most stations either had no interest in their history, or had experienced so many changes of ownership that their history was lost. A small number of stations did have some history on their web sites. These sources of information were of some use; however, except for **2AD** Armidale and **2DU**bbo, they lacked much detail. **2RE** Taree and **2GF** Grafton were both good enough to send a book on their history. While on holidays each year, he visited as many stations as possible. Again he was promised that information would be sent. Nothing ever arrived.

Commercial Radio Australia was good enough to publicise his quest to all their member stations. However, this resulted in only one station responding (**3GL** Geelong). The **A.B.C.** sent some information which, unfortunately, contained numerous contradictions and errors. Bruce then researched the availability of relevant books on the internet. These were borrowed through his local libraries at Gosford and Kariong, and were a great source of information, despite also containing numerous errors. He visited the National Film and Sound Archives in Canberra, the Australian Communications and Media Authority library in Sydney, and the Mitchell library (several times) in Sydney. These three sources were very cooperative. Other worthwhile sources were the Radio Heritage Foundation website and individual members of the Historical Radio Society of Australia, plus various radio-interest Facebook sites.

Bruce then contacted every local council library, every historical society, and every local newspaper, in locations where information was still lacking. These three types of sources proved to be of immense value. Also of value was the National Library of Australia (www.trove.nla.gov.au) with old newspaper cuttings. Following interviews on radio stations **2GB**, **2UE**, **2AD**, **2GO**, **3AW** and **6WF**, he was contacted by numerous helpful ex radio station employees and their descendants. The Daily Telegraph also assisted Bruce by locating the grandson of Charles MacLurcan from Australia's first licensed broadcast station (**2CM** in December 1922).

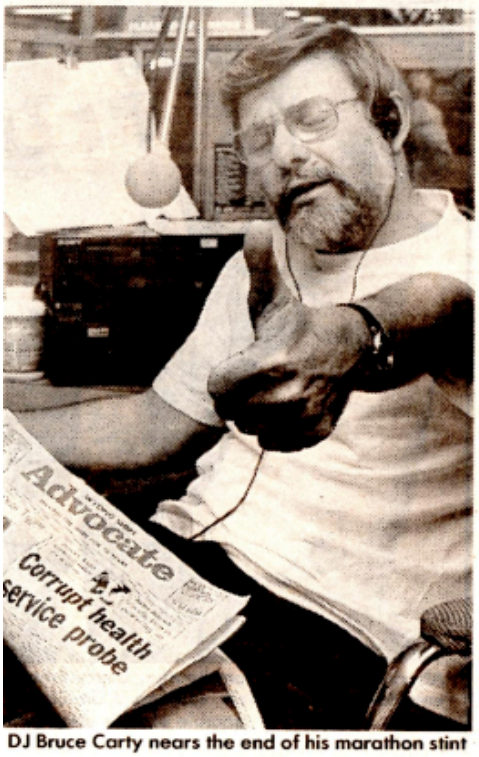
The **2CM** licence followed the Australian Government issuing "The Regulations – Radio Laws for the Amateur" on 1-12-1922. The broadcast licence (number one) was signed by Prime Minister, The Rt. Hon. Billy Hughes. Despite not being a commercial licence, Charles often advertised his own MacLurcan Radio receivers. Callsign **2CM** is listed by the Federal Government as "***Never to be Reissued***", in recognition of the pioneering broadcast achievements of Charles MacLurcan. (Most publications recognise **2SB**, on air 23-11-1923, which soon changed to **2BL**, as the first licensed broadcast station to go to air in Australia). **2SB** was the first licensed commercial broadcast station in Australia; not the first licensed broadcast station. They ceased broadcasting advertisements when they became an **A.B.C.** station on 1-7-1932. Numerous amateur operators were also issued broadcast licences. Several of these stations, which, contrary to their licence conditions, did broadcast advertisements, were later granted commercial licence status and still exist today. In addition, several licensed broadcast amateurs became the Chief Engineers, managers, and owners of the early commercial and pre **A.B.C.** licences.

This research started in 2005 and is still ongoing. The fully updated fifth edition of his book "*Australian Radio History*" was published in 2014 and reprinted in 2015, and includes over 600 historical colour station logos and photographs. Also included are numerous relevant separate articles on the early development of broadcasting throughout Australia.

Bruce was driving to work six days a week at his job in Sydney, and looked after some of the technical requirements for community radio station transmitters at Gosford and Wyong. He often acts as a volunteer consultant for other aspiring community radio stations. Bruce also fills in to speak at various community group meetings, using PowerPoint to talk about the development of Australian radio.
He survived bowel cancer surgery at 56, 67, and 69, prostate cancer surgery at 58 and 69, kidney cancer surgery at 62 and 65, and bladder cancer surgery at 69.
He then retired to Listening Hill.

Photo = *Wyong Advocate* 23-9-1993.

World record!



DJ Bruce Carty nears the end of his marathon stint

2CCC FM disc jockey Bruce Carty has captured the world record for continuous lone radio broadcasting.

Bruce set the new world record of 121 hours and three minutes at Bay Village shopping complex last week.

His marathon stint beat the old record – set by 2GF announcer Mike Sommers in 1986 – by an hour and three minutes. He began the attempt on September 11 at 6pm – he finished, exhausted, last Thursday night at 7.03pm.

Bruce said the first 36 hours of the marathon were easier than he expected. "Then on Monday morning I started to feel very tired," he said.

"I had a few psychological problems, but I had them under control by Monday afternoon. Monday night till about 1am Thursday I was fine.

"After 1am I was close to the edge and thinking of quitting. I started to think I'm only doing this as a publicity stunt for 2CCC FM.

"Then I thought of all the people who'd backed me and I told myself I couldn't let them down.

"Thursday morning between 2 and 9 I was halucinating and not quite with it. I couldn't think as clearly as I should. It was not a matter of staying awake, but my mind wasn't alert enough to cope with panel operating.

"For one three-hour period I used a panel operater to do the mechanical work for me. Incidentally, the guy who held the record before me didn't operate his own panel," he said.

Once he passed the old record Bruce kept on for another one hour and three minutes before he gave it away.

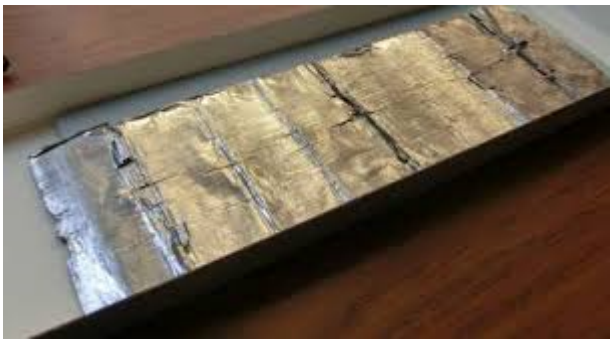
"I'd achieved what I wanted and I knew I wasn't in the mental state to think what I had to say on air.

Bruce's wife took him home and after 1½ hours relaxing he went to bed.

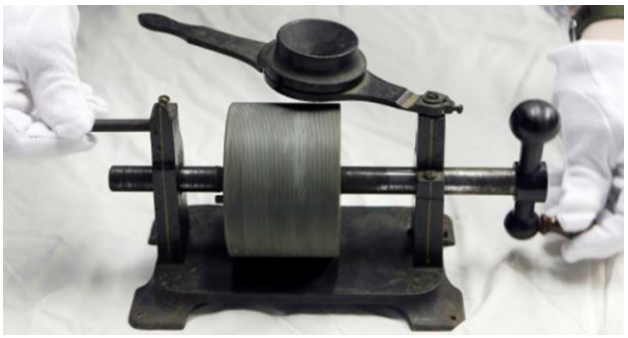
He slept for 14 hours straight, got up for a couple of hours and went back to sleep for another five hours.

FIRST CAME RECORDED SOUND

TINFOIL RECORDS – 1879



Laid-out tinfoil record



Tinfoil record player

Recordings were made on sheets of tinfoil up to 5" by 15". A hand crank turned the cylinder under the stylus, with the thin metal speaker dome on top. Typically, tinfoil records were only suitable for two or three plays, as the stylus would shred the tinfoil. Travelling showmen often tore tinfoil records into pieces after playing them, to be given away as souvenirs to spectators. Only ten tinfoil records are known to exist in museums, and only two of these are regarded as still being in a playable condition.

CYLINDER RECORDS – 1886



Edison Cylinder Player



Hand-written cylinder label



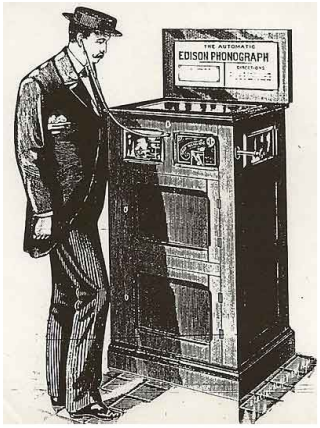
Edison cylinder with cover

Various early manufacturers of cylinder records insisted on their own specifications, which resulted in cylinder records being incompatible with the players of other manufacturers. Eventually the Edison Gold Moulded cylinders were accepted as the standard. These were manufactured from 1902 – 1912 and operated at 120 R.P.M. Their recording time was three to four minutes (earlier cylinders only lasted for two minutes). Flat 78 R.P.M. ten and twelve inch discs were introduced in 1913, resulting in cylinder players being phased out by 1929.

JUKEBOX – 1889



Ten ear-tube Edison cylinder player



One ear-tube player



Cylinder orchestra recording session

The first jukeboxes, known as 'Automatic Coin-operated Phonographs' or 'Nickel-in-the-Slot' machines until the 1930s, consisted of an Edison cylinder player and a coin slot to activate them. The owner of the player would change the cylinder record every day. From one to ten listening tubes were provided, to be placed in the listeners ears. In 1928, the first jukebox with amplification and a speaker was inroduced with primitive automation, allowing a selection of eight 78 R.P.M. discs from eight separate turntables. These records were usually changed weekly.

THEN RADIO WAS BORN

AUSTRALIAN RADIO TRIVIA

Below are examples of extensive history and interesting trivia collected from a list of over 700 A.M. stations researched. For further details on each station, refer to the six State listings.

Radio Australia started as **3ME** in 1921. ** **3AW**, **3CS**, and **2GB** once banned all Beatles records. ** **3AR**, **3KZ**, **2HD**, **2UW**, **5KA**, **5AU**, and **4AT** were closed by the military for broadcasting alleged security breaches during WWII. ** **3UZ-3XY**, **5AN-5CL**, **2SM-2CH**, **3GL-3CS**, **6PR-6PM**, **7BU-7AD**, and **4BC-4BK**, experimented with stereo in 1958 (left and right audio on separate stations - listeners needed two radios). ** **3DB** rejected a job application from John Laws. ** **3BO** was the first to employ John Laws. ** **3AK** and **2SM** both claim to be the first to try talkback radio, but **2UE** and **3DB** were the first to legally broadcast talkback. ** **2BL** was previously **2SB**, and actually started as **2HP**. ** **2FC** broadcast an interview with Adolf Hitler in 1932. ** **2UE** started the original Top 40 charts in March 1958. ** **2BL** broadcast 7,094 episodes of "Blue Hills". ** **2UW** broadcast 2,276 episodes of "Dad and Dave". ** **2GB** planned to open **3GB**, **4GB**, **5GB**, **6GB**, and **7GB**. ** **2KY** was the first station in the world to broadcast Parliament. ** **2HD** opened with 12 records in their library. ** Moss Vale used to have its own commercial station (**2MV**). ** The studios of country stations **2GZ**, **2LE**, and **2KA** used to be in Sydney. ** **2WG** was once kept on air during flooding by an amateur operating his radio link to their transmitter. ** **2DU** was often put off the air due to flooding. ** **2CH** banned liquor and gambling advertisements, and any mention of the Melbourne Cup. ** **5DN** newsreader Murray Nicholl broadcast live his home burning down during the "Ash Wednesday" fires in 1983. ** The Australian Army was issued a broadcast licence for its Adelaide River camp (N.T.) which never went to air. ** Perth had a secret underground radio station in Nedlands to be used if invaded by the Japanese in WWII. ** **4WK** lost a grand piano when termites caused it to fall through the studio floor while being played live to air. ** **2BS** had the studio, transmitter, record library, and office in one room. The owner and his family lived in the second room. ** The **2KA** transmitter was wired with explosives during WWII in case the Japanese attacked. ** **4CM** conducted the first Australian TV experiments in 1929, which were later seen regularly in Melbourne. ** **2LM** was sold for 25 pounds. ** A **6KY** program called "Topless Radio" was banned by the censors. ** **3BA** was forced to give up its' security pistol, and **3XY** race caller Ken Howard had his binoculars seized for the war effort in WWII. ** The first F.M. experiments (mono) in Australia were in 1927 on 9 MHz. ** **4BH** was the first station in Australia to install a directional aerial, and **2SM** was the first to install an active aerial. ** **2UW** was the first to broadcast live shark and beach reports from an aeroplane, the first in the British Empire to broadcast 24 hours per day, relayed their broadcast of the Sydney Harbour Bridge opening to 23 stations, and the first station in the world to broadcast serials. ** **2UE** was the first to broadcast the 6 pips every hour (1939). ** **7EX** listeners raised enough money to buy a Spitfire fighter plane for the war effort in WWII. ** In 1938 **2KY** was closed for five days by the Federal Government for inciting labour unrest. ** Callsign **2XL** was issued to commercial stations in Lismore, Broken Hill, and Cooma. ** **2UE** was the first to experiment with transmitting still pictures, and newspapers took one year to mention their existence after they opened. ** **2VM** was the first A.M. regional station to be granted an F.M. licence. ** **3SR** created a record by airing 40 commercials in one hour. ** **4GR** was put off the air when a crop duster plane demolished their tower. ** **4BC** was the first to broadcast an Aboriginal corroboree. ** At one stage, **6KG** announcers also operated the Royal Flying Doctor Radio Base. ** **2FC** used 150 batteries to power a broadcast from a church. ** All the fish in the **2KA** reception aquarium died on the opening day of their Penrith studios. ** **7HT** once played "High Noon" by Frankie Laine continuously for 24 hours. ** While Billy Thorpe was interviewed on **3XY**, a man arrived with a shotgun demanding to see him. ** **7LA** was the first station to own an outside broadcast van. ** **3KZ** was first to broadcast news of the Japanese surrender. ** Commercial licences issued to **4CH** Charleville, **5MG** Mount Gambier, **5EP** Port Lincoln, **5MC** Adelaide, **2LE** Meadow Flat, **2SI** Singleton, **6XY** Perth, and **2NZ** Narrabri, never went to air. ** Radio towers at **6WA** (700 feet tall), **2LT**, **2LF**, **2RE** (3 times), **2KO**, **2QN**, **2WL**, **3TR**, **3YB**, **3CS**, **4EL**, **4GR**, **4BU**, **4BH**, **4AY**, **4HI**, **4LG**, **4QN, 5UV**, **5RM**, **6MD**, and **7ZR** all collapsed. ** The first manager of **3XY** was Tom Holt; father of Prime Minister Harold Holt. ** Catholic station **2SM** banned the song "Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini", and the words "rape" and "pregnant" in their news. ** Melbourne had three pirate radio stations in the 1970s. ** **3LO** received news via Morse code from London. ** John Laws resigned after one shift at **2PK** due to a studio smoking ban. ** **3UZ** started with one microphone, one gramophone, and one pianola. ** **2CK** (Cessnock) closed after their studio was destroyed by fire for the third time. Other stations put off the air by fires included **6GE**, **4QN**, **2BE**, **2QN**, **2NI**, **3HA**, and **3DB**. ** **2GB** was the first in Australia to broadcast news on the hour, every hour, and the first to broadcast live on the internet (1998). ** **2XT** was a mobile station in a train, broadcasting from 100 N.S.W. rural towns. ** **2NI** (Norfolk Island) was operated by the telephone exchange operator. ** **7QT** sacked one announcer for only playing hillbilly records, and another for singing along with the records. ** Australian stations at our Antarctic bases include Radio **ICY**, Radio **COLD**, and Radio **BLIZZARD**. ** **6WF** opened with a 10,000 watt transmitter bought from Radio Luxembourg. ** A **5DN** application in 1929 to obtain Australia's first television licence was rejected. ** **5KA** experienced Australia's first announcers strike, caused by a flea infestation. ** In 1978, **2NZ** broadcast an appeal for one million green ants to make some anti-venom for a listener. ** **2BL** experimented with talkback programs in 1926. ** **2UW** had a relay station in Wagga Wagga (**2UX**) in 1927. ** **2WL** started with a homemade 50 watt transmitter. ** AWA forgot that they had been issued a licence for **2GF**. ** **2KM** enjoyed better reception on Lord Howe Island than in Kempsey. ** **3DB** relayed wildlife programs to stations in New Zealand and South Africa. ** **3KZ** once stated that television would never be introduced into Australia. ** **3AK** was only licensed to broadcast overnight until 1969, and banned all ABBA records. ** All the **3SR** equipment in their four studios were destroyed by an announcer. ** Hardened cactus needles were often used as record needles during WWII, due to steel being diverted for military usage. ** **3LO** commenced operations with all equipment powered by batteries. ** An unemployed **3DB** listener bought a half hour time slot to promote himself seeking work in 1932. ** **3UZ** fired 79 out of 84 staff in 1950. ** **8DN** took out a court injunction to prevent their sacked manager from entering the station. ** **3MP** was put off the air by their fire sprinkler system operating during their opening shift. ** **6WA** technicians were given rifles by the Army in WWII to defend the transmitter in case of attack. ** **6PM** sacked their Marketing Manager in 1989 for giving out too much cash in a competition. ** In 1933, **7LA** had fifty permanent landlines installed for outside broadcasts. ** **2FC** was issued with a second Sydney licence as **2FL** which never went to air. ** **2GZ** was issued a licence at Narrabri as **2IN** which never went to air. ** In the 1920s/1930s **2BL**, **2FC**, **2UW**, **3LO**, **3DB**, **3UZ**, **5AD**, and **6WF** also used shortwave transmitters to relay their programs. ** New owners of **6GE** and **6KG** ordered all Neon signs to be removed from outside their buildings. ** When **2UE** started, advertisements cost one shilling. ** **3LO** was issued with another Melbourne licence as **3FC** which never went to air. ** A **7HO** announcer was sacked for awarding a jackpot competition prize to his girlfriend. ** The **2KY** toilet, next to their production studio, couldn't be used during recordings, due to no sound proofing.

AUSTRALIAN RADIO TIMELINES

1906 The first official Morse code transmission in Australia was conducted by the **Marconi** Company from Victoria to Tasmania.
1908 Ballarat inventor Henry Sutton demonstrated voice transmissions while contacting a U.S.A. naval fleet visiting Australia.
1910 The Wireless Institute of Australia (**W**.**I**.**A**.) is formed by Walter Hannam (the first Australian radio operator in Antarctica).
1912 A Government network of coastal and island Morse code stations was established for telegrams and shipping emergencies.
1913 Amalgamated Wireless Australasia (**A**.**W**.**A**.) was established by merging Marconi and Telefunken.
1918 The first experimental direct Morse code transmissions between England and Australia were conducted by **A**.**W**.**A**.
1918 The first public demonstrations of music and speech broadcasts in Australia were conducted over several days at the Perth Agricultural Show by licensed amateur operator Walter Coxon (later **6AG** and **6WF**).
1919 **A**.**W**.**A**. conducted their first demonstration of music and speech broadcasts to engineers in Sydney, hosted by Ernest **Fisk**. Coverage was 500 yards and lasted long enough to play the record "God Save the King".
1920 **A**.**W**.**A**. became Australia's first manufacturer of valves.
1922 **A**.**W**.**A**. applied for broadcasting licenses in all parts of Australia. All their applications were refused.
1922 Charles MacLurcan is issued with Australia's first broadcast licence, signed by Prime Minister Billy Hughes, for **2CM** Sydney.
1922 Thomas Edison (inventor of the phonograph) said *"The radio craze will soon fade"*.
1922 The popular magazine "*Wireless Weekly*" was launched by Will MacLardy from **2HP** (which later became **2SB**/**2BL**).
1922 Valves were installed in **A**.**W**.**A**. radios for the first time, enabling loudspeakers to be used instead of headphones.
1923 **2FC** in Sydney (273 KHz.) is licensed as the first commercial station in the Southern Hemisphere (10-9-1923). However, **2SB** in Sydney (previously **2HP,** which changed to **2BL** in March 1924), was launched before **2FC** on 23-11-1923, using 857 KHz.
1924 **3WR** in Wangaratta is the first non-metropolitan station to be issued with a commercial licence.
1924 Grace Bros. department store in Sydney established the first retail outlet in Australia for selling receivers.
1924 **2CM** in Sydney (Australia's first fully licensed broadcast station) moved to short wave.
1925 Research in August indicated that 75% of listeners were using crystal sets.
1925 Numerous attempts were made to experiment using radio to transmit light, heat, power, refrigeration, cancer cures, and movies.
1925 **2UE** in Sydney was the first in Australia to experiment sending still pictures by radio to newspapers.
1925 **2XT** was launched as the world's first broadcasting station in a train. They broadcast weekly in different towns until 1927.
1926 **2BL** programs were relayed through shortwave station **2YG** to allow **2BL** to be heard throughout Eastern Australia and N.Z.
1926 **2UW** in Sydney was the first station in the world to broadcast serials. They didn't stop until 1964.
1926 **2BL** in Sydney was the first to try "Talk Back" radio. They soon realised the drawbacks of not being able to delay or edit calls.
1927 **A**.**W**.**A**. shortwave station **2ME** in Sydney was the first Australian station to experiment with F.M. (mono only on 9 MHz.).
1927 **A**.**W**.**A**. shortwave station **2ME** in Sydney relayed some **2FC** programs to medium wave stations in India, South Africa, Canada, United Kingdom, and the U.S.A.
1928 **6WF** in Perth became the only station to be operated by the Federal Government (for 10 months).
1928 **3UZ** programs were relayed through shortwave station **3LG** to allow **3UZ** to be heard throughout Victoria and Tasmania.
1929 **6WF** broadcast the first Australian stereo experiments by broadcasting a play using two microphones into two transmitters on different frequencies. Two receivers were needed to hear stereo.
1929 **4CM** in Brisbane was the first Australian station to experiment transmitting television (earlier called 'radiovision').
1929 The privately owned Australian Broadcasting Company completed the takeover of programming all twelve "A" class stations: **2FC**, **2BL**, **2NC**, **2CO**, **3AR**, **3LO**, **4QG**, **4RK**, **5CL**, **5CK**, **6WF**, **7ZL**, creating Australia's first programming radio network.
1929 **3DB** and **3KZ** cooperated by using their transmitters for television experiments (one transmitter for sound and one for vision).
1930 **2UW** Sydney formed the Federal Radio Network with nine other stations in five states, including **3DB**, **4BC**, **5AD**, and **6ML**.
1930 **Marconi**, by sending a radio signal from his yacht in Italy, turned on 2,800 lights around the Sydney Town Hall.
1930 The Federation of Australian Radio Broadcasters was established (later Commercial Radio Australia).
1931 **3AK** in Melbourne, owned by the Akron Tyre Co., was the only applicant for a "C" class licence, which were for specific sponsor licenses (none were issued). Their application was rejected; however, they were eventually issued a "B" class licence.
1931 **2KY** in Sydney was the first station in the world to broadcast parliament.
1932 **3KZ** in Melbourne stated that "*Television will never be introduced into Australia*".
1932 The **A**.**B**.**C**. was established, taking over the twelve commercial "A" class stations previously programmed by the privately owned Australian Broadcasting Company.
1932 A proposal from Ernest Fisk at **A**.**W**.**A**. that all country stations use long wave instead of medium wave was considered.
1932 The first independent Australian radio survey was conducted in Sydney by Bill McNair (later McNair Anderson).
1933 **2GB** in Sydney was the first station to play transcription records and had the world's largest transcription library.
1933 The popular **A**.**B**.**C**. program the "Argonauts Club" was launched by **3LO** and went national in 1941 until closing in 1972.
1934 **3DB** in Melbourne had the largest record library in the world.
1934 Glebe Council in Sydney built a "Wireless House" in a park, relaying the **A**.**B**.**C**. for people who couldn't afford a receiver.
1935 Amateur **r**adio **4CM** in Brisbane was granted the **first television licence in Australia** (closed in 1939 due to WWII).
1935 **2UW** in Sydney was the first station in the British Empire to broadcast 24 hours per day.
1935 The **A**.**B**.**C**. in Sydney installed a disc recorder, enabling the recording of programs for the first time.
1936 An undersea cable was installed across Bass Strait allowing radio programs to be relayed to Tasmanian stations.
1936 **A.W.A**. launched radio **9MI** with two studios on board the M/V Kanimbla. This station was used to relay some programs to **A**.**W**.**A**. network stations via a shortwave transmitter.
1937 The one millionth listener receiver licence was issued.
1938 The first demonstration of Australian stereo broadcasting using one transmitter was trialled by Ray Allsop from **2BL** on 9 MHz.
1938 The Major network, headed by **2UE**, and the Macquarie network headed by **2GB**, were established.
1938 **6PM** in Perth started Australia's first music chart with their "Top 8 Hit Parade".
1938 Ferris produced the first car radio designed and built in Australia; the Ferris Fultone 56.
1939 All television, amateur radio, and experimental broadcasting licences were cancelled due to WWII security concerns.
1939 The **A**.**B**.**C**. launched their periodical "*A.B.C. Weekly*".
1939 **2UE** in Sydney was the first Australian station to broadcast the six pips every hour.
1939 The periodical "Radio and Hobbies" (previously "Wireless Weekly") was launched.

1939 Radio Australia ("Australia Calling" until 1945) started with VLR (A.W.A. station **3ME**), and VLQ (A.W.A. station **2ME**) with **A**.**B**.**C**. programming in English, Spanish, French, and Dutch. All programs commenced with a kookaburra laughing.
1940 A secret underground station was installed in Perth to keep information flowing in case of attack during WWII.
1940 **2GB** in Sydney became the largest producer of radio drama programs in the Southern Hemisphere.
1941 **2HD**, **2UW**, **3AR**, **3KZ**, **4AT**, **5KA**, and **5AU** were closed by the military for airing security breaches during WWII.
1942 **2UW** broadcast the first nationally sponsored top rating serial "Big Sister", five days a week for five years.
1942 The **A**.**B**.**C**. program "Kindergarten of the Air" was launched by **6WF** and went national in 1943 until moving to TV in 1965.
1942 Hector Crawford established Crawford Productions, specialising in radio serial transcriptions.
1944 The Australian Military open 29 radio stations in New Guinea and several Pacific islands during WWII to entertain our troops.
1944 "The Lawsons" (later "Blue Hills") started on the **A**.**B**.**C**. with 7,094 episodes. It was Australias' longest running radio serial until surpassed by "How Green Was My Cactus" which was still in production in 2018.
1944 **2BH** Broken Hill broadcast several WWII Relief Concerts which were also on shortwave via the Royal Flying Doctor Service.
1944 Grace Gibson established her radio production company, specialising in radio serial transcriptions.
1945 **5KA** Adelaide was the first Australian station to experience an announcers strike (caused by a flea infestation).
1946 A Government hearing recommended that television should start immediately and all A.M. stations be issued an F.M. licence.
1947 Commercial radio programming consisted of local live 32%, Australian records 64%, and U.K. and U.S.A. records 4%.
1948 Australia's first Antarctica broadcasting station, **0HI**, is opened on Heard Island (moved to Mawson as **0MA** in 1955).
1948 The **A**.**B**.**C**. launched experimental F.M. stations in most capital cities on 92.1 MHz. They were all closed by 1958.
1948 The Australian Broadcasting Control Board is established to regulate broadcasting.
1951 The transistor (which led to Integrated Circuits) is invented, which revolutionised portable radios and other electronic devices.
1952 Most radio variety and drama programs were replaced by quiz programs compared by Bob Dyer and Jack Davey.
1956 **T**elevision was relaunched in Australia, causing an increase of music programs on radio, and a further decrease in radio serials.
1956 The **A**.**B**.**C**. opened news offices in London, New York, Singapore, and Port Moresby.
1956 **T**he Periodical "Radio, Television and Hobbies" (previously "Radio and Hobbies") was launched.
1957 **2GB** in Sydney is the first Australian station to broadcast news on the hour, every hour.
1957 **A**.**W**.**A**. produced Australia's first transistor radio. It was called the "Transistor Seven".
1957 A Government inquiry into the possible introduction of F.M. radio generates little interest.
1958 **2UE** in Sydney started the popular "Top 40 Charts" with "*April Love*" by Pat Boone as the first number one.
1958 **2CH/2SM**, **3UZ/3XY**, **3CS/3GL**, **4BK/4BC**, **5AN/5CL**, and **6PM/6PR** experimented with stereo by broadcasting the left and right channels on separate stations. Listeners needed two receivers to hear stereo.
1961 **2UV** in Sydney was issued with the first educational broadcast licence in Australia, operating on 1900 KHz.
1962 **2FC** in Sydney established a duplicate station at Emu Plains in case of a nuclear attack on Sydney during the cold war. Apart from late night testing from a Bathurst studio, it never went to air. The tower was in the Emu Plains prison until 2009.
1966 The periodical "Electronics Australia" (previously "Radio, Television and Hobbies") was launched.
1967 **2UE** in Sydney and **3DB** in Melbourne were the first to legally broadcast "Talk Back" programs at midnight on the 17th April.
1972 A decision to introduce F.M. radio on the U.H.F. band was quickly changed to V.H.F. after intense industry lobbying.
1972 **5UV** in Adelaide was issued with the first community broadcasting licence in Australia.
1972 **2MBS** in Sydney was issued with the first fulltime F.M. broadcasting licence in Australia.
1973 The Australian music quota for commercial radio was 10% (12.5% in 1974, 15% in 1980, and 20% in 1986).
1974 The Federal Government abolished radio and television receiver licence fees which were used to fund the **A**.**B**.**C**.
1975 Ethnic radio stations **2EA** in Sydney and **3EA** in Melbourne (Ethnic Australia) were launched.
1975 **2JJ** in Sydney became the world's first non-commercial 24 hour rock music station.
1975 Some stations started using satellites to relay their programs.
1976 The Australian Broadcasting Tribunal was established (previously the Australian Broadcasting Control Board).
1977 The Special Broadcasting Service (**S**.**B**.**S**.) was formed to take over **2EA** and **3EA** after the **A**.**B**.**C**. refused to.
1978 A.M. radio station frequencies were changed from 10 KHz. spacing to 9 KHz. spacing, creating twelve extra M.W. channels.
1978 **2WEB** in Burke became the first of a small number of A.M. stations to be issued with a three letter callsign.
1980 **3EON** in Melbourne was the first commercial station to be issued with an F.M. licence.
1982 **7RPH** in Hobart became the first Radio for the Print Handicapped station.
1985 A.M. radio stations were allowed to convert to stereo; however, A.M. stereo receivers were almost non-existent.
1986 **2GF** Grafton announcer Mike Summers broke the world record for the "*Longest Continuous Broadcast by One Announcer*".
1990 The **A**.**B**.**C**. launched its' Parliamentary Broadcast network (**2PB**, **3PB** etc.).
1990 **2VM** in Moree became the first A.M. regional station to be granted a supplementary F.M. licence.
1992 Programs were presented in 69 languages across Australian radio stations.
1992 The Australian Broadcasting Authority was established (previously the Australian Broadcasting Tribunal).
1993 Bruce Carty on **2CCC** broke the world record for the "*Longest Continuous Broadcast by One Announcer*" as recognised by the "Guinness Book of Records". He achieved over 121 hours.
1994 The ABC Parliamentary Broadcasting Network went 24 hours with "News Radio" programs when Parliament wasn't sitting.
1998 Some stations started relaying their programs live on the internet. **2GB** in Sydney was the first.
2002 Commercial Radio Australia was established (previously the Federation of Australian Radio Broadcasters).
2004 Australia had 107 AM and 150 FM commercial stations, plus 14 AM and 328 FM community stations.
2005 The Australian Communications and Media Authority was established (previously the Australian Broadcasting Tribunal).
2007 The M.W. band was extended to 1701 KHz. creating 11 more channels. However, few receivers covered the extra frequencies.
2009 Digital radio transmissions were introduced in Sydney, Melbourne, Brisbane, Adelaide, and Perth, using the proposed but never activated 9A television channel (digital trials commenced in the following year in Canberra and Darwin).
2013 Commercial Radio Australia appoints GFK to replace Nielsen as their ratings research entity.
2013 The moving of all television stations from the F.M. band was finally completed, allowing more F.M. radio licenses to be issued.
2014 On 2nd November Alan Jones on **2GB** achieved his 100th consecutive ratings win. (His last **2GB** shift was 29th May 2020).
2015 **2GB** and **2UE** announced a forthcoming merger, with **2CH** to be sold. (**2CH** became an SEN outlet in September 2020).
2017 Ray Hadley stated "*when I leave this industry, it will owe me nothing, but I will owe it everything*".

BROADCASTING PIONEERS of AUSTRALIA

NEW SOUTH WALES

Ernest Fisk: Founder/Chairman of A.W.A. Conducted their first Sydney and Melbourne experiments of broadcasting music. Director of all A.W.A. stations. President of the W.I.A. (N.S.W.). Launched the first radio communications to Britain in 1918 (using 21 KHz.). Founded the W.I.A. Journal *Sea, Land, and Air*. Awarded a Knighthood.

Charles MacLurcan: Known as "Australia's Leading Amateur". Only Australian amateur licensed to operate during WW1. Owner of Australia's first broadcasting (non-commercial) licence (**2CM** – licence number one in 1922), which was signed by Prime Minister Billy Hughes. Broke several long distance radio records. President of the W.I.A. after Ernest Fisk. Earned several Olympic medals. Manufactured and sold his MacLurcan receivers. (Callsign **2CM** is listed by the Federal Government as "**Never to be reissued**" in recognition of the pioneering achievements of Charles MacLurcan).

Otto Sandell: Owner of experimental broadcast licence **2UW**, which was later granted a commercial licence. He produced 200 Sandell radio sets each week from his **U**nited **W**ireless factory at Kings Cross.

Joe Reed: Owner of experimental broadcast licence **2JR**. Conducted joint experiments with **2CM**. Employed as an A.W.A. Engineer, P.M.G. Engineer, and first **2SB** Chief Engineer. Supervised the installation of commercial (later **A**.**B**.**C**.) station **2FC**. Designed, built, and installed A.W.A. 5,000 watt transmitters for several "A" class stations.

Cecil Stevenson: Owner of experimental broadcast licence **2IY**. Chief Engineer and Director of **2SB**. He built their first transmitter. Owner of **2UE** and the Radio House electrical shop. Known as the "Father of Commercial Radio". Cecil's son, Murray, was the first Chief Engineer of television station ATN-7.

Ray Allsop: Owner of experimental broadcast licence **2YG**. Held a Morse code transmitter licence when 13 years old in 1911. Later appointed Chief Engineer of **2BL** after Cecil Stevenson. He designed, built, and marketed Raycophone radio receivers 1930-1935. Ray invented the Raycophone system of playing film sound which was installed in 375 theatres by 1938. First person in Australia to push for F.M. First to demonstrate stereo using one transmitter (1938). Developed submarine detection radar for the navy in WWII. Member of the Australian Broadcasting Control Board. Awarded an O.B.E.

Will MacLardy: Owner of experimental broadcast licence **2HP** which became commercial station **2SB**/**2BL** with Will as first Managing Director. Founder of the *Wireless Weekly* magazine.

Emil Voigt: Built a station in Los Angeles, then financed and built **2KY** as their first Chairman and manager. Instigated the inquiry into "B" class stations, and won the A.W.A. patent battle. Founding Chairman of the Federation of Commercial Broadcasting Stations and President of the Radio Manufacturers Association.

Oswald Mingay: Owner of experimental broadcast licence **2XX**. First manager of Sydney commercial station **2BE**. He designed, built, and sold his Mingay radios, and wrote a regular radio column for the *Telegraph*. Oswald also started the Australian Radio College and the Institute of Radio Engineers, and published numerous radio periodicals.

Jack Davis: 15 year old owner of experimental broadcast licence **2DS**. Conducted joint experiments with **2CM** for A.W.A. transmitter development research. Jack later syndicated a program called "Church in the Wildwood" on **2CH**.

Oswald Anderson: Owner of experimental broadcast licence **2ZH**. Oswald was later the first manager of commercial station **2FC**, then first manager of the Australian Broadcasting Company, then first manager of **2UW**.

VICTORIA

George Selby: As a member of the London Institute of Electrical Engineers living in Caulfield, he instigated the first Morse transmissions in Victoria (June 1897) and probably the first in Australia. These were between himself and another civil engineer, Calder Oliver in Brighton. In 1936 Sir Ernest Fisk described these Melbourne experimenters as "*the first Australians in this field*".

Sidney Neuman: Owner of experimental broadcast licence **3ME** (forerunner of VK3ME on shortwave, which became Radio Australia). All programs started and ended with a kookaburra laugh. Victorian manager of A.W.A. Installed a 5,000 watt transmitter for **3LO** in 1925. Sidney also installed the original transmitters for **3SR**, **4QG**, and **7LA**.

Ross Hull: Owner of experimental broadcast licence **3JU**. President of the W.I.A. in 1924. Editor of the *Wireless Weekly* magazine in 1929, and then editor of the *Radio and Hobbies* magazine. He built an experimental television transmitter and receiver. His television receiver killed him in by electrocution in 1938.

Holst Brothers: Owners of experimental broadcast licence **3BY**. Redesigned and rebuilt **3DB** in 1929. Designed, manufactured, marketed, and installed their own brand of renowned high quality transmitters and studio equipment.

Oliver Nilsen: Owner of experimental broadcast licence **3UZ**. Later granted a commercial licence. Mayor of Melbourne. Known as "The Father of Radio" in Melbourne. Oliver managed his radio shop which included a standby studio for **3UZ**. He built the equipment for the start of **3WR** Wangaratta (first Australian regional commercial station).

Donald McDonald: Chief Engineer of **3AR**. He used the higher powered **3UZ** and **3DB** transmitters late each night in 1929 for television experiments (previously called 'radiovision'). One transmitter was for sound and one for vision.

Harry Fuller: Owner of experimental broadcast licence **3HF** which often broadcast soundtracks from a local cinema. Chief Engineer of commercial station **3SR** Shepparton, then manager and Chief Engineer of **3YB** Warrnambool. Designed and built the first wire recorder in Australia. Designed and built the first radio controlled gate in Australia.

Morris Israel: Morse code operator prior to WW1. During WW1 he monitored secret German military transmissions for our military. Owner of experimental broadcast licence **3ZN**. Installed all the original equipment for commercial stations **3GL** Geelong (1930) and **3AW** Melbourne (1932). He was the first Chief Engineer at both stations. His son, Rex, installed the equipment at GTV-9 TV and was their first Chief Engineer.

Ronald Hipwell: Owner of experimental broadcast licence **3KU** in Swan Hill, which was relicensed as commercial station **3SH**. Also established commercial station **2BH** in Broken Hill and experimented with X-Rays.

Lionel Hooke: Victorian A.W.A. manager. Instigated A.W.A. broadcast experiments. President of A.W.A. after Fisk.

QUEENSLAND

Val McDowell: Owner of the first experimental broadcast licence in Queensland (**4CM**). Experimented with X-Rays.

Thomas Elliott: Installed the **4CM** equipment. Australia's television pioneer (previously called 'radiovision'). Started in 1929, with daily transmissions from 1935 being received regularly in Melbourne. First television licence in Australia (issued in 1935 but cancelled in 1939 due to WWII security concerns). Thomas was also the first Chief Engineer of commercial station **4BC**.

Charles Stevens: Assisted Val McDowell and Thomas Elliott with the development and operation of **4CM**. Owner of experimental broadcast licence **4RG.** First Chief Engineer of commercial station **4QG**.

Edward Gold: Owner of experimental broadcast licence **4EG**, which later became commercial station **4GR**. Second owner of commercial station **4VL**. Designed and built commercial station **4ZR**. With his nephew Cliff, he established experimental broadcast licence **4CG**. Edward's son, Geoff, was appointed Manager of commercial station **4MB**.

John Chandler: Owner of commercial stations **4BC** and **4RO**. Second owner of commercial station **4BH**. Assisted with the establishment of commercial stations **4MB**, **4AY**, **4AT**, **4GY**, and **4SB**. Owned a radio store assembling and selling his 'Gloria' radios. Awarded a Knighthood. Mayor of Brisbane and Member of Parliament.

Steve Fittell: Owner of experimental broadcasting licence **4JO**. Owner, manager, and Chief Engineer of commercial station **4GY**. Established the Australian branch of the Far East Broadcasting Company.

Dahl Brothers (Norman and Syd): Owners of experimental broadcast licences **4VT** Townsville and **4KA** Ayr. **4KA** was later licensed as commercial station **4AY** with Norman as Managing Director. He also planned the opening of **4AT**.

SOUTH AUSTRALIA

Harry Kauper: Held a Morse code licence from 1919. Owner of the first experimental broadcast licence in South Australia (**5BG**) which broke a world record by being heard in New York and throughout California in 1925. Designed, built, and sold crystal radio sets and kits from his radio shop. Part owner of commercial station **5DN**. Chief Engineer of commercial stations **5CL** and **5AD,** and a consultant to **3DB** and **2AD**. Designed and built the original 500 watt **5AD** transmitter. Co-designer (with Alfred Traeger) of the pedal two-way radio for emergency outback use.

Lance Jones: Owner of experimental broadcast licence **5BQ**. Part owner of commercial station **5DN**, and their joint Chief Engineer. He built their first transmitter which was water cooled with 35 watts. Lance assisted the Wireless Institute of Australia with propagation tests using various antennas, transmitters and receivers.

Millswood Auto and Radio Co.: Owner of experimental broadcast licence **5MA** on long wave (341 Khz.) with 250 watts. They operated as an A.W.A. retailer and repair shop. Issued with the first Adelaide commercial licence on 2-11-1923. They tried to sell the licence without success. This 3,000 watt licence never went to air. They closed their **5MA** station in late 1924.

Hume Family (Hume Pipe Co.): Part owners of **5DN** (situated in the Hume family house). Unsuccessfully applied for the first Australian television licence (previously called 'radiovision') in 1929. Stella Hume was reportedly the first female announcer in the world, and their Program Director and technical operator. Erne Hume was the joint Chief Engineer. Jack Hume designed, built, and installed the equipment for commercial station **5RM,** then became an announcer with **5KA.** They designed the 'Accord Four' receiver.

Frank Miller: Owner of experimental broadcast licence **5BF**. Previously a signaller in WW1. Developed the teletype machine. He owned a radio shop, selling his own radios, and established the local Railways Radio Club. First Chief Engineer of **5MU** after designing, building, and installing all their equipment.

WESTERN AUSTRALIA

Walter Coxon: Conducted the first demonstration of speech and music broadcasts in Australia, at the Perth Royal show in 1918. Broke long distance Morse code records with Charles MacLurcan from **2CM**. Owner of the first experimental broadcast licence in Western Australia (**6AG**). Described as "The Father of Radio" in Western Australia. First Manager and Chief Engineer of commercial station **6WF**. Designed, built, and managed commercial station **6AM**. Established commercial stations **6ML** and **6BY**. Pioneered the technical work for the Royal Flying Doctor Radio Service in Western Australia. President of the Wireless Institute of Australia (W.A. branch). Designed the Mulgaphone radio receiver with 1,200 being built and sold by **6WF,** and conducted the first Australian stereo broadcast.

Blake Horrocks: (VK6GS). Developed a 30 line TV system which he could record on a 78 R.P.M. Phonovision disc in 1936. Later worked for the P.M.G. at the **6WF** transmitter, and developed the videophone system for the P.M.G.

Harry Atkinson (VK6WZ): Established and managed **6VA**. Managed **6WB**, **6KG**, and **6GE**. Editor of *Wireless News* in 1932, then *Wireless Weekly* in 1933. He was also a regular contributor to the *Broadcaster* magazine. Produced numerous programs for the A.B.C. Owned a record and radio shop. Harry was also Vice President of the Wireless Institute of Australia (Western Australian branch). He was legally blind with only 10% vision.

TASMANIA

Norman Cave: Owner of experimental broadcast licence **7BC** in Launceston. He was previously a radio operator for the R.A.F. in WW1. He designed and built the Willsonia receivers for Tas Radio P/L.

Norman Findlay: Owner of experimental broadcast licence **7BN** in Launceston. Second owner of commercial stations **7HO** and **7AD**. Owner of commercial stations **7LA**, **7BU**, **7QT**, **7DY**, and **7SD**. Established commercial station **7UV**. Owned several record and radio shops, specialising in A.W.A. radios.

Ron Hope: Owner of experimental broadcast licence **7RS**. Owner and Chief Engineer of commercial station **7HO**. Engineering consultant to the Findlay group of radio stations. Ron's bother, Lyndsay, owned experimental broadcast licence **7LA** in Launceston (no connection with the later commercial station of the same callsign).

Arthur Smith: Owner of experimental broadcast licence **7AB** in Hobart, and later, **7BN** in Launceston. Owner of Tas Radio P/L which launched the popular Willsonia receivers. Both stations advertised the Willsonia. **7BN** was later relicensed as commercial station **7LA**.

BROADCASTING NOSTALGIA in AUSTRALIA

Broadcasting demonstrations started with Walter Coxon in 1918 at the Perth Royal Show. He broadcast speech and music from one side of the showground to the other. Then Ernest Fisk from A.W.A. gave demonstrations to engineers in Sydney in 1919 and to politicians in Melbourne in 1920 by broadcasting the record "God Save The King". The distances were around 500 yards. The Government started granting broadcasting licences in December 1922 (first was Charles MacLurcan with 2CM Sydney). The first broadcasting licences were issued to amateur operators. These radio pioneers were responsible for the development of broadcasting in Australia. Most stations started with one microphone and one 78 R.P.M. horn record player, (the microphone was placed in the horn), and sometimes a Pianola. When a record finished, the announcer took out the needle, put in a new one, and then played the next record. Some stations also experimented with television (previously called 'radiovision') from 1929. The first was 4CM in Brisbane, which was often viewed in Melbourne. They were granted Australia's first television licence in 1935 (see separate article). Most of these licensed amateur broadcasters became the owners, managers, and engineers of the early commercial and pre ABC stations.

In 1923 the Government started issuing permanent broadcasting licenses to businesses, with an unusual type of receiver, following lobbying from A.W.A. and other receiver manufacturers. It was the "sealed set". Receivers were sealed to receive only one station of your choice, and a licence fee was also paid to that station. The "sealed set" stations were 2SB/2BL and 2FC Sydney, 3AR and 3LO Melbourne, 5CL Adelaide, 6WF Perth, and 7ZL Hobart. This scheme only lasted one year, as many people worked out how to avoid the licence fee by modifying their sets to receive all stations, or learnt how to build their own receivers. In 1924 the Government established two classes of licences: "A" class financed by listeners licence fees, and "B" class financed by advertisements. "A" class licensees were allowed to use a small percentage of their on-air time for advertisements until 1932; however, 4QG Brisbane was the only station to take full advantage of this. The first "B" class licence was 2BE Sydney in 1924. However, it closed in 1929 due to financial difficulties. The oldest surviving "B" class licence is 2UE which started two months after 2BE. The licensees were one-off entrepreneurs at first. There was no program networking until 1929 when the Government granted the privately owned Australian Broadcasting Company a three year contract to program all "A" class stations. Various categories of "C" class licences were also proposed, including corporate and university stations. The Government also considered establishing a "C" class network to be leased for special event broadcasts. No "C" class licences were ever issued.

Unusual mobile radio stations were established in trains broadcasting throughout New South Wales (2XT 1925-1927), and Victoria (3YB 1931-1935). These trains operated on a one week schedule with five days broadcasting in each country town, and two days travelling and setting up, A salesman travelled ahead to arrange local advertisements to cover costs. They were licensed to broadcast at any location at least 2 miles from any Post Office, and 30 miles from other radio stations. The 1920s also saw A.M. stereo experiments in Perth, with 6WF using a medium wave and a long wave transmitter. Listeners needed two receivers to hear stereo. Also in the 1920s, mono F.M. experiments were conducted in Sydney by A.W.A. station 2ME on short wave (9 MHz.). From 1927, A.W.A. experimented with regular short wave broadcasts to the United Kingdom. These broadcasts became "Australia Calling" and later "Radio Australia". Each broadcast started with a kookaburra laugh. Radio Australia became part of the A.B.C. in 1939.

In 1932 the Australian Broadcasting Commission was created with the power to collect news, publish journals, and to take over the staff and assets of the commercial operation Australian Broadcasting Company. On the 1st July 1932, the A.B.C. came into existence, taking over the ownership of all "A" class stations. From then on, the "A" class stations ceased airing commercials. Funding came from compulsory listener licence fees until the 1970s, when the Government took over financial responsibility. Press agencies argued that the A.B.C. should only entertain people; not take over the newspaper's news role. However, the A.B.C. was allowed to set up its own news department in 1936. During WWII, when the commercial stations did little to increase their own news-gathering, the A.B.C. news service developed further. In 1941 the A.B.C. adopted "Advance Australia Fair" as their news theme (replaced with Charles Williams' "Majestic Fanfare" in 1952). Most people used to consider A.B.C. news to be the most believable in Australia.

In 1936, A.W.A. established broadcasting station 9MI on the M/V Kanimbla. This cargo and passenger ship covered the southern shipping route from Fremantle to Mackay. The 9MI shortwave transmitter was received by A.W.A. broadcasting stations throughout Australia for relaying the 9MI programs (see separate article).

In 1939, at the outbreak of WWII, all experimental broadcasting and television licenses were cancelled, along with all amateur licences. After the war, they were not allowed to reopen on the medium wave broadcast band.

WWII gave commercial radio the biggest ever financial boost. Newsprint was in very short supply, so advertisers looked to radio to sell their products. As Australian radio stations could no longer depend on transcriptions of American programs, due to supply problems with WWII, Australia had to make its own. Tremendous influence on the programming of commercial stations was wielded by the two main advertising agencies during the 1940s and 1950s; George Patterson and J. Walter Thompson. They bought large amounts of air time for all their major clients, especially Lever Brothers and Colgate Palmolive. They sponsored popular shows such as *The Quiz Kids*, *Lux Radio Theatre*, *Australia's Amateur Hour*, and *Pick-a-Box*. The two top performers were Jack Davey and Bob Dyer. Money was poured into program production, resulting in the development of more and better programs. Because advertisers were spending more money with radio, smaller independent production companies also greatly increased the number of shows they made. They could then sell their shows to sponsors more readily, and could place them on national networks. Such companies as Hector Crawford in Melbourne, and Grace Gibson and Artransa in Sydney, recorded and sold shows that were also broadcast overseas. Programs were recorded on transcription records, requiring a special turntable due to their size. Radio 2GB and 2UE also produced many programs, which were broadcast on their own networks; the Macquarie Radio and the Major networks. In 1958, the amount earned by the Australian radio transcription business, through sales here and overseas, exceeded one million pounds.

Due to Australia's war time economy, plus lack of studio and transmitter equipment, and trained personnel, new radio station development stalled during WWII. However, 41 stations were opened during the late 1940s and 1950s. WWII also produced other headaches for radio stations. The wartime Department of Information decreed that all announcements and music had to be approved in advance; no mention of any military operations; and even weather reports and foreign languages were banned as a security measure. Several stations were ordered to close at sunset, as their signal could be used as a bombing guide at night. Some were banned from mentioning their callsign or location, and others were closed by the Government for broadcasting breaches of security. When war broke out, the Army was on standby to destroy all radio studios and transmitters in Sydney, if Sydney was attacked.

Little known are the 29 broadcast stations operated by the Australian Army and the RAAF 1944-1946. These were in Papua and New Guinea, several Pacific Islands, and even in Japan. They were used to entertain our troops around the end of WWII. Announcers plus technical personnel came from enlisted Australian radio station staff (see separate article).

At the end of WWII, there were 100 A.M. commercial stations, and 29 operated by the A.B.C. All these stations had unique callsigns with a number from 2 to 7, plus two letters. The numbers indicated the station's geographical location: 2 for New South Wales, 3 for Victoria, 4 for Queensland, 5 for South Australia, 6 for Western Australia, and 7 for Tasmania. Later, 8 was added for the Northern Territory, 9 for Papua/New Guinea, 0 for Antarctica, and 1 for the A.C.T. This all started in 1901 when the Federal Government took responsibility for defence. N.S.W. was the 2nd Military District, VIC. the 3rd etc. Australia Post now uses these same numbers for postcodes, and Telstra originally used the same numbers for S.T.D. codes. The letters have more imaginative origins. 2FC stands for owners Farmer and Co. 2SM stands for St Marks as it started in this Catholic Church. Location also played a part, e.g. 4CA Cairns.

Experimental F.M. broadcasts started in 1948 in most State capitals, operated by the A.B.C. with classical music. Little interest was shown in F.M. so the stations all closed by 1958. The Federal Government then authorised the use of the international F.M. band for television in 1961. In 1972 the Federal Government decided to introduce F.M. broadcasting on the U.H.F. band. Before being acted on, this was changed to the internationally recognised F.M. band on V.H.F. The moving of television stations from channels 3, 4, 5, and 5A, out of the F.M. band, was not completed until 2013.

On Saturdays, sporting fans studied the racing form and listened to commentators describing the races. During the week when boxing was on, would-be boxers thumped the air vigorously, and gave the fighters good advice. Cricket fans stayed up all night, and visualised flannel-trousered batsmen piling up runs for Australia. In the evenings, families gathered around the Bakelite box to listen to comedy, variety shows, quiz shows, talent quests, plays, dramas, news, and documentaries. "*What did you look at while you were listening to the radio*?" a 12 year old TV addict once asked curiously, unable to imagine people just sitting. But, as every radio listener knows, the answer is simple. You looked at the pictures you made in your own mind. Radio has always provided the best pictures, because you make them up for yourself. So the uses of radio seemed endless. It was the main source of entertainment for the whole family.

Radio created employment for actors, writers, journalists, technicians, and personalities in a way that television has never done here. Producing and presenting programs was cost effective. There was room for new ideas and creativity. Australian radio has always had to live by its' wits. However, with the introduction of television in 1956, radio programs changed. Drama and serials were phased out, and quiz shows moved to television. An increase in music programs, including Top 40, came in, followed by "Talk Back" and news and sport stations. Other formats included classical, country, easy listening, Christian, nostalgia, jazz, Aboriginal, and ethnic.

Radio's story, from the first broadcasting licence in 1922 (2CM Sydney), and the first television licence in 1935 (4CM-TV Brisbane), to the introduction of F.M. and digital radio and television, is partly told in the words of the people who helped to make it such a vital medium. They are announcers, writers, producers, journalists, and technicians; people behind the microphones, as well as in front of them. Some of their names are still well known today.

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THEATRES AND BROADCASTING

Since the entry of wireless broadcasting into the every-day life of the community, every phase of the world's affairs—both in work and play has been brought to the fireside of thousands of homes, and as the theatre plays a large part in the recreative side of life, naturally this has also appeared frequently on the broadcasting companies' programmes —in Australia anyway. Taking the case of 3LO, Melbourne, not a week passes but at least one of the latest musical productions in the city is relayed. Of course, some people may say that if musical comedy can be broadcasted successfully, why do we not have "straight" plays. This has been tried out long ago, but it was found to be a failure. The only suitable position for the microphone is in the footlights, as this is the only place where it would be out of the way, and yet be able to pick up the voices. In legitimate play, the players are situated chiefly towards the back of the stage, and the words would come through to the listener-in only as a hum. In a musical comedy, soloists are almost on the footlights, and near enough to the microphone for successful transmission, whilst the orchestra is so placed that it comes through with remarkable effect. Many letters of appreciation of the Tivoli Theatre Orchestra have been received by 3LO, Melbourne, this has been a weekly feature for the last two or three weeks.

Occasionally the vocal and instrumental items have been relayed and listeners-in have appreciated this, according to reports received. In broadcasting a musical comedy it is possible to transmit the whole of the performance, but in vaudeville this would not be successful, as certain of the "turns" are acrobatic tricks, cyclists, etc., and the only noise to come through would be the disjointed music by the orchestra—and even this stops at periods—and the gasps of the audience.

When the theatre broadcasting was first commenced, the pessimist thought that this variety of entertainment would not last, as the theatrical companies would object on the ground of the attendances diminishing, but it has been found the case is exactly the reverse. Many yells of laughter and applause of the audience in the hall, have been thought by the listener-in, to be overdone, and it has had the effect of making them attend personally, just to see, whether the laugh and applause is merited. In other cases, the music has made many people anxious to hear more of it. In England, the theatrical management still cling to the old idea that broadcasting affects the box office receipts, and listeners-in do not enjoy the same benefits as those in Australia.

The initial theatre broadcasting by 3LO, Melbourne, was on the night of October 13th, 1924, when Dame Nellie Melba's farewell to the operatic stage marked the official opening of the station. Since then all the main theatrical musical productions have been relayed, and this is one of the most popular amongst thousands of listeners-in.

AUSTRALIA'S FIRST RADIO BROADCASTS

Walter Coxon first held a Morse code licence (callsign XYK) at Darlington in Perth. Walter was the first Western Australian to communicate with South Africa, Java, Holland, England, and America using Morse code. In 1918 Walter was the first in Australia to publically demonstrate music and speech broadcasts. This was from one side of the Perth Agricultural Show to the other during five days in October using a 78 RPM wind-up turntable and a telephone mouth piece, with a home-made transmitter. He was then granted Western Australia's first broadcast licence as **6AG**, transmitting from Highgate. He often broadcast concerts from his lounge room.

Walter was appointed President of the Wireless Institute of Australia (W.A. Division). He was the first person in Australia to use a water-cooled transmitter valve, and was described as "**The Father of Radio in Western Australia**", by the *West Australian* newspaper in 1928. He was the original Chief Engineer of Perth's first commercial station, **6WF**, and later equipped commercial stations **6ML**, **6BY**, and **6AM**. Walter designed the popular Mulgaphone receiver which was built by **6WF**, selling 1,200 at £50 each (10 weeks average wage). Walter also pioneered the technical work for the Royal Flying Doctor Radio Service in Western Australia.

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Amalgamated WORLD WIDE WIRELESS Wireless (Australasia) Ltd

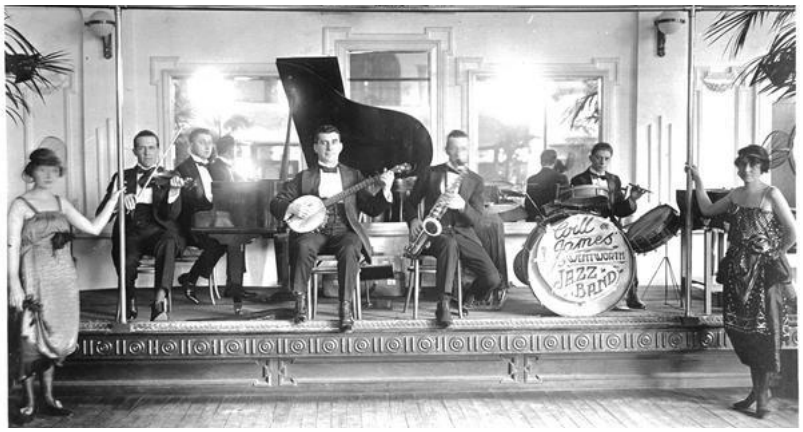
13-08-1919 was the date of the **first A.W.A. demonstration of music broadcasts**. This was by A.W.A. Chairman, Ernest **Fisk** during a lecture at the Royal Society of N.S.W., at 5 Elizabeth Street, Sydney. The single valve A.W.A. built transmitter was at Wireless House, 97 Clarence Street, and the signal travelled approximately 100 yards. 20 telephone earpieces with tin horns attached were hung from the ceiling as loudspeakers. The transmission only lasted long enough to play the record "God Save the King". Earlier, using 21 KHz. in 1918, **Fisk was the first to communicate directly between Australia and the United Kingdom** (using Morse code). In 1920, A.W.A. experimented with regular broadcasts of weekly concerts.

13-10-1920 saw a demonstration of music broadcasting by A.W.A. Chairman, Ernest **Fisk**, to members of Parliament in Melbourne's Queens Hall, at the request of the Prime Minister, the Right Hon. Billy Hughes. This signal also travelled approximately 100 yards, again using the record "God Save the King". Weekly test broadcasts commenced three months later, being heard up to 1,600 kilometres away. Their 500 watt Marconi transmitter was at the Brighton home of the A.W.A. manager, Lionel Hooke. Lionel had previously accompanied Shackleton's Polar expedition to Antarctica as the shipboard Morse code wireless operator. He was knighted in 1957, and appointed Chairman of A.W.A. after Ernest **Fisk** in 1962.

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AUSTRALIA'S FIRST LICENCED BROADCAST STATION

2CM Sydney 1921. Before becoming Australia's first licenced broadcast station, **2CM** was an experimental station owned by "**Australia's Leading Amateur**", **C**harles **M**acLurcan.



The Will James band practising in the Wentworth Hotel Ballroom before a live broadcast on 2CM



Australia's first licensed broadcast station in 1922. (Pictured is Charles shortwave QSL card).

Charles's station was first licenced in 1911 as a Morse code station (callsign XDM). Charles broke numerous long distance radio records, including a .0037 watt transmission heard in New Zealand. He was also often heard in San Francisco. He was the only Australian licensed amateur allowed to operate during WWI. Situated at Strathfield after tests atop his family's Wentworth hotel. **2CM** started on longwave 214 KHz. using seven watts with Sunday night classical concerts.



Following new Government legislation, **Charles was issued with the first broadcasting licence in Australia (licence number one signed by the Prime Minister, Billy Hughes) in December 1922** (most historians wrongly credit **2SB** 23-11-1923, as our first licensed broadcaster). Charles then received over 2,000 letters praising his first transmissions.

2CM was the first Australian station to publish a program guide, and every program ended with "*don't forget to wind up the cat and put out the clock*". **2CM** moved to shortwave on 2-2-1924. Charles MacLurcan was President of the Wireless Institute following Ernest Fisk and designed and built the popular MacLurcan radio receiver. Callsign **2CM** is the only one listed by the Federal Government as "***never to be reissued***" in recognition of the pioneering broadcasting achievements of Charles MacLurcan. The photo is of Josie Melville on air in the **2CM** studio on 6-3-1923 as Australia's first female announcer.

WIRELESS INSTITUTE of AUSTRALIA

By Charles D. MacLurcan – 2CM (N.S.W. W.I.A. President)

Reprinted from the *Souvenir of Australian Wireless*, December 1923.

Wireless development needs as its strongest factor every encouragement given to experimenting, and in this respect, the Australian system covering Broadcasting is practically the most liberal in the world, inasmuch as it gives a free hand to broadcasters, provided of course, they do not encroach upon the Regulations under which broadcasting is carried out. It, however, behoves all Australian experimenters to work together, not only in experimental work and so improve the utilization of wireless, but also in order to see that every encouragement is given to the public to partake of the advantages of wireless as offered to them by legitimate broadcasting concerns; hence experimenters, by having such a great trust placed in them by the Government authorities, will return the compliment by doing all in their power to see that the arrangements are given best test.

With the remarkable development of wireless in the last decade, we can look for still further developments in the near future; hence broadcasters must ever be on the alert to peer into future developments and put on record the advantages won in their experimental work. There are many problems to be faced, for instance overcoming wave power weakening by statics, and also solving the problem regarding the one way inefficiency of messages between two certain points, particularly where equatorial districts have to be covered.

By being classed as an experimenter in wireless, no mean privilege is given to such, because such are really on the verge of a future which practically lifts humanity into the ethereal, and is really man's first touch with the infinite given in practice instead of theory. We, as experimenters in this great science, feel we are specially privileged and we trust that while we enjoy same, it shall have something placed on record to merit the honour that has been given us. The direction of the future developments of wireless will cover such problems as aerial traffic, natural coloured photography transmission, and the speaking with one voice that can reverberate round the earth. Experimenters, therefore, have a great responsibility, which can be best protected by uniting in the W.I.A.

Inaugurated in March 1910, the then Wireless Institute of New South Wales was the first Technical Radio association to be formed within the British Empire, and the ambitions of the enthusiastic small band of original experimenters in this wonderful science have been more than realised by the position of the Institute today in the very front rank of advanced Scientific Societies. If only that group of originals had been able the lift the veil of the future when they took the initial step of forming this Society, they would have been amazed by the intricate tangles in store for their successors in the years to follow. In this regard it is most gratifying that at least a dozen of the originals are still actively associated with what is now the New South Wales Division of the W.I.A.

Courage, determination and sincerity are the three outstanding qualifications of the Institute today as in the past, and recent events have proved that the faith of the Institute's founders in the righteousness of their cause, has been retained as one of the most precious possessions throughout the Institute's existence. The principal objects underlying the Institute may be briefly summed up as follows:-

[a] Scientific development of radio communications in all its branches.
[b] To provide a centre of information, instruction and advice on all matters pertaining to radio communication.
[c] To consider, originate and promote reform in the law; to consider proposed alterations and petition Parliament.

The results so far achieved speak for themselves and the Exhibition is one of the activities under these headings. The Institute has always played its part and has been largely responsible for the development taking place in Australia.

Earlier in this year the Institute conducted a series of tests receiving signals transmitted from experimenters in the United States, the power used at the transmitting end being only 100 watts. The great success obtained prompted the Institute to go further, and a series of tests has just been concluded wherein American experimenters again transmitted to Australians, and the local experimenters transmitted back on the same low power. Although the results of this latter test are not yet definite from the point of view of Americans receiving the Australians, still it is gratifying to know that 88 stations in the U.S.A. have been logged in Australia.

When broadcasting was first seriously considered in Australia, the Institute took a prominent part in the compilation of the regulations to suit local conditions, and it is felt that the best possible steps have been taken in Australia to place this wonderful feature of radio on a comprehensive basis to suit local conditions and avoid the many complications which have occurred in other countries.

The severe test came with WWI in 1914. The shortage of wireless operators for military and transport purposes was acute, and it is a matter of history that seventy five percent of the then Institute members were immediately absorbed into the war service, and the value of such men in time of national crisis was and ever will be invaluable. Patriotism is very dear to the Wireless Institute, and one of the principal requirements before admission to membership in any State branch is that candidates must be of British nationality.

EDITOR's NOTE: The author of this 1923 W.I.A. article was Charles MacLurcan, licensee of 2CM in Sydney; the first licensed broadcast (non-commercial) station in Australia (1-12-1922).

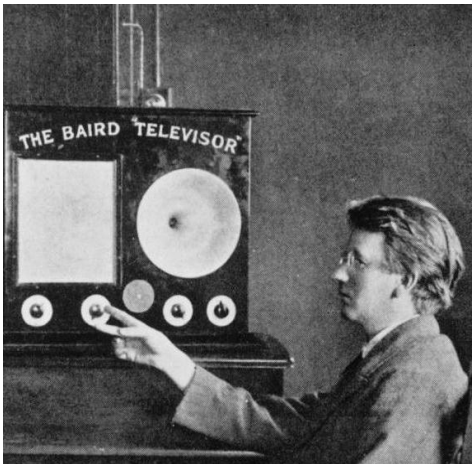
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1920s version of a busker



Walter Hannam 1910 founder of the W.I.A.



Bairds' 1920s Televisor

A.W.A. RECEIVER INSTALLATION GUIDE – 1926

Amalgamated Wireless (Australasia) Ltd.

The following article is a reprint of an A.W.A. leaflet issued to all prospective buyers of an A.W.A. wireless receiver in the late 1920s.

Choice of a receiver. The object of these notes is to give the prospective purchaser of a wireless receiver an idea of the capabilities of the more common types of wireless receiver on the market today. You will also be informed as to the requirements necessary for the satisfactory installation of your wireless receiver in your house. Also included in these instructions are all the details that you will need to follow for the construction, erection, and installation of your aerial and earth wires.

The Superheterodyne Receiver: This type of wireless receiver incorporates the very latest ideas in receiver construction. It will usually receive interstate stations which can be heard on the loud speaker, sometimes without an aerial or earth. This happens without interference, even when situated in close proximity to a local station. These advantages are not possessed to the same extent by any other type of receiver.

The Neutralised Receiver: This wireless receiver, like the superheterodyne, will sometimes bring in interstate stations at a strength suitable to loud speaker listening. However, in the vast majority of cases, an earth and efficient outside aerial are essential. Being very selective, it will still receive some interstate stations when situated in close proximity to a local station. However, if you are too close to a local station then you could suffer from interference.

Tuned Radio Frequency Receivers having Four or Five Valves: These wireless receivers are excellent for interstate reception while producing loud speaker strength. Wireless receivers of this type are especially suitable in country districts where there is no local station in the near vicinity. If installed near a wireless station, they will cause severe interference to the reception of interstate stations.

Two and Three Valve Receivers employing no High Frequency Amplifying Valve: This class of instrument will give excellent reception strength enabling the use of a loud speaker, if desired, for listening to local stations. However, it does not possess the required degree of sensitivity to tune in interstate stations as with the four or five valve wireless receivers. This class of instrument is quite suitable for reception in country districts where there is no local station, as long as careful attention is made to aerial and earth installations.

Crystal Receivers: Whilst the crystal receiver cannot compete with the valve receiver, either in the matter of range or selectivity, it is an ideal receiver for anyone desirous of receiving only local stations. However, it must be emphasised that head phones must be used, as crystal receivers do not produce the sufficient power required to use loud speakers. If it is desirable to use more than one set of head phones, it is essential that they must all possess the same specifications, preferably at least 3,000 to 4,000 ohms, and that they are connected in parallel. Crystal receivers are subject to more interference than valve receivers, so experimenting with a smaller aerial may produce more satisfactory results. The chief recommendation of crystal receivers lies in the fact that no batteries or valves are required. Thus the initial and smaller cost is the only cost.

Installing an aerial to your receiver. One of the first considerations that arise with the erection of an aerial for broadcast reception is as to whether a long or short aerial is the more suitable. Both types possess advantages and disadvantages, and the final selection depends to a large extent upon the type of receiver used. A long aerial, while increasing the range of the receiver, reduces its degree of selectivity. A short aerial will not have the picking-up qualities of a long one, but with this type it is a simple matter to tune out undesired stations. Therefore, if you use a crystal receiver, a long aerial is necessary, being capable of picking up the maximum amount of energy. If you possess a valve receiver, a short aerial would be more suitable. Country listeners require a longer aerial because they are generally situated at a fair distance from a broadcasting station.

A good average length for the wire is 100 feet for a crystal receiver and 50 to 75 feet for a valve receiver, and must be as high as possible. It is not a good plan to join up several pieces of wire to make up the correct length. However, if this is deemed necessary, joints should be carefully soldered. If the aerial has to be above a building or tree, then it must be as far above as possible. The aerial must be suitably insulated at the point where it enters the house, using special lead-in insulators, and at the other end. If the other end is attached to a tree or wooden pole, then the insulator must be at least 2 feet away. However, if it is attached to a metal pole or other object, then it must be at least 4 feet away. On no account must any portion of the bare wire touch the house or tree or any other object. In fact, the section of the wire from the aerial to the receiver must not be positioned so as to run down the side of the house. In regard to the height of an aerial, it must be remembered that the efficiency of an aerial increases with its height.

Current Fire Underwriters Rules stipulate that a lightning arrester, operating at a maximum of 500 volts, must be located as near as possible to the points where the aerial and earth wires enter the house. If installed outside, then it must be protected from the weather. Lightning arresters may be obtained from most radio dealers, and detailed instructions are supplied with each instrument. Aerial wires and their lead-ins must not pass over or under any electric light or power wires to avoid the possibility of contact should either come loose.

Installing an earth to your receiver. A considerable number of broadcast enthusiasts go to a lot of trouble in erecting their aerials, with a view to obtaining the best possible results, but they totally neglect their earth circuits. This is probably because the earth connections, unlike the aerial, are buried and out of sight, and therefore more or less forgotten. The earth circuit is every bit as important as the aerial, and this point cannot be emphasised too strongly.

The efficiency of the earth circuit depends upon three things. Firstly, the nature of the soil in which the earth plate is buried, and its degree of moisture. The percentage of moisture plays a most important part in the satisfactory reception of signals, especially when a crystal set is used. There is always a certain degree of moisture around the roots of trees and bushes, and in the vicinity of a garden hose, and advantage should be taken of this. In dry weather a few buckets of water thrown over the spot where the earth plate is buried will usually improve the reception of signals. Second, upon the size of the plate or water pipe which is buried in the soil, and in the way in which the earth wire is satisfactorily connected to this plate. Lastly, and equally as important, upon the length and total area of the wire or wires connecting the receiver to the earth plate or water pipe. The earth wire should be as short as possible.

When an earth plate is used instead of a water pipe, it must consist of a sheet of galvanised iron about 4 feet by 2 feet. The strands forming the earth wire should be untwisted for a distance of 2 feet, and each strand carefully soldered to the sheet at well-spaced points on one 4 foot edge. This completed, the plate is buried edgewise, the edge to which the wires are soldered being uppermost, just deep enough to cover this edge.

When a water pipe earth is used, it is most important to solder the earth wire to the pipe as near the point where it enters the ground as possible. If this is not done, reception may be seriously affected by the joints in the piping. As an alternative method to soldering the earth wire to a water pipe (which is not always an easy job), a special clip fitted with a terminal to take the wire may be clamped to the water pipe. This method is quite satisfactory, provided that the water pipe and the inside of the clamp are periodically cleaned with an emery cloth and then wiped with a dry cloth. Gas pipes should on no account be used for earthing the receiver on account of the risk of fire and explosion. This method, apart from being most unsatisfactory, is prohibited by the Fire Underwriters Rules.

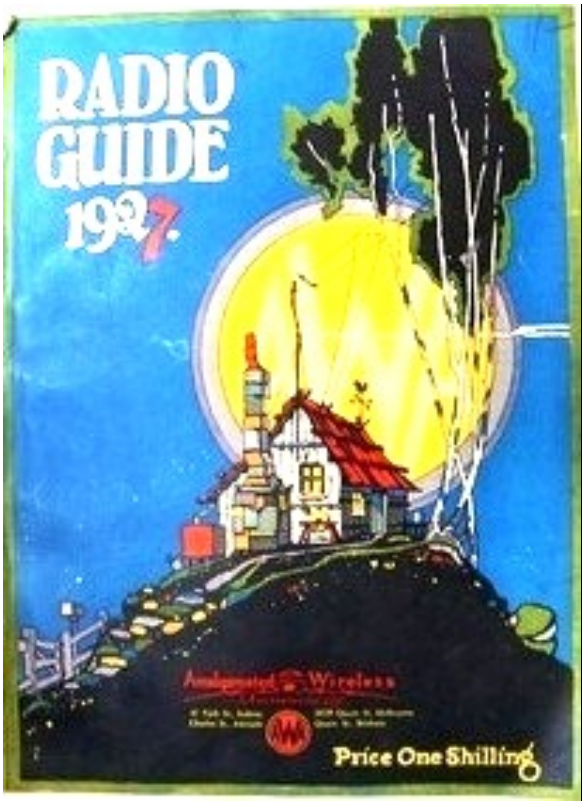
Installing a receiver in your house. Let us assume that you have erected your aerial and installed your earth, following the directions exactly as laid down in these installation notes. A small table should now be procured and placed as near as possible to where the aerial and earth lead-ins enter the room. The receiver is to be placed on this table. The next duty is to obtain each valve and cause them to be inserted into their sockets. It cannot be emphasised enough that care must be entertained in matching each valve to the correct socket.

The filament lighting battery, whether dry cell or accumulator, and often referred to as the "A" battery, should be connected to the receiver, taking care that the "+" and "-" terminals of the accumulator go to their respective "A+" and "A-" terminals on the receiver. The positive terminal of the "A" battery is either marked "+" or is painted red. An operation to confirm the correct connecting of the filament battery is now essential. The battery switch and the filament rheostat are to be turned on for a moment to make quite sure that the valves light up.

Next, connect up the bias or "C" battery (if used) and finally the high tension battery, often referred to as the "B" battery. In both cases great care must be taken to ensure that these batteries are connected up the right way round; that is, the "+" battery terminal to the "+" terminal on the receiver for that particular battery.

Having completed this, join up the aerial and earth leads to the receiver. It must be pointed out the necessity of attaching the aerial and earth lead-ins to the correctly marked connections. Next, plug in the headphones or loud speaker, switch on the filament battery, and turn the filament rheostat until the valves are burning at the required brilliancy. One of the local stations should now be tuned in with the variable condensers, and the filament control given a final adjustment for best results.

Having made yourself familiar with your receiver, turn your attention to the loud speaker. The actual position of this instrument in the room often has a great bearing on the quality of reception. The speaker can cause a disruption to the sound quality if installed near the receiver. Apart from keeping the speaker away from the receiver, its position in the room must be found by experiment. Sometimes better results are obtained with the loud speaker high up, whilst in other cases a low position can be found to be more preferable.





AWA RADIOLA TRAM



1927 - 1929



1930 – 1934

HISTORY of BROADCAST STATION 4CM

By Amateur Operator Thomas Elliott

(First Chief Engineer of 4BC).

Reprinted from "*The Queensland Radio News*", Monday 2nd March, 1925.

Station 4CM is owned by Dr. Val McDowall in Brisbane. The whole of the apparatus, both transmitting and receiving instrument, have separate rooms, and the control work is done in the receiving room. The aerial (an inverted "L" type using two cages) is erected on the top of Preston House, and the lead-in is taken through a window to the apparatus. No counterpoise is used in conjunction with transmitting aerial, as it was found after careful testing that a counterpoise was not necessary. The earthing is done to the water pipe which, in this case, makes a very efficient earth.

Station 4CM commenced broadcasting in February, 1921, on a wave length of 800 metres (375 KHz.) using an input of 20 watts, with a "T" type, having a fundamental of 350 metres. Four Radiatrons U.V. 202 tubes were used; two as oscillators and two as modulators. The tube filaments were lighted from accumulators, and a high tension was obtained from a motor generator which delivered 500 volts. Later, all tubes were used as oscillators. The radiation using plate control method was 1,000 milliamps, and when all tubes were used as oscillators, 1,500 milliamperes were obtained.

The operations of the station proved efficient, with hundreds of reports from all over Queensland, and thousands from local "listeners-in" in regard to their reception. Townsville and Innisfail have reported by letter the full programme. Letters were also received from all over New South Wales, Tasmania, and New Zealand reporting on the transmissions. A speech given by Mr. Gillies (Acting Premier for Queensland) was heard at Ocean Island, a distance of 2,000 miles.

Two hour concerts were broadcasted every Sunday night for two years. Mostly gramophone records were used, however, once a month special instrumental and vocal concerts were arranged. A studio was arranged in an adjoining room to the apparatus with a micro-phone being placed in the studio; no amplification was used during the experiments.

After 12 months it was decided to broadcast concerts from different theatres by means of a telephone line connected between the concert hall and the broadcasting station. First it was decided to broadcast the Aladdin pantomime, being played at the Opera House. Arrangements were made with the management of the show and the Post Office for the use of a special telephone line, with an amplifier loaned from the Brisbane Electrical Co. At the theatre, an ordinary micro-phone, with the mouthpiece removed, was placed in position to the stage. Reports were received congratulating us on our work from North Queensland and New South Wales. This was our first attempt at using landlines for broadcasting.

The next performance we tackled was the Fleet concert, held at the Exhibition Hall, using the experience we reaped from the Aladdin pantomime. The Post Office officials were very good to us in loaning a special micro-phone and stand. The broadcasting of this concert was very fine, and from the station end of testing we thought it 100 percent efficient using amateur apparatus. The third was a broadcast of the Newcastle band with thirty instrumentalists, which was played in the same hall the following night. The micro-phone was 50 feet away from the band, which was the best position. The fourth performance was the Apollo concert, also held at the Exhibition Hall. The first half of the programme was fine, but, alas! In the second half, the local microphonic batteries ran down and the items faded away.

From December 1922 experimental work was carried out using short-waves, as it was found that the best results were obtained when the transmitting wave was equal to the fundamental of the aerial. This was overcome when using an aerial that had a higher natural period than that of the transmitting wave by inserting a condenser in series with the aerial. A heavy choking system was used with a 400 volt generator, which gave a 300 volt drop after passing through windings of the choke coil, giving 100 volts as working voltage. The input being two watts, and the radiation being 100-150 milliamps. Good results were obtained from using receiving tubes as oscillators, and the resulting modulation was far superior to that obtained when using power tubes. Two Radiatron U.V. 201A tubes were used, feeding 12 volts to the filaments, keeping a constant electronic emission as the tubes were not stable using lower voltages.

From 7th December, 1924, until 25th February, 1925, the station was equipped for broadcasting purposes and financed by Brisbane Radio Dealers. During this period the station operated from three landlines connected with the studio, situated in the Shulz Player Piano showroom, the Tivoli Theatre, and the Trocadero Desant, from which the concerts were broadcasted. It is only fair to offer our sincere thanks to the Modern Player Piano Co. for the loan of their showrooms for studio purposes. They placed their handsome parlour at our disposal three nights a week without any kind of payment. We feel sure that listeners-in will readily appreciate this generous act. The management of the Tivoli Theatre and Trocadero Desant have also been very good to allow their excellent music to be broadcast free of charge.

The transmitting apparatus consists of three panels; oscillating, modulating, and amplifying. The oscillating panels encase the coupling coils, condensers, transformers, tubes, and the tube filament controls, with an aerial meter and coupling dials filament voltage meters. The high tension panel with plate current high tension voltage, high frequency chokes, and by-pass condensers are behind. Next is the D.C. controlling switch board, operating the battery charging with fuses and regulating switches. The high tension voltage is obtained from a 500 volt D.C. shunt wound G.E. generator, having a 60 seg. commutator, belt driven at 1,500 R.P.M., with a half horse power D.C. motor. The transmitting apparatus is housed in a six foot square room with all controls being operated from the four foot square testing and receiving room next door, which houses the amplifying panels, receiving apparatus, micro-phone, and transmitting controls, with the relevant meters. For short-wave, a low capacity condenser has been placed in series with the aerial to reduce the wave length. When playing gramophone records, a tone arm operating with one amp at six volts is used with the micro-phone metallically connected to the tone arm, obtaining 90% of the records vibrations.

In closing, we take this opportunity in expressing our sincere thanks to all of those who have "listened-in" to 4CM, and especially those who have by letter or telephone sent words of appreciation. After all, 4CM is only a licensed amateur broadcast station, but we have endeavoured to broadcast worthy programmes, and have spared no effort to this end.

From the book "*Australian Radio History*" by Bruce Carty Ph.D.

EXPERIMENTAL BROADCAST STATION 4RM

From "*The Queensland Radio News*" 1st August 1928.

In recent months a great deal of interest has been centred on Experimental Station 4RM in Hawthorne, Brisbane. Many people who have listened to the excellent experimental broadcasts have shown a natural curiosity regarding the origin of the announcer, C.V. Woodland, formerly official announcer at 4QG. His presence has served to intensify the interest aroused.

Whatever the future may bring forth, 4RM at the present time is purely an experimental station, and is being operated as such. It is owned and operated by Mr. Ray McIntosh (one of the engineers at 4QG).

Some time ago, an application was lodged with the P.M.G.as Department for a Class "B" Broadcast Station License. This has not as yet been granted; the reason being that no new licenses are being issued until after the revision of the Wireless Regulations suggested by the recent Royal Commission has been effected. However, there is every reason to hope that the arrival of the licence will not be long delayed, and Mr. McIntosh has made arrangements to commence a regular service of a very high standard immediately the necessary authority is received.

Just now, the test transmissions are being effected on a power of only 15 watts, but the transmitter is designed to operate normally on a power of 1,500 watts. That the 250 metre transmissions are being widely listened to is attested to by the tremendous pile of letters which Mr. McIntosh showed to a representative of "*The Queensland Radio News*". These letters come from points as far apart as Longreach, Hobart, Bathurst, and New Zealand, and, without exception, refer in glowing terms to the writers' reception of 4RM.

Although regular programmes cannot be arranged until the license is received, 4RM has on several occasions secured the services of well-known artists in tests which were being carried out. Due to the fact that adjustments have been made at frequent intervals, the transmission has varied a little from time to time, but recently the quality and volume have been amazing, and 4RM can count on a large and very appreciative army of listeners, both in this and other States, whenever the station goes on the air.

The transmission of phonograph records, very well chosen by the way, is particularly fine, and one is sometimes left in doubt as to whether the item being broadcast is a record or "the real thing". The voice of "Uncle Jim" Woodland, of course, needs no introduction to listeners. It is one that is particularly suited to broadcasting, and no doubt will do much towards enhancing the popularity of the new station.

4RM's white-painted Oregon aerial mast forms a landmark for miles. Towering 95 feet into the sky, the mast and its complicated rigging present an imposing spectacle. Another 50 feet section is to be added to the mast in the near future. The aerial is of the three-wire ship type with Pyrex glass.

At present the complete station is situated in the house itself, but all the apparatus will shortly be moved into a special room which is being erected immediately underneath the aerial. The lead-in will then drop directly from the aerial through a bushing in the roof of the station building, and the earth lead will go through the floor to the very complete earthing system which has been installed. This earth connection consists of a copper plate measuring 18 feet by 6 feet, buried in permanent moist earth, three feet below ground level, with feeders radiating from the plate to different points underground. Thus, an ideal radiating system is assured, and the efficiency should be very high indeed.

In the meantime, the transmitting equipment at 4RM is located in a room adjoining the studio. All of the apparatus has been constructed by Mr. McIntosh, and the splendid workmanship is at once apparent. There are two separate transmitters; the main 250 metre set, and a small 32 metre set. The main transmitter at present consists of two UX210 7½ watt valves connected in parallel in a Meissner circuit. With these valves the power input to the plate circuit may be increased as high as 50 watts, but in the meantime the power is maintained in the vicinity of 15 to 20 watts. An interesting feature of the main transmitter is the very complete system of shielding employed; the whole unit covered on all sides by a sheet brass screen. The problem of filtering out generator or A.C. hum from the power supply is one which does not exist at 4RM. A bank of storage batteries totalling 300 volts supplies plate current to all the valves; this being kept charged by a Tunger charger operating from the A.C. lighting mains.

For 32 metre operation a beautiful little shortwave transmitter has been built. Behind the silver plated brass panel is a 7½ watt valve with its associated apparatus, arranged in a "Split Colpitts" circuit. At a later date, when the "B" class broadcasting licence which is shortly is an established fact, it is intended to utilise this transmitter for conveying programmes to the transmitting station, where they will be received on 32 metres, and placed on the air in the regular 250 metre channel. This will eliminate much expense, and will make it possible to relay programs from points to which the provision of landlines is difficult or where lines do not exist. Preliminary tests which already have been carried out within the suburbs of Brisbane indicate that extremely reliable communication can be maintained with 4RM when the power input to this "baby" transmitter is as low as one or two watts.

Both of these transmitters are oscillators only; their purpose being to generate the "carrier wave" upon which the speech and music is impressed. As they stand, they are each capable of sending out Morse signals, with a transmitting key being provided for this purpose, but they cannot transmit speech and music. The unit which impresses the voice currents from the microphone on the carrier wave is termed the "modulator', and at 4RM this is combined in one unit with the speech amplifier, the duty of which is to amplify or magnify the weak impulses from the microphone before they reach the modulator. Two stages of choke-coupled amplification using power valves are employed, drawing power at 160 volts from the same bank of batteries that supplies the oscillators. In conjunction with the speech amplifier, a specially designed volume control is used; the knob being mounted on the control panel alongside the switches and jacks, etc., which are provided in order to link up the station with a maximum of ten outside points by landline.

Mr. McIntosh has developed a modulation system which he claims includes several important advantages over existing methods. Any doubts as to the efficiency of the system are dispelled when one listens in to 4RM's transmission with its admirable depth and quality.

For transmission of phonographic music, an electric pick-up is used. This is identical with the pick-up designed and supplied by Mr. McIntosh to 4QG, and used by that station for all gramophone work. A new microphone of original design handles studio music and speech. This instrument, for which patents are pending, is a wonderful piece of work, and a great tribute to the skill of the designer and constructor.

EARLY RADIO IN BRITAIN

The British post office was responsible for broadcast regulations, and licensed companies to transmit radio communications. The original companies were Marconi Wireless Telegraphy in Essex and Western Electric in Birmingham. They began broadcasting gramophone music, news, and talks to radio experimenters for half an hour each night (they were forbidden to broadcast to the general public). However, the *Daily Mail* paid Marconi to broadcast a recital by Australian opera singer Nellie Melba on 15-6-1920.

Public broadcasting was finally allowed in 1922, with the first licence being 2MT at Writtle, granted to the British Broadcasting Company, owned by six electrical and receiver companies, using one kilowatt on medium wave. Funding was obtained from royalties on receiver sales and from receiver licenses issued by the post Office. Reception difficulties led to the establishment of 5XX at Daventry in 1925 on 200 KHz. longwave using thirty kilowatts. 5XX was one of the most famous stations in Europe, closing in 1935.

A 1926 Government committee recommended that broadcasting in Britain should be conducted by a public corporation. The British Broadcasting Corporation commenced on 1-1-1927 with 2LO, taking over the staff and equipment of the British Broadcasting Co. including General Manager J. Reith (later Lord Reith) being appointed Director General. It was due to his influence that the BBC established a high standard of integrity. The BBC was barred from broadcasting advertisements. Their independence and objective treatment of news was their highest asset, establishing it throughout the world as being free from political and commercial pressures.

During the late 1920s the BBC attracted an evening news audience that was larger than the circulation of Britain's largest newspaper. Their variety, music, and drama programs were said to be keeping people away from cinemas and live shows. Churches complained that people stayed home to listen to religious programs rather than go to church. BBC commentators were banned from live sport, believing that sport attendance would drop. By the 1930s however, the BBC was part of the British way of life, including sport.

On Christmas Day 1932, King George V broadcast the first 'Round-the-Empire' message. Radio usage by Royalty did much to enhance the stature of radio. The Queen's Christmas Message is still listened to with great respect by millions of people worldwide.

In 1938, as the world moved towards WWII, the BBC began broadcasting in foreign languages with Spanish, Arabic, Portuguese, French, Italian, and German. They were directly financed by the Government to provide these services, stipulating what countries their broadcasts were aimed at and the number of hours devoted to each language. During WWII they broadcast in over 50 languages to the people of occupied Europe. Listeners in Germany and in German occupied countries were forbidden to tune to the BBC news.

The BBC WWII service was perhaps the greatest era in broadcasting history. Home broadcasting was merged with national programs, with information, inspiration, and entertainment helping the British endure the war. Many messages to the underground fighters in France and partisan groups were broadcast using coded and guarded phrases like 'The White Rabbit is safely asleep in his burrow' meaning an English underground agent called 'The White Rabbit' operating in France, had returned safely to London.

After WWII, the Light service was introduced, providing entertainment and relaxation for the masses. The Regional Home service was reactivated for 'middle-of-the-road' audiences. The Third network was for minority audiences whose education and tastes enabled them to appreciate broadcasts of artistic and intellectual distinction. They broadcast Open University programs, evening study sessions, schools broadcasts, plus sport results and news on weekends.

"Pirate radio" in the UK first appeared in the early 1960s when pop music stations such as Radio Caroline and Radio London started to broadcast from offshore ships or disused sea forts. At the time, these stations were not illegal because they were broadcasting from international waters. The stations were set up by entrepreneurs and music enthusiasts to meet the growing demand for pop and rock music, which was not catered for by the legal BBC Radio services. The first British pirate radio station was Radio Caroline which was launched by Irish music entrepreneur Ronan O'Rahilly, and started broadcasting from a ship off the Essex coast in 1964. The format of this wave of pirate radio was influenced by Radio Luxembourg (6WA in Wagin, Western Australia bought a 10,000 watt transmitter from Radio Luxembourg). Many followed a top 40 format with casual DJs, making UK pirate radio the antithesis of BBC radio at the time. By 1966 almost £2 million worth of advertising a year was sold to customers, including the government-funded Egg Marketing Board. By 1967 ten pirate radio stations were broadcasting to an estimated daily audience of 10 to 15 million. Spurred on by the offshore stations, land based pirate stations took to the air on medium wave at weekends, such as Radio Free London in 1968. Radio Caroline's audience was one third the size of the Light Programme in the parts of the country where it could be received, but the Light Programme's audience did not decrease, indicating that pirate radio appealed to an audience that the BBC did not serve.

In 1964, Manx Radio was launched as a commercial station on the Isle of Man and is often referred to as the first commercial station in Britain. However, technically, the Isle of Man is not British so Manx Radio cannot claim to be the first British commercial station.

In 1967, the BBC Light and Home services were replaced by Radio 2 and Radio 4, with the introduction of Radio 1 for pop music. Radio 2 broadcast light and popular music, and music for specific tastes like jazz, folk, and country. Radio 4 carries more intellectual programs of current affairs, news, documentaries and dramatic plays. Radio 3 presents 'good' music from brass bands, plus opera and more serious music with the great popular works of classical and romantic composers. There are also drama, poetry, interviews, and talk programs. The Further Education programs, including the Open University broadcasts on Radio 3 are called 'Study 3'.

Commercial radio was introduced in 1972, when a group of sixty local stations were approved by Parliament under the Independent Broadcasting Authority. They owned the transmitters, with radio groups contracted to utilise them by presenting a commercial service to a specific locale. The first stations were two in London and one in Glasgow in 1973. 1974 saw stations in Swansea Birmingham, Manchester, Newcastle, Sheffield, and Liverpool. 1975 saw stations in Edinburgh, Plymouth, Stockton, Nottingham, Bradford, Portsmouth, and Ipswich. 1976 saw stations in Reading, Belfast, and Wolverhampton. There were no more until the 1980s.

EARLY RADIO IN AMERICA

American physicist Reginald Fessenden made the first radio voice broadcast in 1900. Until that time, messages had only been sent in Morse. In 1906 a ships radio officer was astonished to hear through his earphones, not the usual Morse code, but a voice saying 'If anyone hears me, please write to Reginald Fessenden at Brant Rock'. Reginald had succeeded in broadcasting his voice out to a ship at sea. He also broadcast phonograph music – all of this nearly twenty years before radio broadcasting began.

In 1919 Westinghouse engineer Dr. Frank Conrad, broadcast music in Pittsburgh, and a David Sarnoff saw how this stimulated crystal set receiver sales. The Radio Corporation of America was formed by Westinghouse, General Electric, and the American Telephone and Telegraph Company to explore David's broadcasting suggestions, with David as General Manager.

On 2-11-1920, the first regular broadcast by a radio station was from KDKA in Pittsburgh. They commenced with the results of the Harding/Cox presidential election, which is now celebrated as the first big popular event in broadcasting history. Radio advertising began in 1922 when a Jackson Heights real estate firm sponsored the first commercial broadcast. By 1923 the names of radio personalities had become household words with over 500 stations broadcasting concert hall programs, theatre plays, and sports events.

By the 1930s radio had become part of life for people in Britain, Europe, America, and Australia. Technical competence had improved with regular and dependable broadcasts using a degree of fidelity. The listening audience had grown enormously with programs covering news, theatrical dramas, quiz shows, and classical and popular music. Advertisers became an integral part of production as increased running costs made radio stations dependent on commercial support. The network system in America and Australia developed, whereby stations across the country were linked together for national advertisers programs. The stations all shared the production costs with advertisers. In America, where broadcasting now plays so large a part in the national life, advertising was non-existent in 1924, but by 1930, nearly $100 million a year was being spent on radio. At first, advertising was stilted and limited, and the prices of products were rarely mentioned. During the late 1920s listeners heard the sponsors name linked to programs, e.g. the 'Ipana Troubadours' and the 'General Motors Hour'.

Radio and the movies existed together without great opposition because radio was wholly aural and the movies essentially visual. Like the cinema, radio too had its great stars, who were paid enormous salaries and had an incredible number of fans. Some people were stars of both radio and cinema. The stars of vaudeville often became stars of radio, and many broadcasts were conducted in front of live audiences, with the sound of laughter and applause being an integral part of the early live radio broadcasts. Stars included Eddie Cantor, Burns and Allen, Al Jolson, Jack Benny, Amos and Andy, and Bing Crosby.

Radio started to reach a mass audience and was creating popular singers, orchestras, and sport stars. The dance band era of the 1930s was given great impetus by radio, with Tommy Dorsey, Benny Goodman, Guy Lombardo, and Glenn miller being listened to by millions of people. It was also an era of exciting newscasts from Government leaders. Franklin D. Roosevelt grasped the potential of radio with his 'Fireside Chats' being heard by millions. On the day of his inauguration, Roosevelt had to avert a crisis in banking. He called for calm over the NBC and CBS networks and gave assurances that the monetary crisis would pass. His 'Fireside Chats' became a great success as the President seemed to be talking to listeners individually. These subdued 'Fireside Chats' contrasted sharply with the hysterical shouting of Adolf Hitler and Benito Mussolini in Europe, who used radio to promote their propaganda.

Radio grew as a source of news, and so did the role of radio journalists and commentators. By 1942 the voices of H.V. Kaltenborn, Ed Murrow, Lowell Thomas, Walter Winchell (and Richard Dimbleby on the BBC), were well-known. Radio kept people in touch with what was happening on the war front in Europe, but it also offered an escape into entertainment, music, and comedy.

As WWII came to a close in 1945, electronics firms returned to radio manufacturing. From 1946 to 1948, over 50 million sets were sold. As television was introduced into America, radio went through a depressed era of skeletal news services and sports commentaries, and disc jockeys simply played more records and less live performances. From 1960, radio gradually made a comeback, with more than 170 million radios being sold during the 1960s – 1970s. The growth of FM stations also added to the resurgence of radio. There is now a wide range of program formats available with different stations catering for diverse interests e.g. KADS broadcasts only advertisements, WSDM uses only female announcers, and several stations broadcast continuous news, the most notable being KNX in Los Angeles, using 50,000 watts. By 1980 there were over 350 million radios in use throughout America.

EARLY RADIO IN NEW ZEALAND

New Zealand's first broadcast was on 17-11-1921 from the University of Otago by physics professor Robert Jack. Radio Dunedin (4XD) began transmitting in 1922 and is the longest continuously broadcasting station in the Commonwealth. By the end of 1923 stations were broadcasting from Dunedin, Christchurch, Wellington, Auckland, Nelson, Whanganui and Gisborne. All content had to follow a strict moral code; advertising was banned, and Sundays had to have substantial religious programming. In 1926 the Radio Broadcasting Company (RBC) was established to provide a national broadcasting service. The RBC's main revenue came from a compulsory annual radio licence fee. Existing independent stations became known as 'B' stations, in contrast to the RBC's 'A' stations. To avoid interfering with newspaper advertising revenue, advertising was prohibited on radio. Many of the 'B' stations only stayed on air because they were sustained by voluntary support or were subsidiary activities of radio and record retailers.

The 1920s saw the development of many standard radio features, including children's programs, plus school, sport, and religious broadcasts. In 1932 the RBC was replaced by the governments New Zealand Broadcasting Board (NZBB), which inherited the RBC's stations. The number of stations and range of programs increased, but the conservative nature of broadcasting did not change. Programs generally followed a formal structure resembling a concert. All stations closed no later than 2200. Many people then listened to Australian stations. The state controlled 'A' stations were often criticised for bland and unpopular programming.

The cash-strapped 'B' stations often relied on listeners to donate records. Many listeners preferred the livelier, independent B stations. They were subject to strict government inspection and were forbidden to run advertisements, but from 1931 programs were allowed to name a sponsor. In 1935 the NZBB absorbed all of the 'B' stations, other than Gisborne's 2ZM (renamed 2XM) and Dunedin's 4ZD (renamed 4XD). With these two exceptions, broadcasting became a state monopoly for the next 25 years.

From the 1930s to the early 1960s well-known announcers included Maud Basham (Aunty Daisy), Ian Watkins, Selwyn Toogood, Jack Maybury, Phil Shone, Winston McCarthy, Gary Chapman, and Grace Green. The National Broadcasting Service's (NBS) programming included pre-recorded talks, religious programs, comedies, sport, news (including the Maori language), and drama. Music included records plus live performances by brass bands, orchestras, instrumentalists and vocalists.

The 1950s saw three basic program structures emerging: Light, popular entertainment, based on the ZB commercial radio format: Mixed or middlebrow, based on the YA stations: Highbrow, the YC stations, modelled on the BBC's Third Program format.

In the early 1960s, commercial stations played popular music, but broadcast bureaucrats continued to resist pop music. In response a pirate radio ship was launched in November 1966. Radio Hauraki, broadcast from international waters, capturing Auckland's young listeners with its Top 40 programs during its 1,111 days at sea. In 1970 Radio Hauraki and three other private stations were granted licences. Changes in commercial radio formats followed as more private stations gained licenses. Music stations focused on popular music. The talk radio format was established, beginning with Auckland's Radio I. New stations focused on target audiences, determined by factors including age, gender, social status and lifestyle. The number of private radio broadcasters rose from five in 1972 to 22 by 1984. Popular radio personalities included Merv Smith (1ZB), Kevin Black (Radio Hauraki) and Barry Corbett (3ZB).

RADIO RECEIVER LICENCES

Can anyone remember when the P.M.G. came around to check that you had a valid radio receiver and television licence? (The one millionth radio receiver licence was issued in 1937). During the 1930s the Radio Inspectors often took people to court who didn't have a licence. For those unlucky enough to be convicted of refusing to obtain a licence, there was a maximum 20 pound fine waiting for them. Considering that the weekly wage was around 14 pounds at the time, this fine was rather hefty - evasion was treated as a very serious offence in those days! Given that a licence for one receiver at the time cost around two pounds (the price varied depending on distance from the closest A Class station) it is hard to understand why people chose to try their luck. For most first time offenders, the usual fine was two pounds plus court costs.

During the 1950s the fee for radio receiver licences was two pounds five shillings. With the commencement of the official transmission of television in Australia came the need to add a television licence to your radio receiver licence. From 1-1-1957 television viewers were required to pay five pounds annually for their viewing pleasure in addition to the radio receiver licence. Non-payment was a punishable offence with fines increasing up to fifty pounds.

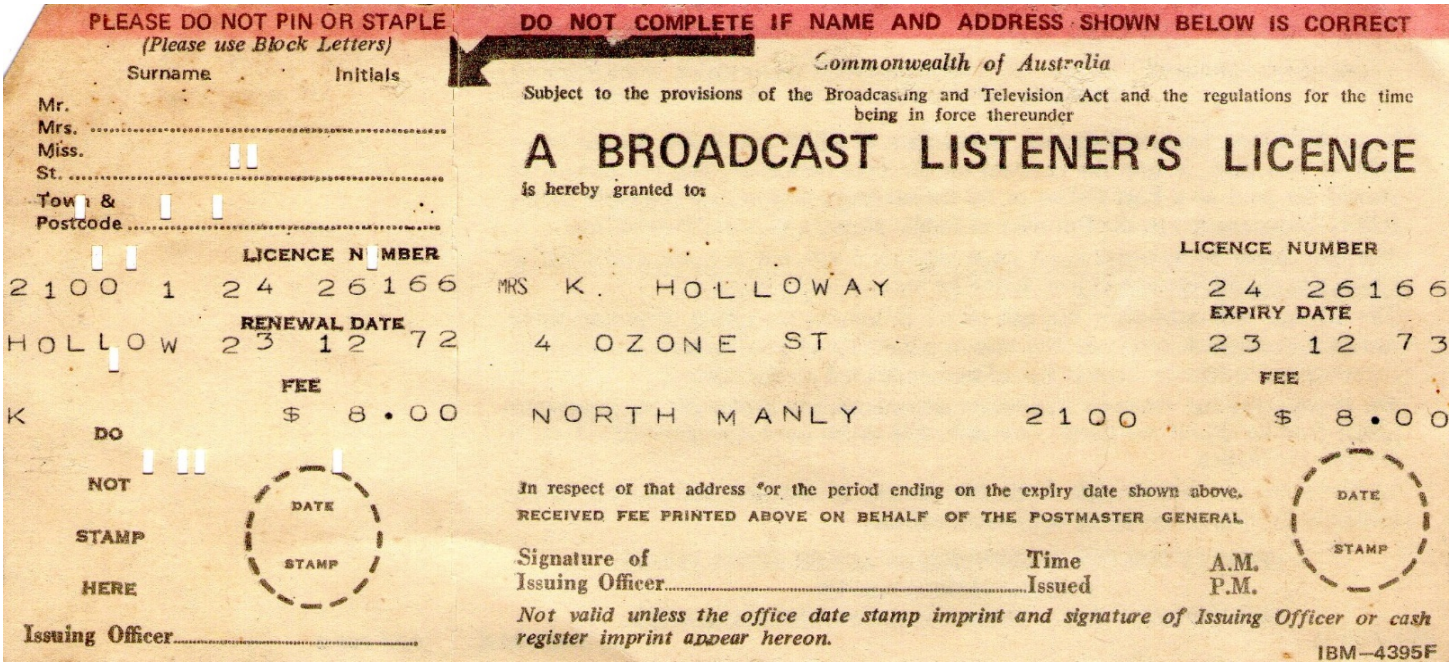
The Post Master General often placed advertisements in newspapers across Australia warning that house-to-house inspections by Radio Inspectors were imminent. Many people hid their radio and television aerials in attics and chimneys, and radio and television receivers were often hidden in cupboards in an attempt to fool the Inspectors.

Commonwealth agents used a device to measure RF frequencies generated by radio equipment which operated in a similar way to how radar detector detectors work. Reliability isn't great but when there is a signal coming from a house with no antenna, officers were entitled to be suspicious. There was, however, little way for officers to know that more than one receiver was being used in the same house without an inspection of the house. Another way for listeners to avoid detection was to use crystal sets - receivers that didn't use electricity to operate but merely soaked up radiation from the airwaves by the use of a crystal diode and a pair of very sensitive headphones. Crystal sets couldn't be detected.

By the 1970s, combined radio and television receiver licences could be bought for $26.50, however the end was nigh. On the 18-9-1974 the Federal Government decided to drop licence fees due to the high cost of monitoring compliance. The ABC, which had been financed by the licence fees, was then funded by general taxpayer revenue. A plan to reintroduce a combined radio and television receiver licence in 1975, costing $70, was considered but dropped.



CANBERRA TIMES
18-10-1958


PLEASE DO NOT PIN OR STAPLE
(Please use Block Letters)
Surname Initials
Mr.
Mrs.
Miss.
St.
Town &
Postcode
LICENCE NUMBER
2100 1 24 26166
RENEWAL DATE
HOLLOW 23 12 72
FEE
K $ 8.00
DO NOT STAMP HERE
DATE STAMP
Issuing Officer

DO NOT COMPLETE IF NAME AND ADDRESS SHOWN BELOW IS CORRECT

Commonwealth of Australia

Subject to the provisions of the Broadcasting and Television Act and the regulations for the time being in force thereunder

A BROADCAST LISTENER'S LICENCE

is hereby granted to:

MRS K. HOLLOWAY
4 OZONE ST
NORTH MANLY 2100

LICENCE NUMBER
24 26166
EXPIRY DATE
23 12 73
FEE
$ 8.00

In respect of that address for the period ending on the expiry date shown above.
RECEIVED FEE PRINTED ABOVE ON BEHALF OF THE POSTMASTER GENERAL

DATE STAMP

Signature of Issuing Officer
Time Issued A.M. P.M.

Not valid unless the office date stamp imprint and signature of Issuing Officer or cash register imprint appear hereon.

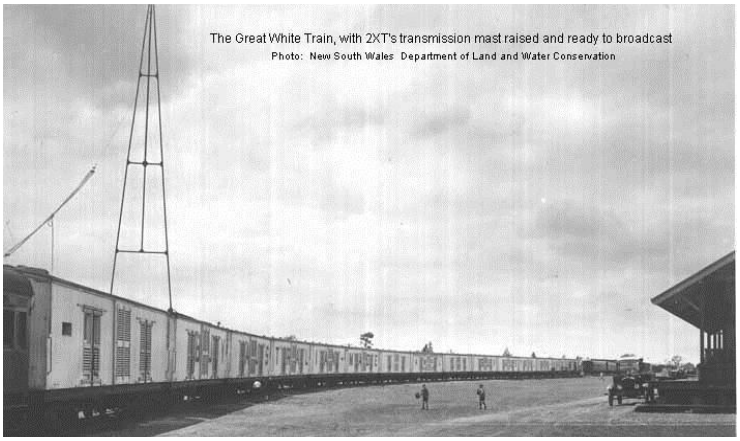
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AUSTRALIAN RAILWAY RADIO STATIONS

2XT

The first radio station in the world in an operational train, was **A.W.A.** station **2XT**, travelling around New South Wales. **2XT** was part of a mobile "Australia Made" exhibition known as the "Great White Train". A.W.A. used one of the 15 carriages for their studio, transmitter, **A.W.A.** product exhibition, plus staff accommodation. The **2XT** transmitter was rated at 500 watts and operated on 1175 KHz. The train travelled 72,000 kilometres from November 1925 to December 1927, stopping at over 100 towns for five days each (Gosford was the first).

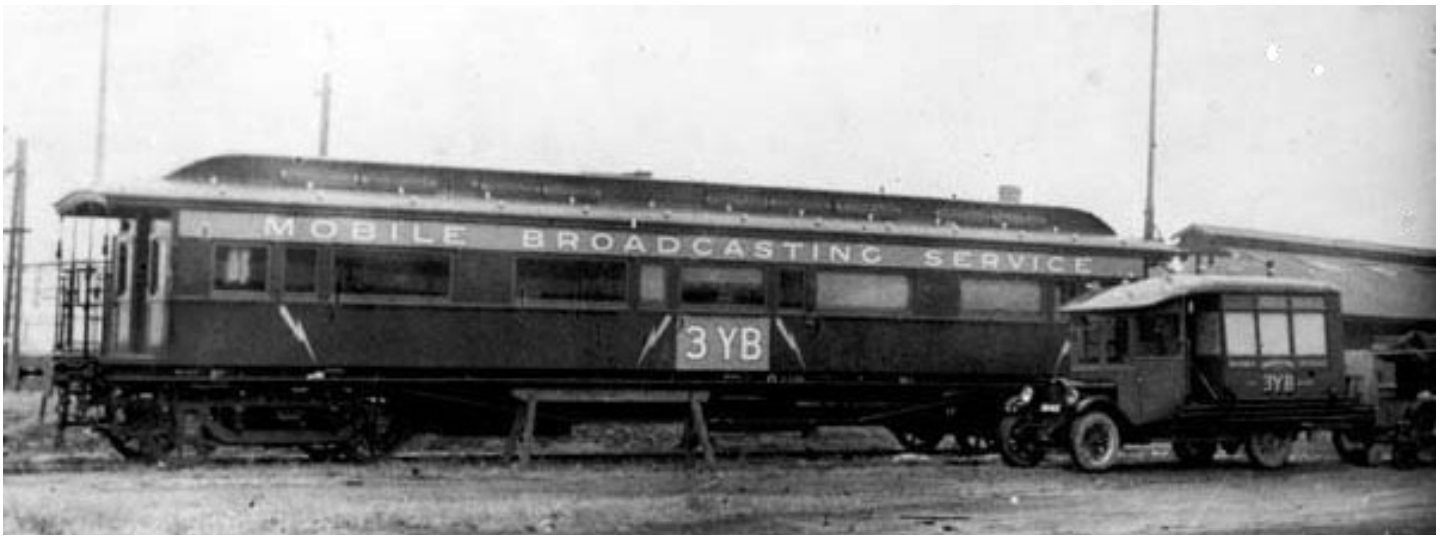



The Great White Train, with 2XT's transmission mast raised and ready to broadcast
Photo: New South Wales Department of Land and Water Conservation

2XT broadcast pre-arranged local advertisements each day from 4PM to 5PM and from 7PM to 8-30 PM, and conducted public tours through their studio. In most towns they also broadcast welcome speeches from local dignitaries. Their antenna was a single wire 20 metres long on a 13 metre high mast mounted on top of the carriage. The railway tracks were used as an earth. The mast was folded down along the carriage during transportation. Reception reports were received from all over Australia, plus New Zealand and New Guinea. Pictured is a promotional leaflet distributed in each town visited. The above photo was taken on 9-1-1926 at the Merrygoen railway station. The **2XT** Sales Manager, Charles Coldwell, was later the first Station Manager at **2GF** Grafton.

3YB

3YB was a mobile radio station touring regional Victoria from October 1931. They started with a model "T" Ford housing a spring-loaded 25 watt transmitter on 1145 KHz., towing a trailer with a power generator, and a model "A" Ford with the studio (both painted scarlet). Vic Dinenny was manager, announcer, and cook; Bert Aldridge was their technician, driver, and mechanic; and Bert Rennie looked after sales, schedules, and copy-writing. Their temporary tower was often knocked down by cows.



From 17-10-1932 they rented the Royal train carriage for twelve pounds per week. The carriage housed their studio, 50 watt transmitter on 1060 KHz., and beds for the staff. They also had a power generator for use if local power was not A.C. It took 13 minutes to raise the antenna system, and attach earthing and power to go on air. **3YB** had 1,000 records and used a six metre collapsible tower at each end of the carriage. Their licence allowed them to operate anywhere in Victoria, at least 50 kilometres from any other station and 3 kilometres from any Post Office. They were on air 1830-2230 daily for one week in each town with the same program. An agent visited each town in advance to arrange advertising. Listeners were always invited to visit the station. Requests were welcome, with listeners being asked to make a donation to their local hospital. All programs were live, including the participation of visitors. News and feature programs were broadcast via landline from Melbourne. Their opening broadcast was from Creswick. They also operated from Colac, Yarram, Trafalgar, Horsham, Clunes, Traralgon, Warrnambool, Bairnsdale, Warragul, Leongatha, Wonthaggi, Korumburra, Camperdown, Port Fairy, Mortlake, Rushworth, Seymour, Murchison, Shepparton, Numurkah, Yarrawonga, Cobram, Echuca, Kyabram, Rochester, and Terang.

3YB closed on 15-11-1935, and were then granted two licences (**3YB** Warrnambool 18-1-1936 and **3UL** Warragul 18-5-1937).

From the book "*Australian Radio History*" by Bruce Carty Ph.D. (bruce.carty@bigpond.com)

COMMERCIAL LICENSES THAT NEVER WENT TO AIR

4CH Charleville: 28-8-1930. R.W. Gaskin. This callsign was later granted to the A.B.C.

5MG Mount Gambier: May 1932. Mount Gambier Broadcasting Company P/L.

5MC Adelaide: 1925. James Marshall and Company. Company closed in 1928.

5EP Port Lincoln: Date unknown. Radio Advertising Company (in Adelaide). In 1932, this company was also granted a licence for Bunbury in Western Australia (callsign unknown) which never went to air.

2LE Meadow Flat: 1933. Radio Corporation Limited. Their studio was installed in Sydney. They falsely believed that they would be able to cover all of New South Wales from this location.

2SI Singleton: 1937. Jointly owned by Alex Mather (VK2JZ) and the *Singleton Argus* newspaper. The licence was moved to Lochinvar as 2HR before opening.

6XY Perth: 1927. Licensee unknown.

2NZ Narrabri. Licensed in 1935 for 2,000 watts. Licence was owned by 2GZ. The licence was later changed to **2IN** but still didn't go to air despite the studio being installed in the "Courier" newspaper building.

5MA Adelaide. Millswood Auto and Radio Co. (A.W.A. retailers). First went to air with an experimental broadcast licence in 1921. Issued the first Adelaide commercial licence on 2-11-1923. They then tried but failed to sell the licence without having gone to air.

4MB Brisbane. 1926. Radio Manufacturers Brisbane.

3FB Melbourne. 1925. Berkery and Picken P/L.

2CS Casino. 1938. Transcontinental Broadcasting Corporation. A joint project by 2KA Katoomba and 2KM Kempsey.

Other examples of commercial licences that never went to air, allocated to commercial (pre A.B.C.) stations:

2FC was issued with a second Sydney licence as **2FL**.

2FC was also issued with licences for 6 NSW country towns which never went to air.

2BL was issued with a licence for Newcastle in 1925 which never went to air.

3AR was issued with a licence for Ballarat in 1926 which never went to air.

3LO was issued with a second Melbourne licence as **3FC**.

4QG was issued with a licence for Rockhampton in 1926 as **4RK**. This callsign was later launched at Rockhampton on 29-7-1931 with programming by the privately owned Australian Broadcasting Company, until taken over by the A.B.C. on 1-7-1932, relaying 4QG with some local programs.

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FUNERAL ANNOUNCEMENT ANECDOTES

* **2RG** Griffith had a high percentage of Italian listeners so funeral announcements were also read in Italian.

* When John Scott, owner of 2XL Cooma passed away, his wife received a bill from the undertaker which included the cost of broadcasting his funeral announcement. The cost was much larger than the usual **2XL** charge for funeral announcements.

* A closed circuit station **3PD** in Pentridge Gaol, operated by Henry Gay, was asked to play a record called "The Swinging Kid" for a prisoner due to be hanged the next day. Henry refused and grabbed a record at the last minute to fill. It was called "Still Life".

* Alan Hubbard ordered a milkshake in a Dubbo café and **2DU** was then heard to broadcast their funeral announcements. The waitress heard the intro music and stopped the milkshake blender as a sign of respect until the funeral announcements were over.

* **2MG** Mudgee once played "Ding Dong, the Witch is Dead" immediately after their funeral announcements.

* Peter Van Hauen on **3YB** Warrnambool once mixed up the Protestant and Catholic announcements. He stated that the funeral in the Presbyterian Church would include the use of the Rosary.

* Alan Hubbarb walked out of **2KM** Kempsey after starting the funeral theme and ahead of the 6PM news. He learnt that management was approaching staff with allegations that they had stolen money from the front desk. Alan decided that he didn't want his honesty questioned. When the manager, with little on-air experience, entered the studio and questioned him, Alan handed him the earphones and said "I no longer work here". He didn't know if the funeral announcements or news got to air, and couldn't care less.

* Bob Caldicott on **5AN** finished announcing the death of Martin Luther King then played the record "Old Black Joe".

* A **3YB** general manager played "Don't Worry, Be Happy" after their funeral announcements.

* Chris Isley on **6VA** Albany finished a burial announcement by playing the song "Down Down".

* **4BC** Brisbane, after announcing the death of Pope John Paul 1st, played the song "Down Among the Dead Men".

* **2UW** Sydney, after announcing the death of a Pope, played the song "Take My Hand, I'm a Stranger in Paradise".

* Rob Elliott on **2VM** Moree, attempting to sound sympathetic after a funeral announcement, played the song "Life Gets Better".

* Dave Eyles, acting on the advice of the stations birthday register, sang happy birthday to a man. His wife then phoned in tears to say that he had passed away. The birthday register was immediately updated.

* One announcer mentioned the death of Bing Crosby then grabbed a Bing Crosby record and played "Heaven…I'm in Heaven".

* Peter McMaster back announced "Elton John, Candle in the Wind, dedicated to Princess Diana", then played a Neilson Funeral Services advertisement.

* Mel Little did a long emotional chat with a suicide bereavement group, then played "Knocking on Heavens Door".

EARLY AUSTRALIAN SHORTWAVE BROADCAST STATIONS

The era of experimental shortwave broadcasting in Australia extended from 1924 to 1939. In September 1939 the Australian Government cancelled 4CM-TV and all experimental radio licences, including shortwave, due to security concerns with WWII.

* Australia's first fully licensed broadcast (non-commercial) station, **2CM** Sydney (1-12-1922) moved to shortwave on 21-2-1924.

* When commercial station **2KY** in Sydney was opened on 31-10-1925, the original press release included the planning of a shortwave transmitter to cover all of Australia and overseas. The P.M.G. never approved this idea.

* Another attempt at obtaining a shortwave license was implemented by commercial station **5CL** in Adelaide in 1928. They sought a license allowing them to cover all of South Australia, but the P.M.G. also refused this application.

* In 1925 Walter Coxon, the Chief Engineer of then commercial station **6WF** in Perth, relayed their programs through his own shortwave station **6AG**. The purpose was to allow **6WF** to be heard throughout all of Western Australia. **6AG** started with 50 watts; later increasing to 200 watts.

* In 1926 Ray Allsop, the Chief Engineer of then commercial station **2BL** in Sydney, relayed their programs through his own shortwave station **2YG**. The purpose was to allow **2BL** to be heard throughout all of Eastern Australia and New Zealand.

* In 1928 **2GB** decided to test shortwave transmissions with the idea of relaying their programs to other stations around Australia, instead of paying for expensive landlines. These tests were never approved by the P.M.G.

* Also in 1928, L.G. Glew, the Chief Engineer of commercial station **3UZ** in Melbourne, relayed their programs through his own shortwave station **3LG**. The purpose was to allow **3UZ** to be heard throughout Victoria and Tasmania. The **3LG** transmitter started with 150 watts and soon increased to 500 watts, operating on 9,725 KHz.

* In these early years, A.W.A. operated three shortwave stations:

* The first A.W.A. shortwave broadcast station appears to be **2ME** in Sydney. On 5-9-1927, with a 20,000 watt transmitter, they relayed the first Empire Broadcast from **2FC** in Sydney. This program was received and then relayed on mediumwave stations throughout India, South Africa, the United Kingdom, Canada, and the U.S.A. Also in 1927 they were the first Australian station to experiment with F.M. (mono only, using shortwave 9 MHz.)

* Also in 1927, **2UW** in Sydney used **2ME** to relay their programs to their temporary Wagga Wagga station **2UX** one day each week.

* The second A.W.A. shortwave station was **3ME** in Melbourne, which actually started on mediumwave. From 1927 they relayed the then commercial station **3LO** until A.W.A. established their own studio and programming. Their target audience was international. Centenary celebrations in 1934 from Ballarat were broadcast by **3DB** in Melbourne and also relayed on shortwave through **3ME**. **3ME** was also the forerunner of 'Radio Australia' (which was first known as 'Australia Calling').

* In 1928 **3LO** Melbourne experimented with shortwave by covering all of Victoria every Monday.

* **3UZ** Melbourne experimented with shortwave broadcasts for brief periods in 1930 and 1931 using 150 watts.

* The third A.W.A. shortwave station was **6ME** in Perth. They first went on air on 27-1-1936 with a 200 watt transmitter. Their programming came from their own A.W.A. studio and was designed to target an international audience.

* Between 1937 and 1939 commercial station **5AD** in Adelaide covered all of South Australia on shortwave using the callsign **5DI**.

* **2BH** Broken Hill broadcast several WWII Relief Concerts which were relayed on shortwave by the Royal Flying Doctor Service.

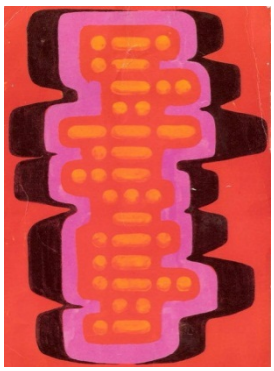
* **6KG** Kalgoorlie was heard experimenting on 4,835 KHz. in a failed attempt to cover Perth.

* Finally, an unusual shortwave event. H.M.S. Grenville, while patrolling the Pacific in 1946, relayed **2KY** Sydney using a shortwave transmitter. The purpose was to provide some entertainment to other H.M.S. ships throughout the Pacific.















WHAT MAKES RADIO TICK?

Condensed article from "*Let's Look at Radio*" (1949) published by the Federation of Australian Radio Broadcasters.

When radio as we know it was born after the First World War, the only previous experience upon which the engineers of that day were able to draw was that associated with telephone communication and the then recent introduction of radio telephony for wartime communication purposes. The equipment which had been satisfactory for vocal communication was pressed into service for the transmission of musical and other entertainment, even though its shortcomings for this purpose were many. For example, studio microphones were telephone handsets. However, these went largely unnoticed by the early listeners who accepted the necessity of sitting patiently round a crystal set, with headphones clamped tightly on, while the expert of the circle twiddled a dial and searched for a sensitive spot on the crystal with a 'cats whisker'. Early broadcasting stations usually consisted of two rooms; one housed the radio transmitter, and the other was the studio.

The transmitter usually consisted of a simple iron or wooden frame which supported the necessary valves, coils, and other components which were rearranged from time to time, mostly by 'cut and try' methods, in an effort to improve results. There were none of the modern instruments available and little authentic literature to enable the engineer to work with any degree of certainty or precision.
It was customary to line the studio with heavy draperies to damp the reverberant effects which gave the impression that the announcer was speaking in an enormous empty room. This was caused by the then highly omni-directional microphone patterns. The announcer usually doubled as a programme director and control operator, and sometimes even tended the radio transmitter while records were playing, since he seldom had more than one assistant, and sometimes none at all.

The transmitter aerial usually stretched above the building between two tall wooden masts, seemingly obsessed with the idea of crashing through the studio roof if given the slightest excuse. Broadcasting station owners initially operated at their own expense so they were, of necessity, also the riggers for their aerial systems. High masts were expensive to build and maintain and it became the practice to locate transmitting stations on the highest convenient hill to gain increased elevation for the aerial system at minimum expense; a practice which was later found to be quite wrong for the wavelengths used in present day broadcasting. With the passage of time and the encouragement and advertisers support that resulted from listeners appreciation of the service being rendered, facilities were gradually but continuously improved. New studios, designed specifically for the job they were required to perform, replaced the makeshift arrangements first used. Measuring apparatus was developed and new transmitters and studio equipment having known standards of performance became available and were quickly adopted by the stations. Increased revenue was put back into new plant, and engineers and technicians added to the staff. Today's modern broadcast station has a complete engineering department charged with the responsibility of providing and maintaining facilities for the most elaborate programmes.

The Broadcast Process: Before proceeding with a description of some of the engineering features of a modern station, it may be helpful to describe briefly the processes involved in transmitting sound from the studio to the listeners' home. When an artist performs before a microphone, its diaphragm is caused to vibrate by the sound waves. The vibrations are converted by the microphone into a correspondingly varying electric current in much the same way as ones' ear converts the sound waves into nervous stimulations which the brain understands as sound. The feeble electric current is amplified in the control room and mixed with the outputs of other microphones as required, and the whole is then sent to the transmitter via a pair of telephone wires. At the transmitting station the electric current is further amplified and then fed into the radio transmitter. The broadcast transmitter generates an oscillation commonly termed a 'carrier wave' which is continuously radiated by the aerial to all points of the compass. The varying current which originates in the studio microphone is used to mould. Or, to use a technical term, modulate the steady carrier wave so that it is modulated in conformity with the currents produced by the microphone.

One may well ask, why bother with the carrier wave? It is used, as the name implies, to carry the intelligence which is impressed upon it in the transmitter. If the varying current produced by the microphone was merely amplified and fed to the transmitting aerial, practically no radiation into space would occur. However, the carrier wave varies very rapidly, in the order of million times each second, and at this high frequency it is comparatively easy to arrange the aerial so that most of the energy fed into it is radiated. The use of carrier waves to convey the sound has another important advantage since many stations can operate simultaneously, each by using a carrier wave of different frequency. Thus, by tuning a radio set to the frequency of that desired, a choice of programme is made possible. The radio set converts the modulated carrier wave back into the same kind of varying current as was produced by the microphone in the studio, and the loudspeaker completes the process by changing this current back into sound waves.

The Control Room: As its name implies, the control room is the nerve centre of a broadcasting station. Various programmes which may originate in any of several nearby studios and other programmes from remote points such as concert halls and sporting fixtures all pass through the control room. Here the operator has at his disposal numerous amplifiers, volume controls, mixing circuits and elaborate switching equipment which are arranged to ensure that the desired programme is properly amplified and regulated before being sent on to the transmitter. There may be several programmes arriving at the control room from different sources, and it is most important that each is routed to its proper destination. Quite often it is necessary to 'split' certain programmes into several 'outputs', each of which is sent on by P.M.G. telephone landlines to broadcasting stations in other cities. The purpose of the 'splitting amplifier' is to prevent a fault, such as a short circuit on one landline, from disturbing the transmission in other directions. The quality of reproduction is continuously checked on a high grade loudspeaker and its volume is also kept at the proper level by means of a volume indicating meter which is much more accurate for this purpose than the ear.

Recording Equipment: Since it quite often happens that the artists or speaker cannot come to the studios at the time a broadcast is due on the air, facilities are provided for making recordings. The recording machines are installed either in the control room, or, in larger stations, in a separate room. The records most commonly used for this purpose are aluminium discs coated on both sides with a special lacquer. The disc recording machine cuts a spiral groove which is deflected from side to side by the varying current produced by the microphone and which is amplified until it is powerful enough to control the movement of the sapphire stylus which cuts the groove on the record surface. These records, known as 'transcriptions', are usually 16 inches in diameter and play for 15 minutes. They are ready for use as soon as they are removed from the recording machine. Other types of recording equipment are also used. One of the most popular being the magnetic recorder. These instruments magnetise a very fine steel wire or tape as it passes over a recording head. In this type the intensity of magnetisation is governed by the amplified current produced by the microphone. Magnetic recorders can be very compact and are easily carried to outside locations for programme material that cannot be brought to the studio, such as newsreel interviews. As much as one hour of programme material can be recorded on a single spool of wire.

Outside Broadcasts: At certain times, quite a large part of the programme comes from places that are remote from the studio. Broadcasts from theatres, meetings, and sporting fixtures must originate on the spot, so that microphones and portable amplifier equipment are sent out and set up at each place required. The prepared telephone lines which are rented for this purpose from the P.M.G.'s department. At times, the programme consists of broadcasts from one outside point after another, with the studio and control room acting as the clearing house. This usually happens on Saturdays with broadcasts coming from first one racecourse, then another, followed perhaps by commentary on a cricket match and so on. On such occasions, skilled technicians are kept busy seeing that each crossover is smoothly coordinated, but it all flows so smoothly from the radio that is sounds very simple indeed.

Studios: Whereas very little was known on the subject of acoustics when the early studios consisted of a room heavily draped with curtains, the position today is vastly different. The modern station has several studios of various sizes to suit the different types of programme broadcast. In place of draperies, the walls are scientifically treated with special sound absorbing materials. As these materials are soft and porous, they are usually concealed behind perforated sheets of fibro cement or plywood which is treated to conform to the architects' decorative scheme, and is capable of withstanding the heavy wear and tear of constant use. The sound waves pass through the perforations and the desired proportion absorbed. In the early days the object was to absorb as much of the sound as possible, but it was later realise that this took away all the brilliance from music and speech. The shapes of studios are also given much consideration, and the trend is toward using irregularly shaped rooms with the walls and ceiling broken up with heavy columns and beams. Some American studios have been built with opposite walls sloping inwards toward one another, and the ceiling set at an angle to the floor. The result looks unconventional to say the least, but it works well, which is most important.

The Auditorium: Perhaps the most popular programmes of all are the audience participation shows which come from the Auditorium. Here a stage is set for the performers and provision is made for about 300 guests who provide the applause and the laughter so necessary to artist and comedian alike if they are able to give their best performances. A separate booth is provided in part of the Auditorium from which the producer and technicians view the performance through double plate glass windows. This booth is quite soundproof and the programme is heard from a loudspeaker which enables the producer to know exactly how the programme will sound in the listeners' homes. During the rehearsal of big shows, which may take many hours to prepare for a half hour broadcast, the technicians are busy deciding the best microphone for each purpose and adjusting its position until the producer is satisfied that the balance is as perfect as can be achieved.

As many as nine or ten microphones may be set up on the stage for use at different times during the show. They are delicate precision instruments, costing from £20 to £80 each, which are ruined if dropped or knocked over, and are therefore handled with great care by the expert technicians who understand their various characteristics. To guard against accidents, two microphones are often mounted side by side at important places so that if one microphone fails, which rarely happens during a performance, another can be substituted by simply switching the connections in the control booth. This can be done so quickly that no one is likely to detect the change. The amplifier equipment in the control booth is usually duplicated too, with both equipments operating at all times so that even a major breakdown is unlikely to cause any interruption to the programme, although the effect of the nervous strain is plainly evident on the faces of the producer and technicians at such times.

Transmitting Stations: As with the control room and studios, the modern transmitting station contrasts sharply with those of the early days of radio. The site for a station is chosen so that it is as near as possible to the centre of population of the district to be served, providing that the other requirements necessary for efficient transmission can be met. Housed in a building designed for the purpose are the transmitter itself and various other items of auxiliary equipment. There are also facilities for the comfort and convenience of the technicians who are always on duty while the station is operating. The transmitter is a self-contained unit in a lacquered steel cabinet. Meters on the front of the cabinet give a continuous indication to the technician of the performance of the various circuits, and controls are provided for operational adjustments.

Personnel are protected from injury through accidental contact with high voltage circuits within the transmitter by safety doors which automatically disconnect the power if opened while the transmitter is in operation. The operator is provided with a desk on which are situated the more commonly used controls, together with a microphone and phonograph pick-up and turntable for the provision of announcements or emergency programme in the event in the event of the lines from the studio failing. The auxiliary equipment often includes a stand-by transmitter for use if the main transmitter should fail, plus a petrol or diesel driven generating set to guard against a failure of electric power supply, and sometimes a complete studio for use in emergency or on special occasions.

The Aerial System: After leaving the transmitter the signal passes along specially arranged wires known as a 'transmission line' to the aerial system which is the most conspicuous, and in some ways, the most important part of the equipment of a radio station. The function of the aerial system is to radiate the carrier wave containing the programme material in all directions, concentrating the greater part of the energy along the surface of the ground where it will be most useful in providing a strong signal at the listeners' homes. The aerial itself is usually a tall steel tower or mast which, being an electrical conductor, also serves as an aerial. This is a departure from the early practice of using two wooden masts to support the aerial which was suspended between them.

The height of the mast varies according to the wavelength used by the station and is usually either a quarter or a little more than half the wavelength; thus a station operating on 1,000 kilocycles per second, which corresponds to a wavelength of 300 meters, could use an aerial tower either 75 meters or somewhat more than 150 meters high. The higher one is slightly more efficient for certain purposes which are too involved for detailed discussion in these pages, and the cost of construction is naturally very much greater. Generally speaking, the extra cost of the very high aerial is warranted for higher power stations, especially when it is desired to minimise night-time fading and distortion which is common at a distance of from 50 to 100 miles from the transmitter.

Although the tall tower is the conspicuous part of the aerial system, it could not operate efficiently without the earth system which, though invisible, is nevertheless very important. It usually consists of 120 wires, each at least as long as the aerial is high, buried a few inches under the ground and extending in all directions from the base of the tower or mast. The work entailed inlaying such an earth system is not apparent until it is realised that there is more than 11 miles of wire to be laid out and buried to complete the installation. Fortunately, rocky mountain tops are no longer used for transmitting station sites, since it is known that low-lying marsh lands or swampy areas provide the best conditions for good radiation. Wet ground provides a good return path for the currents which are radiated by the aerial through space above the ground and which must return to the base of the tower through the earth.

As the radio programme leaves the aerial, the engineers and technicians who have guided it through the various stages, beginning in the studio, are relieved of their responsibility. It then becomes the prerogative of the listener to decide if their work has been worthwhile.

RADIO 2UW PORTABLE OUTSIDE BROADCAST - 1932

By Donald Knock – ex B.B.C. Engineer.

Condensed article "The Roving Mike" from *Radio Monthly* 21st April 1932.

For weeks Australia had been talking about the forthcoming opening of the Sydney Harbour Bridge. Rumours of extensive plans for broadcasting during the big day of celebration culminated in radio 2UW being entrusted the big job of letting the rest of Australia know what was happening. Everyone interested in radio broadcasting today knows what a great success the undertaking proved to be. Through March 19th, 2UW, through a chain of 23 stations, kept thousands of listeners throughout Australia fully informed. Mr. Oswald Anderson, manager of 2UW, decided to develop a new innovation, the "Roving Mike" as an outside broadcast from separate celebrations at the Manly Corso.

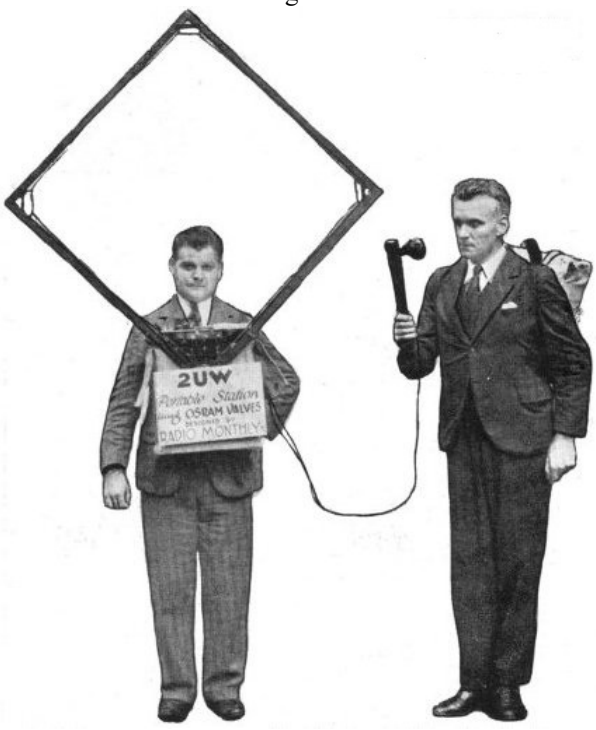
It was decided to build a portable shortwave transmitter which could send the signal to a receiver at the Manly Corso wharf. The signal would then be fed into a landline to the 2UW studio for retransmission to listeners. It was necessary to design the transmitter so that everything could be carried by two persons and yet provide freedom of movement and access to the microphone. The photograph shows how this was achieved. Your writer carried the transmitter, and Mr. Buckell, the announcer, carried the microphone and the B batteries supplying plate current. The transmitter was designed to fit into an army pack which the writer carried on his chest, and the B batteries were stored in another pack on the back of the announcer. Two lengths of double flex between announcer and operator provided for connection to the plate supply and microphone. The microphone was a Stromberg-Carlson solid back Post Office telephone type.

Standard Telephones Ltd. sent along one of their public address systems, which provided four hefty exponential speakers overlooking the Manly Corso wharf. The output from the shortwave receiver was taken through a line transformer to the landline and also shunted across the public address system. The result of this was that the P.A. system speakers told of the "Walking Broadcaster's" doings, and that 2UW could take the transmission over the landline in the control room as required.

During the morning, between live broadcasts from the Sydney Harbour Bridge, the Manly Corso "Roving Mike" was used to interview well known Manly residents. Then followed a description of a procession from the oval. The afternoon found us again at the oval where several Olympic sports were in progress. This gave us the opportunity to interview prominent members of the forthcoming Olympiad, due later in the year at Los Angeles. We were then offered the opportunity to be taken around the bay in a speed boat with the "Roving Mike". We naturally agreed, and with fears for the safety of the loop aerial, hung on for dear life as the aquaplane roared away from the jetty. Mr. Buckell, in between taking showers of spray, persisted with his running commentary despite the boat just missing the bow of the ferry Curl Curl. After arriving back at the wharf, we were greeted with cries of "*Wonderful! Everything came through perfectly. The best stunt yet*". This was great news, except that we were very sorry that at the time, 2UW was temporarily off the air for a respite after their hard day with a very full programme.

Crowds gathered around the "Walking Broadcaster", as a little later on we started along the front towards the baths for the next big event, as by this time in the evening the unusual stunt had caused a great deal of comment. 2UW was again taking us, and the 23 stations in the Trans-Australia link also. All went well until we had difficulties getting the loop aerial through the turnstiles. While at the baths, an official obliged us by describing the events for us as we were not conversant with many of the contestants. At 11 P.M. the swimming came to an end, and we continued our way back to the wharf. We then broadcast a final "*good night*", switched of our equipment, and willingly removed our now pressing encumbrances. The experience had turned out to be an assured success, and we packed the gear up with a glow of satisfaction and the knowledge that a lot of useful ideas and modifications had been gleaned for the future.

On the way home, we approached the Harbour Bridge at midnight with the fact that we had overlooked that thousands of cars were waiting to make the first dash across, the moment this great structure was opened. It took us over an hour to cross amid the smell of exhaust fumes and burning clutches. Still, that bridge is something to be proud of, and the celebrations of that day gave us a new interest in the utility of shortwave transmissions for outside broadcasts with a "Roving Mike".



The "Roving Mike" photographed above.
Mr. Buckell, on the right carries the high voltage supply in his pack. Otherwise the entire short-wave transmitter is contained in the extremely small outfit carried by Mr. Knock, along with the frame antenna.

From the book "*Australian Radio History*"
by Bruce Carty Ph.D. - (bruce.carty@bigpond.com)

MIRACLE MEN of RADIO are NEVER HEARD.

Condensed article from *The Queenslander* 3-11-1937 compiled by M.J. McDonald.

The key men of radio are not those who supply the words and music – the singers, musicians, actors, commentators, and announcers. Not one of them could be heard farther than he could shout, were it not for the engineers who hurl the sound to listeners through space. The engineers are the real miracle men. The master mind is the M.C. – master control operator – a fast thinking, quick acting chap whose day is just one crisis – or averted crisis – after another, and who holds the fate of the various programmes at his fingertips, despite rarely having the time to listen to any programme. The M.C. operators of big broadcasting networks are radio's "split-second" men, for it's their job to co-ordinate the activities of several stations, to prevent and correct operating mistakes with lightning decisions, and to dove-tail different groups of stations when the timing goes completely amiss.

If you get jittery when telephones jangle and typewriters rattle, you wouldn't make a good M.C. A man of iron nerves and cool head, the M.C. sits at the master control desk in a room about the average size of an office. In his ears blare different programmes at the one time. At his elbows, several telephones constantly bring messages from different broadcasting points. At his fingertips are buttons controlling P.M.G. lines feeding affiliated stations. Because some commercial broadcasters utilise only part of the stations of a network, fill-in programmes must be transmitted to the others.

An example was the Golden Casket draw broadcast by the *Courier Mail* stations 4BK and 4AK. A feature session prior to the drawing of the casket had to be transmitted to 4IP Ipswich, and immediately at the end of this session the M.C. had simultaneously to switch in 4WK Warwick, 4AY Ayr, 4MB Maryborough, 4TO Townsville, 4BU Bundaberg, and 4CA Cairns. At the conclusion of the draw, all these stations had to be cut off while at the same time sustaining the continuity of the programme to 4IP, to which the next session, "Dad and Dave", had to be relayed. It is not difficult to imagine the number of things that could go wrong in such a relay; especially as the timing is a matter of seconds.

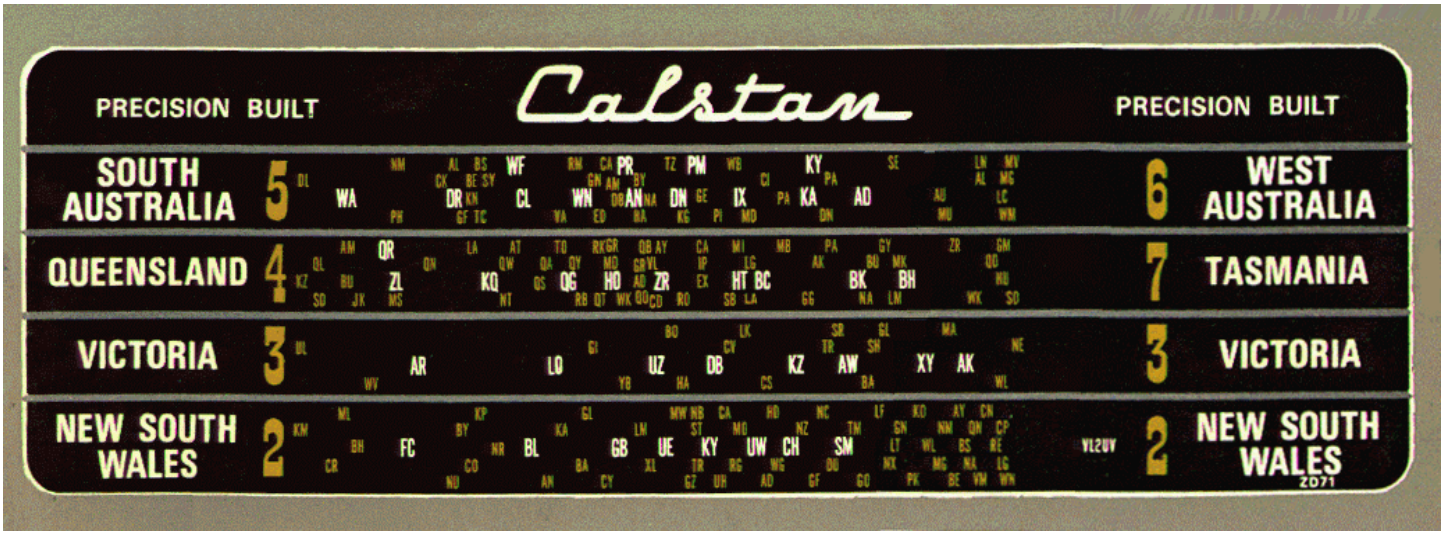
The M.C. gets his real test when an unexpected broadcast comes to hand, such as important news. With one or two more relays in progress, and others scheduled to follow, the harried M.C. must juggle his time in frantic long-distance calls to other control points, expanding or condensing individual broadcasts to bring them all back into synchronised timing for the next period. Day and night the M.C. fights the clock. Each 15 minutes or so programmes are scheduled to begin, and a dozen things may happen to keep them from starting. A battery may go dead or a valve may burn out. Once a studio engineer dropped dead at the controls. Whatever the case, the M.C. has no warning until the actual failure occurs. Then things happen, with signal warnings flashing, buzzers activating, telephone bells clamouring, and producers raving. However, the M.C. coolly substitutes a standby programme, issues instructions to engineers, receives calls from those trying to locate the trouble, and jots down a few notes on his running log. And so it goes on, day after day and night after night, emergency after emergency; each handled in his stride by the master control man.

Working under such conditions, it is only natural that the M.C. should be resourceful. However, despite elaborate precautions, the M.C. does have embarrassing moments. Once a telephone man plugged in the wrong cable, and several minutes of a programme intended for one network went out to another before anyone noticed. The engineers were jolted into action when they heard a well-known cheese brand being broadcast on their headache powder programme.

While the M.C. is the "split-second" man, the remote operator is the "minute man of the air". The remote operators cover events taking them away from their studios. They often travel hundreds of miles for short broadcasts, and sometimes have many unusual or thrilling experiences. One was transmitting from a café when two men were shot, with the shots being heard by thousands of listeners. Few listeners knew what the sounds were, for the engineer quickly motioned to the orchestra leader and the latter laughingly announced that the drummer had fallen into the bass drum.

Unsung are the praises of the men who hold radio's drab job – maintenance. Each night they check every piece of equipment to forestall possible failure. Day after day they check microphones and controls, tap valves, look over signal lights, shake and rattle cables, polish plugs and sockets, and correct clocks. Most of these miracle men of wireless telegraphy are so steeped in radio that they are no longer able to leave it alone. Their days off are typical "busmen's holidays" – spent beside an experimental transmitter as they communicate with amateurs the world over.

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From the book "*Australian Radio History*" by Bruce Carty Ph.D. (bruce.carty@bigpond.com)

AUSTRALIA'S FIRST LICENCED TELEVISION STATION

Reprinted from the Melbourne *"Herald"*, Thursday 5th December, 1935.

In an old windmill tower, a relic of the days when Brisbane was a tiny penal settlement for "thrice convicted felons", I witnessed a convincing demonstration of television. The tower is the studio of Mr Thomas Elliott, who claims to be Australia's first television transmitter. From this novel studio, Mr Elliott daily transmits his images. In and around Brisbane, a dozen enthusiasts who have constructed receiving equipment are "looking in" every day. After only three years of experimenting, Mr. Elliott is able to transmit images that, in my opinion, are suitable for public exhibition.

As every broadcasting station checks its transmissions with a receiver that indicates what is being heard by its listeners, so in this studio a monitor television receiver reproduces the images and indicates what is being reflected on the screen of the lookers-in. These screens range in size upwards from two inches by five inches. Any distortion in transmission is revealed on the screen of the monitor.

A switch clicked, electric motors whirled, huge valves blinked dully, and the television station was on the air. A cataract of flying white dots on the screen resolved itself, as the transmitting apparatus steadied and equalised into the clearly defined, smiling face of Janet Gaynor. The picture was followed by a dozen others, all equally clear and all as sharply defined. Then there flashed on the screen the crossword puzzle from a local newspaper, on the page of which all the dark type headlines could be read. All that I saw on this screen was being seen as clearly on the screens of the receiving sets away in the suburbs. The equipment used for these transmissions is a scanning disc electrically controlled to ensure synchronisation. The subject is illuminated by a whirling dot of light produced by a powerful arc lamp behind the disc. This light is placed so that its reflection on the image influences photo cells connected to electrical amplifiers, thus ensuring perfect frequency response.

So delicate is this equipment – it is even more delicate than broadcasting equipment – that the slightest degree of distortion blurs the picture. Passing through the ether as electrical impulses, the image is re-converted into light by the receiving set. Eighteen months ago Mr. Elliott's 30 line (low resolution transmission) television was being received, though in an indistinct form, in Melbourne. To increase the definition of the reception it has been necessary to reduce the wavelength, and 180 line transmissions are being made on an ultra-short-wave of five to seven metres, with a radius of 25 miles. A new machine, known as the mirror drum and similar to others in use in England and Germany, is being constructed by Mr. Elliott, which, while requiring less arc power, will provide an even greater illumination and sharper definition. His transmitted images are surrounded by a slight whitish border not unlike a water mark, and which, with lettering resembles the shadow effect used in sign-writing. In England and Germany a similar deficiency is being experienced, and nothing, so far, apart from the re-touching of the subject, has been discovered to overcome it.

Experimenters abroad also find that the result of the direct transmission of a human face is an image half negative and half positive, indicating the need for heavy make-up. Sharp, almost perfect definition is possible only when the lips and eyebrows are painted a very dark brown. Until this difficulty is overcome, the direct transmission of more ambitious subjects will be unsatisfactory. In England, the system of achieving animated pictures by means of films dried by a rapid drying process in eight seconds, and projected through a biograph attached to the television equipment is now being superseded by an iconoscope which has a direct camera pickup. The scope of this method, however, is also limited, because of the mystifying haze which permits its use only where the object to be televised has the benefit of exceptional illumination.

The most gratifying feature of Mr. Elliott's research is the comparison of his results with those obtained in Germany, where one million pounds has been spent, and in England, where television research has cost hundreds of thousands of pounds. While the images received abroad are shaded pink, violet, and pale green, those in Brisbane are black and white – the result of a lamp Mr. Elliott has invented to give this effect. This lamp; a rare gas vacuum modulating tube, on which a patent is pending, is used instead of the system which, abroad, is producing false coloured images.

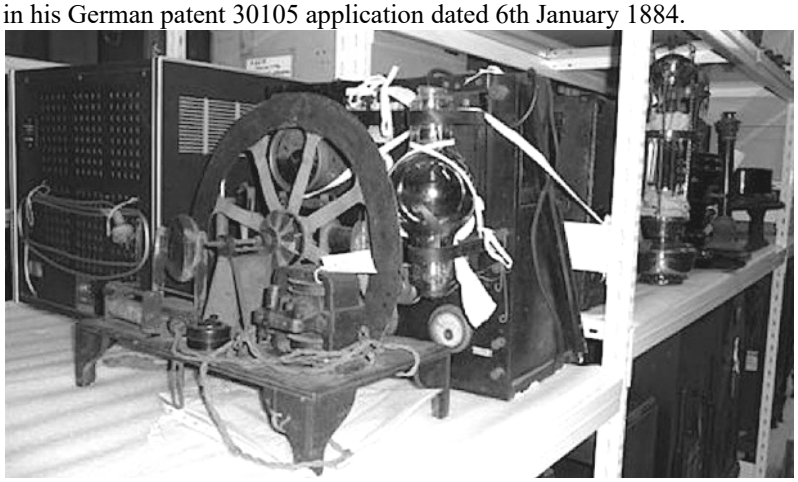
In March, ten television stations are to be established to service all England, and it is possible that next year equipment will arrive in Australia from England or Germany. Even now, Mr. Elliott claims that his experiments have reached a stage where it would be possible satisfactorily to transmit televised images to the greater part of Australia. In Victoria, for instance, he told me that with an ultra-short wave station in the highest point of the city, preferably the tower of the Manchester Unity Building, it would be possible for Melbourne to have television. As one of the inexplicable characteristics of this 7 metre wave length is that its radius is equal to the focus of the human eye, it would be possible, with other stations on Mt. Dandenong, Mt. Macedon, and the You Yangs at Little River, to re-transmit these images by reflectors to the country districts within the ambit of these points. Similarly, a short wave station in the Blue Mountains could satisfactorily serve Sydney. Australian wide television of low definition would be possible today, Mr. Elliott contends, if all the radio stations of the Australian Broadcasting Commission were inter-linked. Only one studio would be needed to enable national transmissions to be made over the ordinary landline through the national network.

Notes from researcher (Dr. Bruce Carty): 4CM testing included Mickey Mouse in a cartoon, followed by film star Janet Gaynor on 10-4-1934, using a Baird 30 line system. 4CM then launched one hour a day of television transmissions including silent movies, using all home-made equipment. On 6-5-1934 a demonstration of their television system was conducted for Federal and State politicians. This resulted in **4CM being granted the first television licence in Australia** on 1-7-1934 using 2,200 KHz. By then they were transmitting 180 lines, with their 100 watt converted radio transmitter. Their telecasts were seven days a week for one hour from 7-30 P.M. The scanning wheel system being used operated at 750 revolutions a minute in an anti-clockwise direction with vertical scanning being employed. For the first ten minutes a black triangle was transmitted and this was followed by a black spot. This allowed viewers time to synchronise their receiver with the transmitter to obtain the best definition. 4CM-TV presented **the first Australian news telecast**, being several *Courier Mail* pages on 9-10-1935.

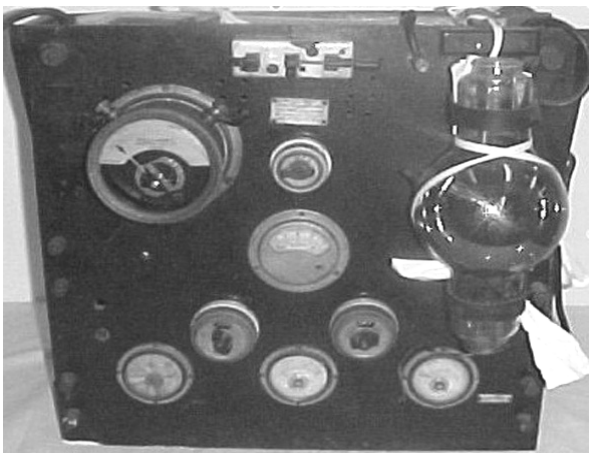
By 1939 there were 18 home built television receivers in Brisbane, and their television signal was often received in Melbourne. Their television licence was cancelled in 1939 when WWII started, due to security concerns. The original television equipment used by Thomas Elliott and Dr. Val McDowall used to be on display in the 1960s at Newstead House in Brisbane. A recent photograph of the dismantled equipment on a storage rack at the Queensland Museum has surfaced. Thomas Elliott also experimented with x-rays, was a radiology consultant to the Queensland Government, and the first Chief Engineer of commercial station 4BC.

Bruce Gyngell, often promoted as the first face on the first licensed Australian television station, (TCN-9) admitted that this was not correct, and praised the pioneering achievements of licensed amateurs experimenting with 4CM-TV during an A.B.C. radio interview.

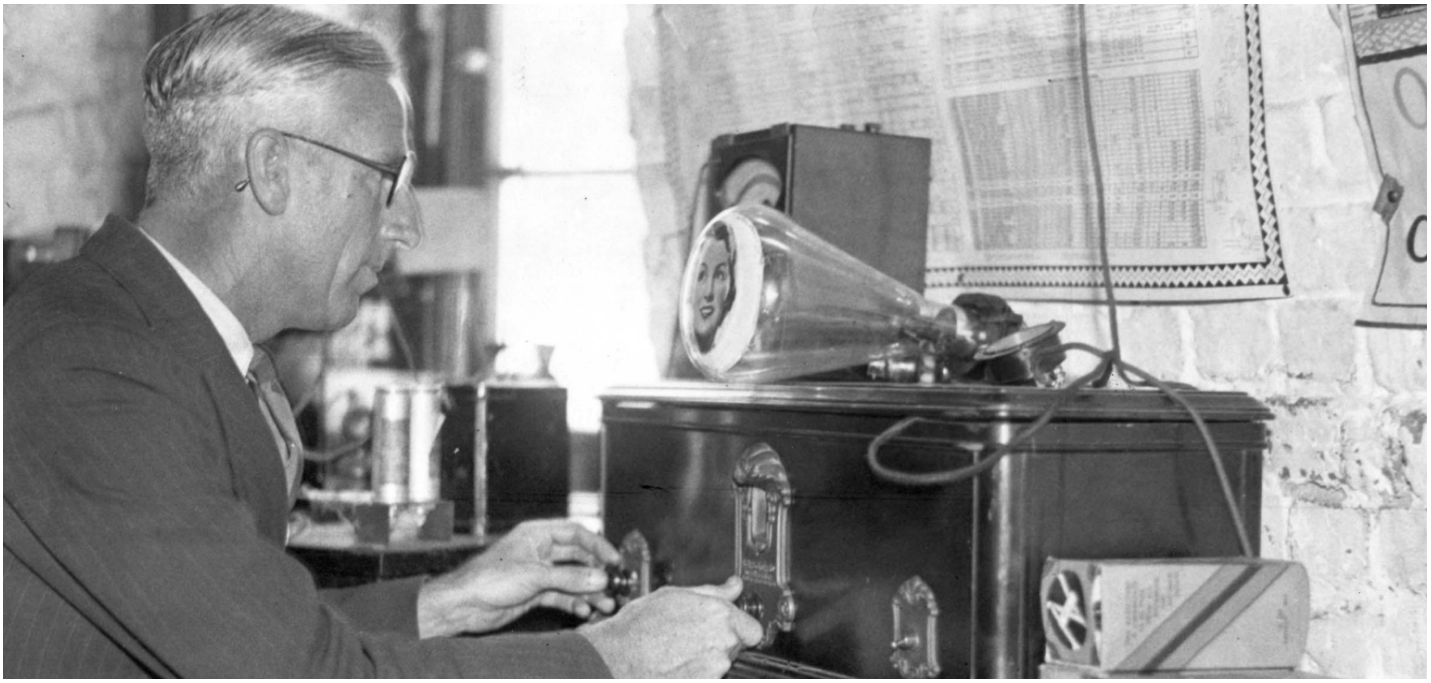
John Logie Baird visited Sydney in 1938 for the World Radio Convention. He hoped to create interest in the establishment of a television station in Sydney at a cost of £250,000. He admitted that a high power television transmitter would weigh around 50 tons. **John demonstrated colour television in Australia for the first time** while in Sydney. He used a scanning disc with three sets of holes covered red blue and green, instead of one set of holes. The basic theory of Baird's initial mechanical television tests, and the basic design of the scanning disc and its magnetic synchroniser, using a Faraday cell, was first published by the German Paul Nipkow, in his German patent 30105 application dated 6th January 1884.



4CM television equipment in storage at the Queensland Museum



The 180 line TV transmitter at radio 4CM.



Thomas Elliott in 1934 monitoring the first transmitted picture of a person on Australian TV (actress Janet Gaynor).

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OTHER EARLY TELEVISION EXPERIMENTS BY RADIO STATIONS

5CL: Manager A. Brown experimented with 'Telephotography' (sending still pictures by wireless) in 1928.

2UE: Chief Engineer, Cecil Stevenson, first experimented with television (earlier called 'radiovision') in 1929. Cecil finally stopped only due to a lack of suitable receivers.

3AR: Their Chief Engineer, Donald McDonald, for the Television and Radio Laboratories P/L, used the transmitters of 3UZ and 3DB late each night in 1929 for television experiments. One transmitter was used for sound and the other simultaneously for 24 line vision. Donald also experimented with Baird's Televisor system (first theorised by Paul Nipkow using a Faraday cell).

5DN: Their 1929 application for the first television licence in Australia was rejected.

AWA: In 1930 they announced that 2FC and 3LO would soon launch television transmissions. They even ordered 5,000 receivers from the U.K.

3KZ: In 1932 they stated that "*Television will never be introduced into Australia*".

2BV: The Waverley Amateur Radio Club in Sydney experimented with transmitting television from North Bondi to Waverley in 1933. This amateur radio club still exists as VK2BV. Development was conducted by A.V. Pickering (VK2KI), using a 30 line system on 2,200 Khz. The screen size was two and a half inches square.

AWA: They sent the first black and white wireless picture from Australia to England in 1934, and the first colour picture in 1946.

2KY: General Manager Emil Voigt stated in 1935 that "*Australian commercial and Government radio stations will shortly introduce television transmissions*".

6GS: In 1936 licensed amateur Blake Horrocks experimented with a 30 line system (88 lines by 1939), using plans drawn up by Ballarat experimenter Henry Sutton. He also developed a one inch cathode ray tube.

3JU: Owner Ross Hull died in 1938 by electrocution off his experimental television receiving equipment. He was earlier editor of "*Wireless Weekly"*.

ELECTRIC TELEVISION

Reprinted from the "*Daily Standard"* (Brisbane) 2-5-1925.

The problem of reproducing visible images at a distance by electrical means is one that has appealed to the inventor as the logical outcome of the transmission of speech and music, which is now so popular a development of wireless telephony. The man in the street has a most confused idea as to what television really is, which, after all, is not surprising. There has been a quite understandable mistake current in the confusion of electric telephotography, being the mere copying of a fixed picture, and television, which is, of course, the art of seeing the living scene in its actuality.

Years ago photography was a great marvel, and the ultimate development of the art has materialised in the production of living pictures. These, as is well known, are a reproduction of past scenes, and bear the same relationship to television as the gramophone does to wireless telephony; i.e. the reproduction of permanent records of bygone events.

What the inventor is attempting to achieve is the simultaneous transmission in intensity, in proportion to the intensity of the light waves. These feeble currents are passed through six stages of low frequency amplification, and if a telephone is placed in circuit, varying notes are audible, ranging from a deep note at the darker end up to a shrill whistle at the lighter end of the scale. If a neon or other suitable lamp is put in circuit in place of the telephone, a pulsating illumination is set up, varying in intensity with the light which is reflected from the various portions of the transmitted image. At this point we naturally receive only a series of light waves which, while representing the light values of the image, convey no meaning to the eye. To build up the disintegrated image we have to fall back on the physical property of the human eye known as "persistence of vision".

Just as in radiotelephony we must have the "electric ear" – the microphone – so in television we require the "electric eye" which is bestowed upon us in the element selenium. This mineral possesses the remarkable quality of changing its electrical resistance in response to the action of light; very much as the microphone varies in resistance in response to sound. Very considerable progress has been made in the Baird system of television, which in its present state is capable of transmitting images and reproducing them in visible form by electric means.

In the Baird system, the image is picked up by a revolving disc, on which is mounted an optical system of 16 lenses arranged in spiral form. These lenses traverse the image and feed it piece by piece through a revolving serrated disc, which sets up "beats" of light on a light sensitive cell. A local battery in this circuit therefore sends feeble currents which naturally vary as does cinematography, which gives the beholder the impression of "living pictures". A third revolving disc is employed in which slots pass in rapid succession between the eye and the illuminant. This "integrating" disc builds up the image again which, after being passed through the circuit as a series of electrical impulses, appears to the eye in its original form.

So far as the principle has been seen demonstrated by the writer, conductors have been used between the transmitter and the receiver. The system, however, has been reduced to two wire working, and, as it is only necessary to send "notes" representing light values, the transmission of the image by wireless over distances within the bounds of pure telephony appears to be perfectly feasible.

For projection on a screen, the slots in the integrating disc would be replaced by an optical system similar to that employed in the transmitting disc, and a high power illuminant used. This, briefly, is the principle of this interesting contribution to the science of television, which, in the near future, promises to bring the distant scenes into our homes by the agency of wireless.

In conclusion, it should be noted that the system described is capable of transmitting images by reflected light, rather than only silhouettes or shadows. This elementary stage has been passed and, while the results are at present admittedly crude, and produced by apparatus which leaves much to be desired, the system does at least demonstrate the practicability of its claims in reproducing actual images. These crude facts are worth any amount of academic speculations often voiced by the high-brow and the dreamer.

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Some examples of early Australian television station logos.

A.W.A. Broadcasting Station 9MI (M/V KANIMBLA)

The M/V Kanimbla, built in Belfast in 1936, was the only ship at the time constructed with a full broadcast radio station. A.W.A. technicians shipped their broadcasting equipment to Belfast for installation while the ship was under construction.

The "Kanimbla" was granted a broadcast licence by the P.M.G. department, with the callsign 9MI. The radio station consisted of two studios; one for group broadcasts, and the other for announcer presentation. The crystal controlled transmitter was rated at 1,000 watts, but technical problems resulted in a usual output of only 50 watts. It was designed to operate on any wavelength between 20 and 50 metres.

The first test broadcast from 9MI was on 21-4-1936 during sea trials in the Firth of Clyde. The delivery voyage from Northern Ireland to Australia began at 0400 on 26-4-1936. 9MI made four test broadcasts each day during their 15,000 mile voyage.

The official launch of 9MI was made in a special broadcast to Australia while the ship was south of the continent in the Great Australian Bight, 1,000 miles from Sydney. At 2000 Sydney time, 9MI went on the air on 11,710 KHz. The program was received by the A.B.C., and relayed throughout their network.

The "Kanimbla" was a 453 passenger ship with a route connecting Fremantle, Adelaide, Melbourne, Sydney, Brisbane, and Mackay with 400 berths. Regular broadcasts commenced on 6,010 KHz. with one hour programs several evenings each week, with their announcer and singer Eileen Foley. They also had a female orchestra with a pianist, violinist, and cellist performing on air, and at nightly on-board dances. The 9MI broadcasts were received and then relayed by A.W.A. stations 3BO Bendigo, 2GN Goulburn, 3HA Hamilton, 2AY Albury, 2GF Grafton, 4WK Warwick, 4TO Townsville, and 4CA Cairns.

On 4-11-1936, while in Fremantle, the "Kanimbla", assisted by 9MI, held a ball open to the public, raising funds for various charities.

At the outbreak of WWII in 1939 the 9MI transmitter licence was cancelled and the "Kanimbla" became a troop carrier, first known as HMS Kanimbla, then HMAS Kanimbla.

M/V "KANIMBLA" 11,000 TONS.

MARINE BROADCASTING STATION.

Call Sign—9MI. Wave Length, 6010 K.C. — 49.917 metres.

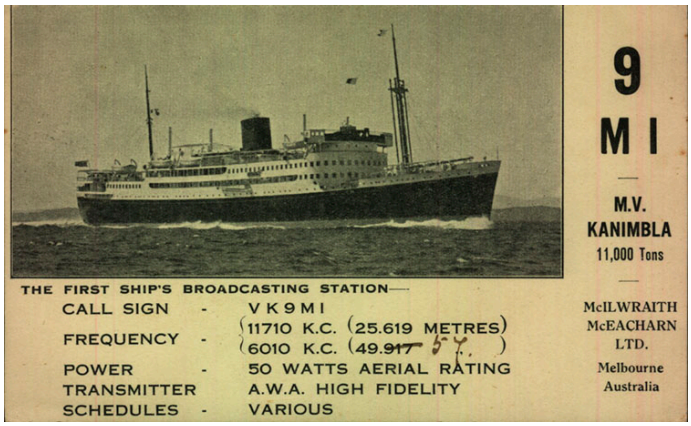
McILWRAITH McEACHARN LTD.
MELBOURNE.
Owners and Operators.

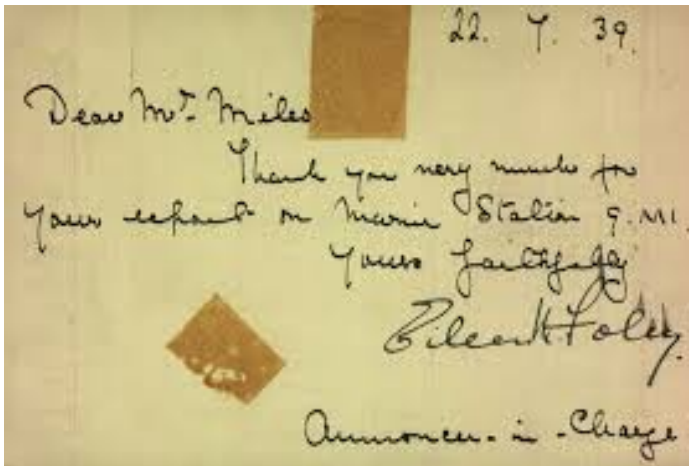
PROGRAMME OF BROADCASTS.
(Subject to alterations and additional fixtures from time to time).

Date.	To Station:	Time (E.S.T.)	Position of Vessel Between
Fri., May 6th	3BO, Bendigo ..	10.00 to 10.30 p.m.	Fremantle and Adelaide.
Sat., May 7th	2GN, Goulburn .	10.00 to 10.30 p.m.	Fremantle and Adelaide.
Tues., May 10th	3HA, Hamilton .	5.15 to 5.45 p.m. (Children's Session).	Adelaide and Melbourne.
Tues., May 10th	2AY, Albury ..	10.00 to 10.30 p.m.	Adelaide and Melbourne.
Sun., May 15th	2GF, Grafton ..	10.00 to 10.30 p.m.	Melbourne and Sydney.
Wed., May 18th	4WK, Warwick .	10.00 to 10.30 p.m.	Sydney and Brisbane.
Sun., May 22nd	4TO, Townsville	10.00 to 10.30 p.m.	Brisbane and Mackay
Fri., June 2nd	4CA, Cairns ...	10.00 to 10.30 p.m.	Mackay and Brisbane
Sun., June 5th	2GN, Goulburn .	10.00 to 10.30 p.m.	Brisbane and Sydney.
Wed., June 8th	3HA, Hamilton .	5.15 to 5.45 p.m. (Children's Session).	Sydney and Melbourne
Wed., June 8th	2AY, Albury ..	10.00 to 10.30 p.m.	Sydney and Melbourne.
Sun., June 12th	3BO, Bendigo ..	10.00 to 10.30 p.m.	Melbourne and Sydney.
Wed., June 15th	2GF, Grafton ..	10.00 to 10.30 p.m.	Sydney and Brisbane.
Sun., June 19th	4WK, Warwick .	10.00 to 10.30 p.m.	Brisbane and Mackay
Thurs., June 30th	4TO, Townsville	10.00 to 10.30 p.m.	Mackay and Brisbane
Sun., July 3rd	4CA, Cairns ...	10.00 to 10.30 p.m.	Brisbane and Sydney.
Wed., July 6th	3HA, Hamilton .	5.15 to 5.45 p.m. (Children's Session).	Sydney and Melbourne
Wed., July 6th	2GN, Goulburn .	10.00 to 10.30 p.m.	Sydney and Melbourne.
Sun., July 10th	2AY, Albury ...	10.00 to 10.30 p.m.	Melbourne and Sydney.
Wed., July 13th	3BO, Bendigo ..	10.00 to 10.30 p.m.	Sydney and Brisbane.
Sun., July 17th	2GF, Grafton ..	10.00 to 10.30 p.m.	Brisbane and Mackay
Thurs., July 28th	4WK, Warwick .	10.00 to 10.30 p.m.	Mackay and Brisbane
Sun., July 31st	4TO, Townsville	10.00 to 10.30 p.m.	Brisbane and Sydney.
Wed., Aug. 3rd	3HA, Hamilton .	5.15 to 5.45 p.m. (Children's Session).	Sydney and Melbourne
Wed., Aug. 3rd	4CA, Cairns ...	10.00 to 10.30 p.m.	Sydney and Melbourne.
Sun., Aug. 7th	2GN, Goulburn .	10.00 to 10.30 p.m.	Melbourne and Sydney
Wed., Aug. 10th	2AY, Albury ..	10.00 to 10.30 p.m.	Sydney and Brisbane
Sun., Aug. 14th	3BO, Bendigo ..	10.00 to 10.30 p.m.	Brisbane and Mackay
Thurs., Aug. 25th	2GF, Grafton ..	10.00 to 10.30 p.m.	Mackay and Brisbane
Sun., Aug. 28th	4WK, Warwick .	10.00 to 10.30 p.m.	Brisbane and Sydney
Tues., Aug. 30th	4TO, Townsville.	10.00 to 10.30 p.m.	Sydney and Melbourne
Thurs., Sep. 1st	3HA, Hamilton .	5.15 to 5.45 p.m. (Children's Session).	Melbourne and Sydney
Thurs., Sep. 1st	4CA, Cairns ...	10.00 to 10.30 p.m.	Melbourne and Sydney
Sun., Sep. 4th	2GN, Goulburn .	10.00 to 10.30 p.m.	Sydney and Brisbane
Tues., Sep. 6th	2AY, Albury ..	10.00 to 10.30 p.m.	Brisbane and Sydney
Sun., Sep. 11th	3BO, Bendigo ..	10.00 to 10.30 p.m.	Sydney and Melbourne
Wed., Sep. 14th	2GF, Grafton ..	10.00 to 10.30 p.m.	Melbourne and Adelaide.
Fri., Sep. 16th	4WK, Warwick .	10.00 to 10.30 p.m.	Adelaide and Fremantle.
Sat., Sep. 17th	4TO, Townsville .	10.00 to 10.30 p.m.	Adelaide and Fremantle.
Sun., Sep. 18th	4CA, Cairns	10.00 to 10.30 p.m.	Adelaide and Fremantle.
Mon., Sep. 19th	3HA, Hamilton ..	10.00 to 10.30 p.m.	Adelaide and Fremantle.
Fri., Sep. 23rd	2AY, Albury ...	10.00 to 10.30 p.m.	Fremantle and Adelaide.
Sat., Sep. 24th	3BO, Bendigo ..	10.00 to 10.30 p.m.	Fremantle and Adelaide.
Sun., Sep. 25th	2GF, Grafton ..	10.00 to 10.30 p.m.	Fremantle and Adelaide.



M/V KANIMBLA in FREMANTLE





QSL (Reception Confirmation) letter from Eileen Foley.

RADIO 2GB PROGRAM GUIDE 1926.

Programme of 2GB

The following is a summary of the weekly transmissions from the Theosophical Broadcasting Station 2GB, Sydney.

(Wave-length 316 Metres.)

Monday, Wednesday, Friday, 6.45 p.m.: Children's talk by the "Man from Dreamland," or "The Dream Fairy."

7.30 to 10 p.m.: Studio vocal and instrumental concert and special talks.

Saturday, 8 p.m. to 10 p.m.: Request night. The station will endeavour to broadcast any item asked for by listeners.

Sunday, 10.30 a.m. to noon: Morning service of St. Alban's Church, Redfern.

6.45 p.m. to 8 p.m.: Lecture by the Theosophical Society, from Adyar Hall, Sydney.

8 p.m. to 10 p.m.: Grand concert from Adyar Hall, and band concert on alternate Sundays.

Wednesday, 3.30 to 5 p.m.: Special talks to women.

RADIO 2GB PROGRAM GUIDE 1939.

6.00	Mon. to Sat.	Robin Ordell.
7.00	Mon. to Sat.	Here's Health—Dick Fair.
7.40	Mon. to Sat.	Morning News Service.
8.45	Mon. to Fri.	Hymns of All Churches.
9.00	Saturdays	Uncle Frank's Cheer-up Session.
9.00	Sundays	Immortal Stories.
9.30	Mon. to Fri.	Ellis Price, Storyteller.
9.45	Sundays	Little Country Church.
10.00	Mon. to Fri.	Goodie Reeve Morning Session.
10.15	Sundays	Your Favourite Hymn.
10.15	Mon. to Fri.	Dorothy Jordan—Banish Drudgery.
11.00	Wednesdays	Houses in Our Street.
11.30	Wednesdays	Housewives' Association Session
12.00	Mon. to Fri.	John Dease.
12.00 p.m.	Wednesdays	Girls of 2GB.
12.30	Wednesdays	2GB Community Singing.
1.30	Mon. to Fri.	Mrs. Stelzer's Happiness Club.
2.30	Saturdays	For the Blind.
2.45	Mon. to Fri.	Life's Problems.
3.00	Saturdays	Air Your Grouch.
3.30	Tu. and Th.	The Good Health Club.
3.30	Sundays	Tales of the Fur Trail.
3.30	M. and Sat.	The Consulting Room.
4.00	Mon. to Sun.	Astrology—Features.
4.45	Sundays	Radio Sunday School.
5.00	Mon. to Sat.	Children's Hour.
5.30	Sundays	Advent Radio Church.
6.00	Mon. to Sat.	Charles Cousens' Radio Newspaper.
6.00	Sundays	The Old Concert Master.
6.30	Th. and Sat.	Oscar Lawson's Sporting Session.
6.30	Sundays	Talk.
6.45	M-W-F.	Charlie Chan.
7.00	Mon. to Fri.	Radio Rhythm Revue.
7.00	Sundays	I Want a Divorce.
7.15	Mon. to Th.	Fu Manchu.
7.30	Mon. to Th.	Love Time.
7.30	Saturdays	Cabaret of the Air.
7.30	Sundays	Famous Australians.
7.40	Mon. to Th.	Spot of Humour.
8.00	Sundays	Lux Radio Theatre.
8.10	M. and W.	Three Minute Mysteries.
8.15	Tu-Th-Sat.	Frank and Archie.
8.15	M-W-F.	Those Happy Gilmans.
8.30	Wednesdays	Kraft Dilly Revue.
8.30	Saturdays	Cupid's Conquests.
8.30	Tu-Th-Mon.	The Game of Life.
8.30	Fridays	Old Folks at Home.
8.45	Tu. and Th.	Thrills.
8.45	Mondays	The Play Goes On.
9.00	Wednesdays	The Broken Idol.
9.00	Thursdays	What Do You Know?
9.00	Saturdays	Saturday Night Radio Game.
9.00	Sundays	World Famous Tenors.
9.15	Tu-Wed-Th.	Guests with Comedy Harmonists.
9.30	Fridays	Mathematical Jackpots.
9.30	Thursdays	Tongue Twister Jackpots.
9.30	Tuesdays	Spelling Jackpots.
9.30	Sundays	The Grand Parade.
9.30	Saturdays	Milestones of Melody.
9.45	Thursdays	Lionel Bibby—Gun Smoke.
9.45	Mondays	The Joy of Living.
9.45	Tu. and Fri.	Presenting Jack Lumsdaine.
10.00	Sun. to Fri.	2GB News Review.
10.30	Mondays	N.R.M.A. Service to Motorists.

Radio Pictorial of Australia, June 1, 1939

RADIO 2GB PROGRAM GUIDE 1954.

P.M.	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
5·45	"UNDERCOVER CARSON"				Keith Walshe presents "TEEN-TIME"	"New Releases"	Terry Howards "JUST FOR YOU"
6·00	"Eyes of Knight"				Richard Gaze presents "Millards Microgroove"	Leicester Warburton presents "The RADIO RAMBLER"	Leon Becker Presents "TAA HIT PARADE"
6·15	"SUPERMAN"				"CLIF CARY'S Racing Preview"		
6·30	Tom Corbett SPACE CADET			"STRANGE STORIES OF THE SEA"	Sportsmans Choice Presented by R. C. Hagon Pty. Ltd.	Clif Carys FINAL SPORTING RESULTS	"Watch this tune" Christey's Motor Auctions
6·45	THE MACQUARIE NEWS SERVICE WITH AUSTRALIA'S LEADING NEWSREADER JAMES DIBBLE						
7·00	"HOPALONG CASSIDY" Presented by VINCENTS	"Western Trail" Presented by Taubmans	"FRANK AND ARCHIE" Presented by MYNOR	"Counterfeit"	CLIF CARY'S Horses to WIN	"SONS OF THE SEA"	Nottingham Insurance presents "OLD TITLES and New Covers" KEITH EADIE
7·15				Women's Weekly presents "HERE'S YOUR SONG" Nina Williams Lily Connors	"The Accused" Scotts Emulsion		"THE IPANA SHOW" JOHNNY O'CONNOR
7·30	"THE CADBURY SHOW" Ada and Elsie	"THE ATLANTIC SHOW" Compered by HAL LASHWOOD	"BONNINGTON'S Bunkhouse Show" Starring GEORGE FOSTER	Harry Dearth says... "Leave It To The Girls" Malgic	"You're on Velvet" Starring GEORGE FOSTER Velvet	"THE GEORGE WALLACE SHOW"	John Dease and "THE QUIZ KIDS" Presented by Johnson & Johnson
8·00	"Give it a Go" JACK DAVEY	Jack Davey says "ASK ME ANOTHER!"	Jack Davey's "DULUX SHOW" with GEORGE FOSTER KEITH SMITH	TERRY DEAR presents "Australia's Amateur Hour"	Jack Davey's AMPOL SHOW "Number Please"	"Dragnet"	CALTEX THEATRE WORLD'S GREATEST PLAYS
8·30	THE PRESIDENT PROGRAMME "THE GLADYS MONCRIEFF SHOW"	COTTEES PASSIONA Ltd. presents "Drama with a Challenge"	Harry Dearth presents "THE GENERAL MOTORS HOUR"		THE WRIGLEY'S STORY "JOHN STAFFORD'S FAMILY"	"The Shadow"	CALTEX
9·00	"Teller of Tales"	"CRIME DOES NOT PAY" Norman R. Smith Pre-Assembled Homes		"THE HARDY FAMILY" Mickey Rooney Fay Holden Lewis Stone Radio NOCK AND KIRBY'S	"THE AMAZING Mr. Malone" Peters	"THE WITCHES TALES"	"WORLD FAMOUS TENORS" Presented by JOHN DEASE for AUSTRALIAN FIXED TRUSTS
9·30	"THE DARK STRANGER" GRACE BROS				ANGUS AND ROBERTSON'S Book Parade	"Festival of Melody" Presented by RICHARD GAZE	Theosophical Society
10·00	FEARLESS! OUTSPOKEN! CHALLENGING! Eric Baume says.... "This I Believe"					"Make Friends with Music" CHARLES COUSENS	"Italy Calling"

MEET SOME MORE OF YOUR FAVOURITE 2GB PERSONALITIES

Stay tuned to 2GB


JOHN PEARCE


ERIC PARRANT


GARRY BLACKLEDGE


HARRY HAMBRIDGE


DES HOYSTED


JOHN HUDSON


BETH NICOL


KEITH EADIE


BILL WEIR


TED HARRIS

KEEP THIS PROGRAMME CHART FOR FUTURE REFERENCE

RADIO 2GB PROGRAM GUIDE 1978.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
AM 5.00 8.30	2GB BREAKFAST with GORDON ELLIOTT. RSL CABS 400 OF THEM! TRAFFIC COPTER. 2GB MUSIC. News on the Hour & Half Hour					SATURDAY BREAKFAST with ROB MAYNARD	SUNDAY BREAKFAST with IAN MARSHMAN
						2GB News on the Hour & Half Hour	
8.30	2GB Half Hour NEWS with BARRIE FREEDMAN. 8.55 AM SIR JOHN GORTON COMMENTS					9.30 3-State Turf-Talk. Johnny Tapp, Vince Curry, John Russell. Ken Callendar's 10.00 RACE-LINE	2GB SUNDAY MUSIC. ROB MAYNARD. The hits of the 1940's to today's 'Top 40'
9.00 11.30	2GB'S JIMMY HANNAN SHOW. JIMMY HANNAN'S GREAT RADIO QUIZ SHOW | CASH PRIZES | EVERY DAY AT 9.15 AM. 2GB NEWS 9-10-11. 2GB NEWS FROM THE SUBURBS 10.03-11.03 AM. KEN CALLENDAR'S RACE TIPS RACEDAYS 9.55 AM. DR MACQUARIE ON MEDICAL MATTERS 9.30-10.00 AM FRIDAY						
11.30 2.30 PM	2GB'S BILL DOWSETT SHOW. INCLUDING 12 NOON 2GB HALF HOUR NEWS with BARRIE FREEDMAN					2GB MID-DAY NEWS	
2.30 3.30	2GB'S DITA COBB SHOW					2GB RACING SERVICE. Damien Raedler, Johnny Tapp, John Russell, Vince Curry, Ian Marshman	
3.30 6.00	2GB DRIVETIME WITH DAVID BUNT. TRAFFIC. QUIZZES AND COMPETITIONS. NEWS 4.00 4.30 5.00 5.30						
6.00	2GB HALF HOUR NEWS with COL HUMPHRIES. SIR JOHN GORTON COMMENTS REPEATED AT 6.25 PM					2GB 6.00 PM WEEKEND NEWS	
6.30 9.00	ROB MAYNARD. 2GB MUSIC. SAM GALEA. 2GB NEWS ON THE HOUR					2GB MUSIC with SAM GALEA	7.30 DOUBLE TOP TEN. THE TOP 10 RECORDS FROM 2 SEPARATE 2GB TOP 40's OF THE PAST. 9.45 Theosophical Talk. 10.00 2GB ON SHOW Re-broadcast of the Week's highlights from 2GB programmes. 11.30 P.M. 'THE SPOKESMEN' Church leaders present the Christian message
9.00 12.00	THE JOHN PEARCE SHOW						
	MONDAY: 1. The next NSW 3 years. 2. More and more cars. 3. In search of beauty.	TUESDAY: 1. The Church and elections. 2. The swimming pool. 3. Elegance.	WEDNESDAY: 1. What's wrong with gambling? 2. Young love. 3. On being faithful.	THURSDAY: 1. The great communist plot. 2. A retail tax? 3. Child power.	FRIDAY: 1. Aboriginal land rights. 2. The secret confessional. 3. Make your own music.		
12.00	THE MIDNIGHT 2GB NEWS. PLUS ARMCHAIR DETECTIVE YOU SOLVE THE CASE — IF YOU CAN!						
12.00 5.00 AM	2GB MIDNIGHT TO DAWN. CHRIS CURTIS. 2GB MUSIC. CHEERIO CALLS. IAN MARSHMAN. 2GB NEWS ON THE HOUR						

From the book "*Australian Radio History*" by Bruce Carty Ph.D. (bruce.carty@bigpond.com)

TALKBACK TRASH and TREASURE ANECDOTES

Compiled by Stephanie Marsden and Bruce Carty

Alan Jones – 2UE: I wish that I could claim that I have never been conned. But I can't. 2UE program director John Brennan deserves the credit for this very clever scam. He informed me that Nana Mouskouri was on the line re an earlier discussion I had with her, to do some charity appearances. The "imposter" at the other end of the line was a professional English actress and she did a phenomenal job. I said "*lovely to hear your voice again, let's play some of your beautiful music*". I had been caught hook, line, and sinker. Despite being cautious, if your staff are devious enough, you can be conned. I claim it will never happen again, but my staff might not agree.

Howard Sattler – 6PR: My co-host Despene, also known as Anne Tenna, was our breakfast television critic and a former sub-editor of the West Australian newspaper. Our subject on this day was "The First Time". Callers were asked to describe how they lost their virginity. The first caller was Tony, who revealed the details, in all their glory, of how he deflowered our blushing Despene. OOPS!

Tony Pilkington – 3YB: My program director, David Swanson, advised me that the funeral announcements I was about to read were to be treated with the utmost respect. The local undertaker paid one guinea each, so in no circumstances was the announcer allowed to deviate from the script or ad-lib. After the funeral announcements, I had time to fill before the next program so I grabbed a record without checking, and played "*So long, it's been good to know you*". I started at 2QN one week later.

Greg Carey – 4BC: By phone I was talking on air to Rugby League Coach Tommy Raudonikis. A few minutes after the interview he rang back with a problem. During our talk on air he had taken his false teeth out and put them on top of a car. The car then drove off. What followed will go down in airwave annals as "*The Tracking of Tommys' Teeth*". Thanks to countless alert listeners, thirty minutes later a car proudly bearing a set of dentures on its roof was spotted. Coach and choppers were reunited.

Bob Francis – 5AA: As regular listeners know, I don't have time for wankers and scumbags on my talkback program. However, I do enjoy fulfilling the more reasonable requests. Having pioneered talkback in South Australia in 1967, you'd think by now I could spot a screw-up coming. Not so. A caller had set up a Christmas light display outside his house. To complete the show he needed a friendly Santa Claus to add some HO HO HO to the magic. Two months later I recognised the callers' voice again and asked him if I had found a suitable Santa for his display. He said "*Oh yes, he was an excellent Father Christmas. Very jolly, and he ran off with my wife*".

Neil Mitchell – 3AW: It was the first week of the AFL football finals. I was outraged. Outraged because there would be no football game in Melbourne this Saturday. My radio editorial thundered "*This is the home of football. Don't these people understand you can't insult Melbourne like this? The interstate teams are taking over. There are games in Perth, Adelaide, and Sydney, but the Melbourne supporter stands insulted*", and so it went on. I was merciless. I ended with a savage sting and crossed live to football commentator Rex Hunt who seemed oddly hesitant. He said "*Er, well Neil, it looks like I might be a bit lonely because I thought I was going to the MCG on Saturday to see the game*". I had misread the game fixtures. The major game that weekend was in Melbourne. I was completely and unbelievably wrong and found myself grovelling. Rex tried to help. "*I think what you probably mean is it's a pity there're not more games in Melbourne*". I said on air "*No Rex, I stuffed up*".

Jeremy Cordeaux – 5DN: The morning weather report on the Cordeaux show was always presented by a Bureau of Meteorology spokesman. My producer phoned the duty forecaster, and put her name, Louise, up on the studio monitor. On air I said "*Louise, it's so nice to have a lady on the line for a change. What's in store for us weather wise*"? For a meteorology official her personality was unusually bubbly and even flirty when we explored what else she could see from her window besides cold fronts. What her answers lacked in facts and figures, they certainly made up for in entertainment. The next day I was instructed that Bruce was on the line with the weather. I said "*Bruce, that's two new forecasters in a row; is the Bureau expanding*"? Bruce said "*Oh no, yesterday you spoke to my wife*". Then like Louise, he provided us all with a delightfully casual if unscientific view of the weather. I then learnt the truth. My producer had dialled the wrong number. By amazing good fortune, the couple she reached were incredibly helpful people who were determined not to let down some strange man on the radio.

Terry Laidler – 3LO: I interviewed the 'Chief Frog Keeper' about a colony of frogs being repatriated to Hong Kong. We then offered a family pass to the zoo for the caller with the best or funniest frog call. People phoned in with the usual 'rivets' and 'knee deeps' plus a few amusing originals. I said "*Our last caller is Anna. Hello Anna, how old are you*?" She replied "*I'm eight*". "*And what does your frog say*?" Anna said "*Pobble-bonk, pobble bonk*". I said "*Very good Anna, but we wanted to know what your frog said, not what it did. We will announce the winner after the news*". During the news the switchboard went berserk. How was I to know that the most endangered frog in Victoria was the Pobble-bonk, so called because of its' distinctive call? Another zoo family pass was then arranged.

John Vincent – 2RE: As a young green announcer in the 1960s, I was unaware of the malevolence lurking in the panel of knobs and switches before me on ANZAC day. All I had to do was put the large black record with the next pre-recorded program onto the turntable, cue up the needle, make the announcement, and get on with my other chores. It was a special feature to mark the day; a moving mix of war memories and music. My mistake was assuming it would be okay to take a toilet break. Speakers were located in all the corridors but not in the toilet, so I failed to hear when the needle got stuck. And what word was repeating over and over again? 'BLOODY'.

Dita Cobb – 2GB: Dita was taken off the air after a talkback discussion about cinema sex scenes. She said "*The idea of watching mens' white bottoms bobbing up and down would be ludicrous*". (The Australian Broadcasting Control Board wasn't amused).

Lew White – 3DB: I was on night duty when the phone rang and the voice said "*Robert Menzies here". Suspecting a hoax I replied "The Arch Bishop of Canterbury here".* However, it was Menzies, and I had to do some fast talking to save my neck.







50 GOLDEN YEARS of BROADCASTING:

The Amateur Contribution - By G. Maxwell Hull (VK3ZS)

This 1972 W.I.A. article celebrates the 50th year since formulating the first regulations governing broadcasting back in 1922, following the insistence of the broadcasting companies, the retail and wholesale traders, and the W.I.A. Without such regulatory control, chaos was reigning with both commercial and amateur experimenters transmitting at any old time and anywhere on the available wavelengths. Without regulatory control, the envisaged advantages to peoples all over the world would have been useless. Amateur experimenters were the only people who understood the 'secrets' of wireless, and they were composed of professional engineers, chemists, accountants, manufacturers, salesmen, draughtsmen – in fact, from every walk of life came those who participated in this new found science. The electrical and mechanical engineers perhaps had the advantage of greater insight over some of those from other professions; nevertheless, hundreds of people entered the fascinating field of wireless. The W.I.A. is proud of its association with all people who played such an historic part in what can only be described as one of the greatest achievements of mankind. It is certain the broadcast industry has benefited from the dedication of those amateur transmitting licensees it employs.

Great advances had been made in 'wireless' technology during WWI to the advantage of the Navy, Army, and the Australian Flying Corps. The wireless experimenters who went to war, and those who stayed at home, were anxious to recommence where they left off in 1914, but the possibility looked forlorn. The authority to control radio was given to the Australian Navy Radio Commander. His first work was that of organising the Commonwealth Radio Service on naval lines and under naval discipline. In 1920 only 21 land stations existed and they were under the control of the Government; there were no private land stations or experimental stations. There were a number of ship stations on Government vessels as well as on vessels privately owned. In the same year, the Radio Commander issued temporary permits to use Wireless Telegraphy apparatus for the purpose of receiving wireless telegraphy signals. The permits were issued pending legislation on the issue of licences to amateurs to conduct experiments in transmitting.

This was a bitter pill to the many anxious experimenters who, before the outbreak of war in 1914, had licences granted to them by the P.M.G. to conduct experimental transmissions. With typical aptitude, they experimented with receiving equipment, organising themselves into clubs (including W.I.A. Divisions) and using every avenue to gain permits for transmitting. Although by 1922 several licences to transmit had been issued, it was not until July of that year that amateur experimenters were granted general licences. With a joint move by the W.I.A. and commercial interests, the Prime Minister, Billy Hughes, was persuaded to act in the interests of promoting the tremendous advantages seen in the newly developed science of wireless, experimental facilities for which had been available to overseas experimenters for some time. The "Wireless Weekly" number 1, (4-8-1922), carried the good news stating the Prime Minister had said that facilities granted in other parts of the world would be given to amateurs here under proper control. No restrictions except those to prevent interference would be imposed. One can imagine bells being rung on that occasion.

The first broadcast transmitting licence was granted on 1-12-1922 to Charles MacLurcan of Strathfield; a renowned engineer (as were many of the early experimenters). This followed the Australian government issuing "The Regulations – Radio Laws for the Amateur" which stated "*a broadcasting station licence may be granted in respect of a station operated for the purpose of disseminating news service or entertainment. The licensed station shall be operated by a certified operator and shall not be used for broadcasting advertising matter*". Previously, Charles MacLurcan was one of the first to transmit music and live programs in Sydney from 1921 on a wavelength of 1400 metres. With the announcement of a general licence by the Prime Minister Hughes, there followed tremendous activity. Experimenters everywhere took out licences, including commercial interests, and, as far as the general public were concerned, broadcasting was born. The experienced engineering amateur soon demonstrated his ability in the newly developing field of wireless. His transmissions were logged and reported by the listening enthusiasts. His experiments included the playing of gramophone records, and, on occasions, live artists. He tried various kinds of aerial systems and read avidly of his transmission reports to assess the coverage. He also developed useful forms of microphone designs to improve the quality of his transmissions.

By 1923 there were severe interference problems between transmissions on similar and adjacent wavelengths, and complaints of amateur transmissions interfering with commercial operations. By pressure from public organisations, and those representing the trade, and professional and amateur licensees, statutory regulations governing broadcasting were drawn up by the Postmaster-General's department, having taken over again from the Naval department, and these became law on the 1st August 1923. The "*definite rules of the road for using the common highway, and some authority to see that the rules were observed*", had come into being; (the wise words of Ernest Fisk in 1919).

The public and commercial enterprises looked to the amateur experimenters for advice and guidance because they were the only people who understood wireless. Almost every publication dealing with the subject was written or edited by amateur experimenters (excluding engineering text books) and many of these in magazine form were, at times, the official organ of the W.I.A., which was the largest of the many representative associations. The amateur experimenter had trodden a hard road to reach the position of public acceptance achieved by 1924, and were most definitely a vital part in the early progress of the broadcast industry. Through the years from 1924 to 1929 he was in everything to do with wireless. Every newspaper and periodical wrote about the amateur experimenters and their achievements. He was employed by commercial stations (and later by the Government owned A.B.C.) and experimented with his own wireless station at home in his spare time. He went into manufacture; producing many component parts, speakers, and wireless receivers of improved standards. He even designed, built, and installed many of the first broadcasting stations.

The W.I.A. organised the first Wireless and Electrical Exhibition at the Melbourne Town Hall in 1924. They also organised a huge exhibition in the Sydney Town Hall in 1925. These exhibitions received the support of most of the commercial manufacturers of wireless reception. Thousands were fascinated by the numerous demonstrations of live broadcast receptions from both commercial and amateur stations situated remote from the exhibition sites; the ability of some receivers to 'give good loudspeaker strength' of signals from other States instead of having to use headphones; and the 'high fidelity' of one transmission compared with another.

These were the golden days of broadcasting. The country was crazy with "wirelessmania". It had captured the minds of the populace to the point where unskilled people of all ages would have a go at building a crystal receiver to attempt to listen-in to broadcasts. It

rapidly reached the stage in 1925 where there were thousands of listeners-in who had paid high prices for their receivers, and the reception of programs was now a part of living. The listeners became critical of transmission quality when sometimes it was the fault of a poor receiver. They criticised the lack of live artists and the 'canned music' they had to suffer. By 1926 a Listeners League was formed, claiming that if you owned a receiver, you owned part of the ether and were a shareholder in one of the greatest enterprises of the times. The League's objectives were for better programs by greater co-operation between listeners and broadcasters.

These were perhaps the problem years. References were made to the poor quality of receivers. Many listeners wrongly blamed the broadcasters for the quality of their reception. Aerials had been erected by amateurs (this time the literal meaning) and insurance companies in Victoria set a standard for the safe erection and installation of this part of listeners receiving apparatus. The broadcast stations also had financial problems. In 1925 the listener licence fee was 35/- ($3.50) and the broadcast station relied on part of this for its finance. Many people purchased receivers but didn't pay the licence fee; hence the stations were not receiving the finance required to improve their programs as demanded by the public. However, the general standard was slowly improving. Engineers were devising new ideas, and new useful products were appearing on the market. New techniques had been developed overseas, and system engineers were able to travel overseas, and return with new ideas for their station. By 1932 many changes had taken place. Modern transmitters using the latest techniques were being built. Amateur experimenters had kept up with modern trends, and were sometimes ahead of the commercial broadcasters, often being praised in the press for the superior quality of their transmissions.

There were many notable contributions by amateurs to broadcasting, including the Holst brothers. Their station, 3BY, transmitted a very high quality signal. They designed and rebuilt 3DB in 1929, which for many years was reported as the station with the highest modulation quality anywhere in Australia. They were exceptionally fine engineers, being the manufacturers of transmitting and audio equipment which was highly respected by the industry. The Listeners League suggested that amateur experimenters should make representations to the Government for encouragement with their experiments, because in the League's opinion, the broadcasting stations had improved because of the work of distinguished amateurs. The meeting was reminded that the quality of transmission from the high class amateur stations was of a considerably better performance than from many of the "A" class stations.

However, amateur stations were in peril of being closed because the Government was due to take over these bands. The W.I.A. had established itself as the governing body of Australian amateurs, having encouraged most clubs to affiliate with it in order to speak with one voice. Therefore, the W.I.A. was successful in getting the Government to agree to amateurs continuing to broadcast on Sunday mornings before "A" and "B" class stations came on the air, and after about 10 PM when the "A" and "B" class stations had closed. Thousands of people will remember the very excellent programs transmitted by some of these amateur broadcasters.

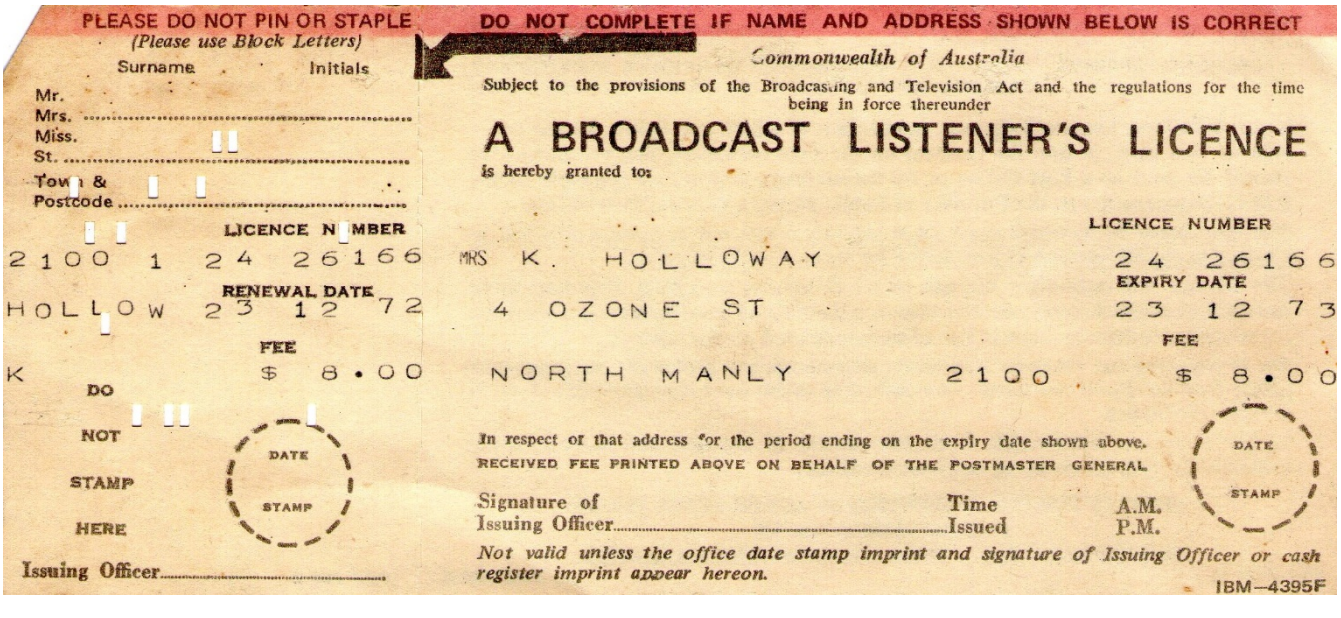
In 1939, with the outbreak of WWII, all amateur stations were ordered closed for reasons of military security. Following the resumption of amateur transmitting stations in 1947, applications for broadcast band permits were refused. The reason was the Government was faced with applications for commercial licences from hundreds of private companies. With the knowledge and expertise which amateur experimenters gave the broadcasting industry, it survived the many problems of its infancy, and went on to develop from 13 licensed stations in 1925 (not including broadcasting amateurs) to some networks in excess of 181 stations in 1972.

1930 saw the depression years when the industry went through difficult financial times. Engineers worked long hours with less pay. However, there had been interesting technical advances. The electric pickup had been developed in the late 1920s, and this dramatically changed music broadcasts, compared with the old method of placing a microphone in front of a gramophone horn. A.W.A. had commenced making quality transmitting valves which were essential when WWII started, as replacement parts were difficult to obtain due to defence requirements. These days, transcription discs rotated at 33 r.p.m. and standard discs at 78 r.p.m. Record needles were scarce so stations had to re-sharpen them or use cactus needles. Then came wire recorders, which revolutionised broadcasting as dramatically as the electric pickup had done. Then tape recorders and stereo records, with higher quality sound.

Many of the early engineers, including amateur broadcasters, have passed on or retired, but can vividly recall their experiences in broadcasting development. A few broadcasting amateurs are still the Chief Engineers of the modern station where only memories remain of the early broadcasting days. The broadcasting industry is certain to enjoy another 50 Golden Years, but will it be the same as the first 50? Transmitters are now using very reliable components, with equipment remotely controlled. The studio equipment is now mostly solid state. The industry today has to bear the fierce competition of television and other entertainment media. That it will survive and continue to flourish, there seems no doubt. Whilst the Government continues to encourage amateur radio, there is also no doubt that the technological ability of many licensed amateur transmitters will continue to be of benefit to the broadcasting industry.

The W.I.A. wishes the broadcasting industry the continued success it has earned, for it has indeed been a magnificent '50 Golden Years of Broadcasting'.

****



PLEASE DO NOT PIN OR STAPLE
(Please use Block Letters)
Surname Initials
Mr.
Mrs.
Miss.
St.
Town &
Postcode
LICENCE NUMBER
2100 1 24 26166
RENEWAL DATE
HOLLOW 23 12 72
FEE
K $ 8.00
DO NOT STAMP HERE
DATE STAMP
Issuing Officer

DO NOT COMPLETE IF NAME AND ADDRESS SHOWN BELOW IS CORRECT

Commonwealth of Australia

Subject to the provisions of the Broadcasting and Television Act and the regulations for the time being in force thereunder

A BROADCAST LISTENER'S LICENCE

is hereby granted to:

LICENCE NUMBER
24 26166

MRS K. HOLLOWAY
4 OZONE ST
NORTH MANLY 2100

EXPIRY DATE
23 12 73
FEE
$ 8.00

In respect of that address for the period ending on the expiry date shown above.
RECEIVED FEE PRINTED ABOVE ON BEHALF OF THE POSTMASTER GENERAL

DATE STAMP

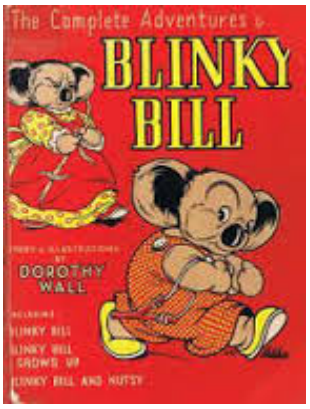
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IBM—4395F

EARLY SERIALS and PROGRAMS on AUSTRALIAN RADIO









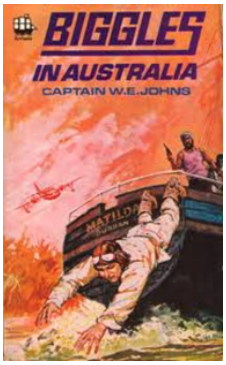


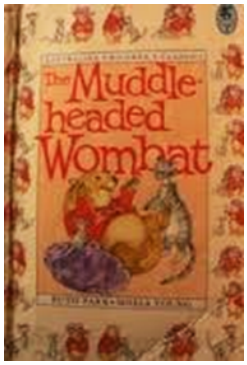




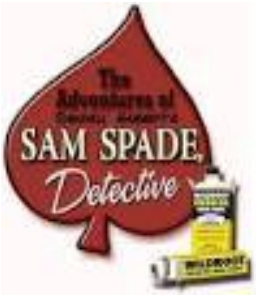




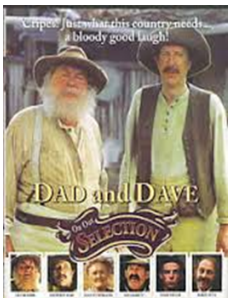


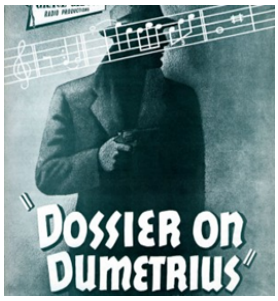

























Yes, What?


GRAPHIC THRILLERS
I HATE CRIME
BLONDES IN DANGER


HEAR BIGGLES IN ACTION ON 2CH!
LISTEN TO
THE AIR ADVENTURES OF
Biggles!
Every Monday to Thursday evening at 6 p.m. on Station
2CH


TOO YOUNG TO DIE


Missing Persons...
ADDRESS UNKNOWN


EXCITING LIVES

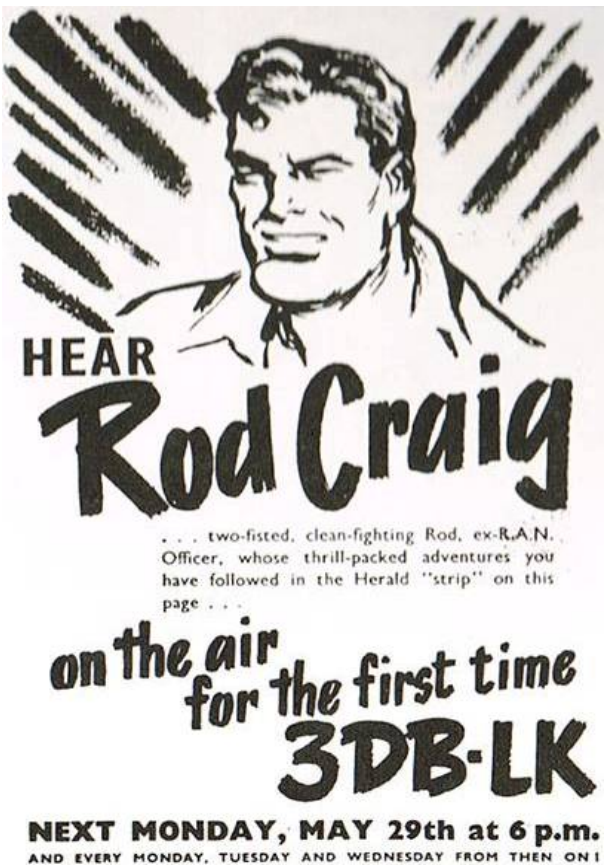

DEADLY NIGHTSHADE


SANCTUM


Danger Is My Business


NOT TO BE TAKEN


ROUND THE HORNE


HEAR
Rod Craig
. . . two-fisted, clean-fighting Rod, ex-R.A.N. Officer, whose thrill-packed adventures you have followed in the Herald "strip" on this page . . .
on the air for the first time
3DB-LK
NEXT MONDAY, MAY 29th at 6 p.m.
AND EVERY MONDAY, TUESDAY AND WEDNESDAY FROM THEN ON!


The original network radio series
Dragnet
IS BACK ON THE AIR!
Jack Webb stars as Sgt. Joe Friday in complete ½ hour programs
Brought to you by


HANCOCK'S
Half Hour


GOON SHOW GREATS
THE GOONS
SPIKE MILLIGAN
PETER SELLERS
HARRY SECOMBE


Bunkhouse Show


THE NAVY LARK
STEPHEN MURRAY
JON PERTWEE
RONNIE BARKER


THE MAN FROM M.I.5

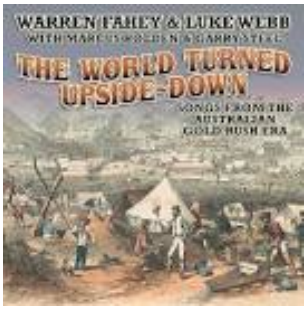

DEADLY NIGHTSHADE


BLUE HILLS


Frank Waters
"Cattleman"


Gunsmoke

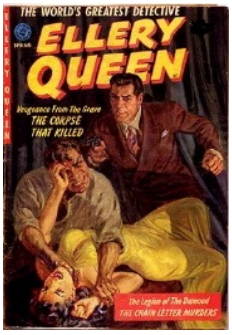

THE LONE RANGER
THE LONE RANGER


WARREN FAHEY & LUKE WEBB
THE WORLD TURNED UPSIDE-DOWN
SONGS FROM THE AUSTRALIAN GOLD RUSH ERA


SUPERMAN
ON RADIO


The Amazing
Mr. Malone
GRACE GIBSON


NIGHTBEAT


THE WORLD'S GREATEST DETECTIVE
ELLERY QUEEN
THE CORPSE THAT KILLED

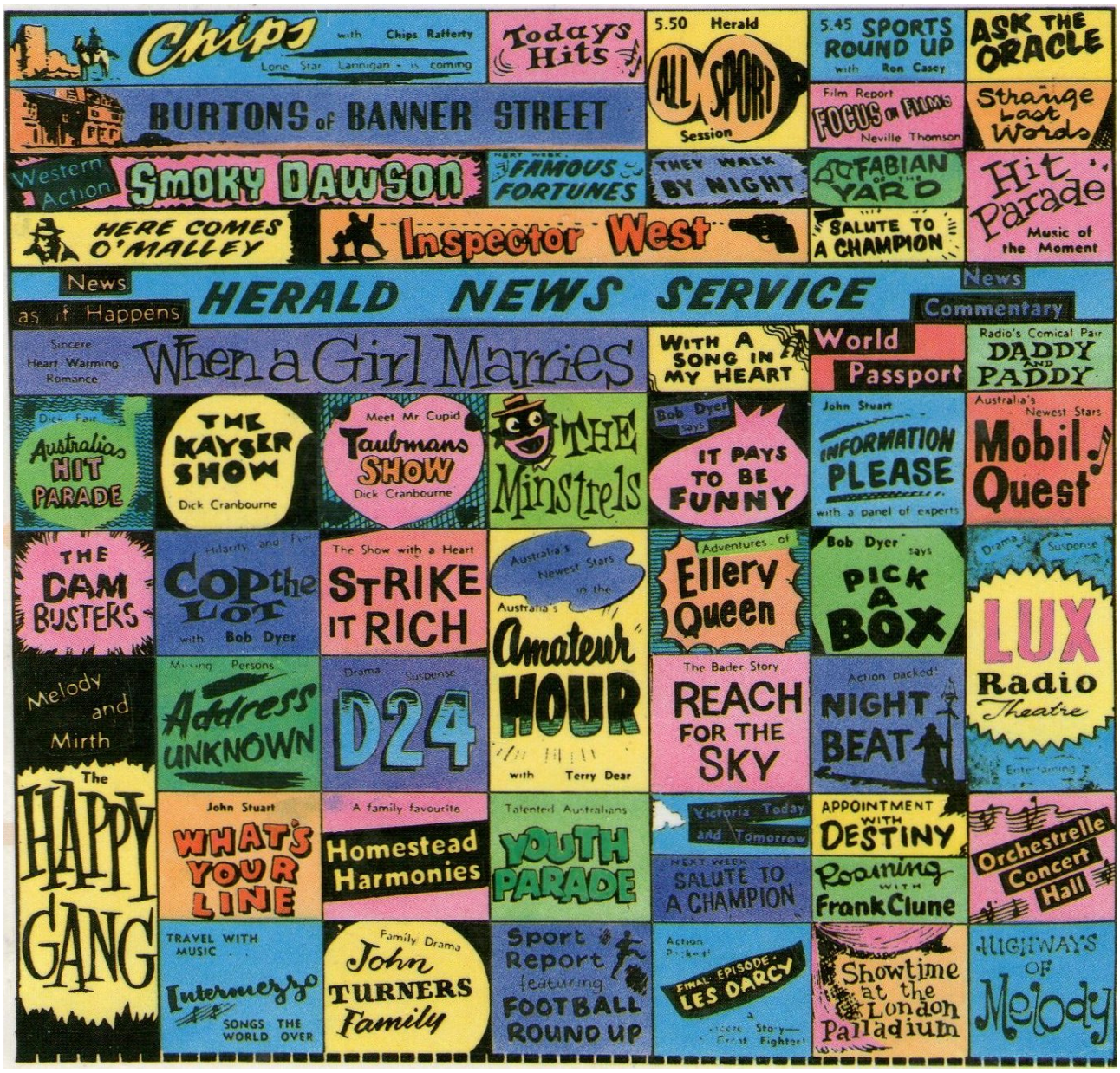

"WHEN A GIRL MARRIES!"
Thrilling New FAMILY Drama
2CH
7.15 p.m. MON to THURS
RON RANDELL
MARIE CLARKE


The Shadow


ADDRESS UNKNOWN


Listen in to —
FRED & MAGGIE EVERYBODY


Boys and Girls!
LISTEN TO THE BEST SERIALS ON THE AIR
Nightly From 5.30
5.30 "EYES OF KNIGHT"
5.45 "DICK TRACY"
6 o'clock
"HOP HARRIGAN"
6.15 "THE SEA HOUND"
6.30 SUPERMAN
6.45 "TARZAN"
3AW


Chips with Chips Rafferty
Lone Star Lanrigan - is coming
Todays Hits
5.50 Herald ALL SPORT Session
5.45 SPORTS ROUND UP with Ron Casey
ASK THE ORACLE
BURTONS of BANNER STREET
Film Report FOCUS on FILMS Neville Thomson
Strange Last Words
Western Action
SMOKY DAWSON
NEXT WEEK FAMOUS FORTUNES
THEY WALK BY NIGHT
FABIAN of the YARD
Hit Parade Music of the Moment
HERE COMES O'MALLEY
Inspector West
SALUTE TO A CHAMPION
News
HERALD NEWS SERVICE
News as it Happens
Commentary
Sincere Heart Warming Romance
When a Girl Marries
WITH A SONG IN MY HEART
World Passport
Radio's Comical Pair DADDY AND PADDY
Australias HIT PARADE
THE KAYSER SHOW Dick Cranbourne
Meet Mr Cupid Taubmans SHOW Dick Cranbourne
THE Minstrels
Bob Dyer says IT PAYS TO BE FUNNY
John Stuart INFORMATION PLEASE with a panel of experts
Australia's Newest Stars Mobil Quest
THE DAM BUSTERS
Hilarity and Fun COP the LOT with Bob Dyer
The Show with a Heart STRIKE IT RICH
Australia's Newest Stars in the Amateur HOUR with Terry Dear
Adventures of Ellery Queen
Bob Dyer says PICK A BOX
Drama Suspense LUX Radio Theatre
Melody and Mirth
The HAPPY GANG
Missing Persons Address UNKNOWN
Drama Suspense D24
The Bader Story REACH FOR THE SKY
Action packed! NIGHT BEAT
John Stuart WHAT'S YOUR LINE
A family favourite Homestead Harmonies
Talented Australians YOUTH PARADE
Victoria Today and Tomorrow
APPOINTMENT WITH DESTINY
Orchestrelle Concert Hall
NEXT WEEK SALUTE TO A CHAMPION
Roaming with Frank Clune
TRAVEL WITH MUSIC Intermezzo SONGS THE WORLD OVER
Family Drama John TURNERS Family
Sport Report featuring FOOTBALL ROUND UP
Action Packed! FINAL EPISODE: LES DARCY
Showtime at the London Palladium
HIGHWAYS OF Melody

AUSTRALIAN ANTARCTIC BROADCASTING STATIONS

The Australian Antarctic Division operates broadcasting stations, originally with 20 watt A.M. transmitters, (now F.M.), at each Antarctic base, to entertain staff. All operators are volunteers. The A.C.M.A. denies that these stations exist. Interestingly, the Australian Antarctic Division doesn't deny they exist, but refuses to acknowledge the presence of these stations at their bases.



0HI - Heard **I**sland. Opened in 1948. Initially used by our first official expedition as part of the Government's legal process of claiming sovereignty over Heard and MacDonald Islands. Operated by later expeditions when occasionally good reception conditions occurred from Australia. They would sometimes relay **2NZ** Inverell, being the only receivable Australian station. Closed in 1954 when the Heard Island base was moved to Mawson. The photograph is their radio hut with Australia's highest mountain, Big Ben in the background.

0MA - Mawson station. Opened in 1955 with some of the **0HI** equipment. In 1967, engineer Chris Simpson located in the Auroral Physics hut a little transmitter and a suitable 1570 KHz. crystal which provided five watts. With modifications to allow different inputs, it was possible to plug in a microphone and tape recorder or Eddystone shortwave receiver or whatever. "**Radio BLIZ**", as it was called, provided programming for those expeditioners at Mawson in 1967 who had transistor radios and wanted some background music to keep them company in their workplaces (often solo in a specific hut). There were very few announcements; what started out as pre-taped music for the benefit of the three in the Auroral Hut, was by popular request, broadcast for all with radios to hear. When anyone was in the Auroral Hut, they would put the music on. They originally had about 36 hours of assorted music on magnetic tape, and created more from LP records at the base. On special occasions, there might be other material transmitted, e.g. birthday wishes or special requests or retransmissions of Australian A.M. stations (which occasionally came through) or of the A.B.C. shortwave weekly program "Calling Antarctica" (which was sometimes okay but often barely discernible through the blizzard static and Auroral interference). After a modest increase in output power was engineered, there were a couple of instances in which Radio Bliz was instrumental in station communications to nearby field parties and also to the relief ships as they approached near to Mawson at the end of a years' service there. More recently, programming is from a computer in their bar, with anyone accessing the computer to program their favourite songs. Now known on air as **Radio BLIZZARD** (sometimes **Radio SLUSHY**) with 16 watts on 107.5 FM.

0CY - Casey station. Actually started in 1957 at the U.S. Navy station at Wilkes. This station was established as part of worldwide studies associated with the International Geophysical Year. From 1959 the station was a joint operation by the U.S.A. and Australia with 25 personnel. Two Americans had brought a tape recorder and a whole box of programs recorded off their local station **WLEE** in Texas. An Australian member of the team, Steve Grimsley (a **3UZ** engineer), decided to build a broadcast transmitter so that the entire base could listen to the programs. He found a 1573 KHz. crystal and built a five watt transmitter. Using a record player and records from their recreation hut, plus the tape recorder and the **WLEE** pre-recorded programs, and an amateur radio microphone, Steve went on the air with **Radio KOLD** in 1961. **WLEE** tapes were played during the day, and everyone took turns at being a disc jockey (with mixed approval) in the evenings. In 1966, engineer Noel Barrett built a higher powered transmitter using an 807. In 1968 the Wilkes station closed down and everything was moved to establish the Australian Casey base two kilometres away in 1969. **Radio KOLD** was installed in their chapel. When reception conditions were good, they relayed **3UZ**, **3XY**, **5AN** and **6KG**. They always received numerous requests from visiting supply ships for records to be played. Their signal was often used by Russian Antarctic supply planes for direction finding. At one stage, an increase in power saw coverage up to 250 kilometres for Antarctic expedition and scientific trips. In more recent years, the station has also been used as an unofficial 'paging' system to locate workers, as most of them carry small portable radios. In 2006, regular volunteer announcers included Alby, Swivel, and Psycho. Now known on air as **Radio COLD** on 102.5 FM, using a small mixer, CD players, and an internet connection for ABC News.



0MI - Macquarie **I**sland. Used a 25 disc CD player feeding a transmitter with a large selection of CDs. Now on F.M. Licensed amateurs are also given '0' callsigns here, despite Macquarie Island being part of Tasmania. Comment: being part of Tasmania, shouldn't their callsign be **7MI**? They have a Tasmanian postcode - 7151.

0DA - Davis station. Known on air as **Radio ICY**. Now on 107.1 F.M.
The photo is of their volunteer announcers Kernel, Nick, and Stu.

References:

Australian Antarctic Division periodical *Aurora*. Chris Simpson (**VK0CS**), ex **0MA** engineer. Richard Unwin and Craig Hayhow, ex **0MA** operators. Philip Fitzherbert (**VK0PF - VK3FF**), ex **0CY** operator. Steven Grimsley (**VK2VK**), ex **KOLD** and **3UZ**. Paul Gigg, ex **0MA** and **0MI** operator. Paul Fletcher, ex **0CY** engineer.



Broadcasting station "Radio KOLD" at the joint Australian and U.S.A. Wilkes base. Photograph courtesy of Steven Grimsley. Steven (from **3UZ**) built the 20 watt transmitter and installed all the equipment. Note the ham microphone, tape recorder, a U.S.A. Navy clock, turntable, and a collection of pre-recorded programs on tape from WLEE in Texas.

Three expeditioners from Toowoomba were able to receive and relay **4GR** Toowoomba through KOLD in 1968; with **4GR** often sending them 'cheerio' calls from family members.

Note from researcher: If anyone has more information on any of these stations, please contact us. bruce.carty@bigpond.com

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In 1948, the ABC commenced a weekly program "Calling Antarctica". Family members of the Antarctica expeditioners could visit any ABC studio and record a message for their relations working at the Australian bases. These were broadcast by the ABC on shortwave every Friday afternoon. This service continued until taken over by satellite communications in the 1980s.

AUSTRALIAN MUSIC CHARTS – COMPILED BY NOSTALGIA RADIO

As played on Australian radio stations

TOP 60 SONGS 1930-1939

1: *Cheek to cheek* - Fred Astaire
2: *Sweet Leilani* - Bing Crosby
3: *In a shanty in old Shanty town* - Ted Lewis
4: *Stein song* - Rudy Vallee
5: *A-tisket, a-tasket* - Ella Fitzgerald and the Ink Spots
6: *Night and day* - Fred Astaire
7: *Pennies from Heaven* - Bing Crosby
8: *Last roundup* - George Olsen
9: *Deep purple* - Larry Clinton
10: *Stormy weather* - Leo Reisman
11: *Scatterbrain* - Frankie Masters
12: *My reverie* - Larry Clinton



13: *Dancing with tears in my eyes* - Nat Shilkret
14: *Little white lies* - Fred Waring a/h Pennsylvanians
15: *Body and soul* - Paul Whiteman
16: *Sweet and lovely* - Gus Arnheim
17: *Please* - Bing Crosby
18: *Smoke gets in your eyes* - Paul Whiteman
19: *Love in bloom* - Bing Crosby
20: *Isle of Capri* - Ray Noble
21: *Once in a while* - Tommy Dorsey
22: *Over the rainbow* - Judy Garland
23: *June in January* - Bing Crosby
24: *The peanut vendor* - Don Azpiazu
25: *Alone* - Tommy Dorsey
26: *Goody goody* - Benny Goodman
27: *Glory of love* - Benny Goodman
28: *Way you look tonight* - Fred Astaire
29: *Dipsy doodle* - Tommy Dorsey
30: *Ti-pi-pin* - Hoarce Heidt
31: *Music maestro please* - Tommy Dorsey
32: *Begin the beguine* - Artie Shaw
33: *South of the border* - Shep Fields
34: *And the angels sing* - Benny Goodman
35: *Jeepers creepers* - Al Donohue
36: *Don't be that way* - Benny Goodman
37: *Bei mir bist du schoen* - Andrews Sisters
38: *It looks like rain* - Guy Lombardo
39: *Boo hoo* - Guy Lombardo
40: *A fine romance* - Fred Astaire
41: *Music goes round and round* - Tommy Dorsey
42: *The very thought of you* - Ray Noble
43: *I'll string along with you* - Ted Fio Rito
44: *Cocktails for two* - Duke Ellington
45: *Little Dutch mill* - Bing Crosby
46: *Let's fall in love* - Eddy Duchin
47: *Love is the sweetest thing* - Ray Noble
48: *We couldn't just say goodbye* - Guy Lombardo
49: *Stairway to the stars* - Glenn Miller
50: *Beer barrel polka* - Will Glahe
51: *Minnie the Moocher* - Cab Calloway
52: *Summertime* - Sidney Bechet
53: *Back in the saddle again* - Gene Autry
54: *Puttin' on the Ritz* - Harry Richman
55: *On the good ship Lollipop* - Shirley Temple
56: *Wabash Cannonball* - Roy Acuff
57: *Alexander's ragtime band* - Boswell Sisters
58: *Goodnight Irene* - Leadbelly
59: *Thanks for the memory* - Bob Hope & Shirley Ross
60: *Brother can you spare a dime?* - Rudy Vallee

TOP 60 SONGS 1940-1949

1: *White Christmas* - Bing Crosby
2: *In the mood* - Glenn Miller
3: *Woodpecker song* - Kate Smith
4: *Anniversary song* - Al Jolson
5: *A nightingale sang in Berkley Square* - Vera Lynn
6: *I don't want to walk without you* - Kate Smith
7: *Near you* - Francis Craig
8: *Buttons and bows* - Dinah Shore
9: *Blue orchids* - Joe Loss
10: *Till the lights of London shine again* - Joe Loss
11: *White cliffs of Dover* - Jean Cerchi
12: *You'll never know* - Vera Lynn
13: *Don't fence me in* - Bing Crosby a/t Andrews Sisters
14: *On a slow boat to China* - Kay Kyser
15: *Rambling rose* - Perry Como
16: *Far away places* - Bing Crosby
17: *Riders in the sky* - Vaughn Monroe
18: *South of the border* - Joe Loss
19: *It's a great day for the Irish* - Judy Garland
20: *I don't want to set the world on fire* - Horace Heidt
21: *Deep in the heart of Texas* - Gene Autry
22: *Sunday, Monday, or always* - Frank Sinatra
23: *Amor, amor* - Bing Crosby
24: *It could happen to you* - Bing Crosby
25: *Rum and Coca Cola* - Andrews Sisters
26: *A friend of yours* - Bing Crosby
27: *On the Atcheson, Topeka, a/t Santa Fe* - Bing Crosby
28: *Symphony* - Bing Crosby
29: *Prisoner of love* - Ink Spots
30: *They say it's wonderful* - Bing Crosby
31: *Pussy cat song* - Patty Andrews & Bob Crosby
32: *It's a big wide wonderful world* - Buddy Clark
33: *When you were sweet sixteen* - Al Jolson
34: *I'm looking over a four leaf clover* - George Trevare
35: *Chi- baba, chi-baba* - Perry Como
36: *Mamselle* - Frank Sinatra
37: *Five minutes more* - Frank Sinatra
38: *To each his own* - Ink Spots
39: *Laughing on the outside* - Sammy Kaye
40: *I'm beginning to see the light* - Ella Fitzgerald
41: *My dreams are getting better all the time* - Organ
42: *Lilli Marlene* - Geraldo
43: *No other love* - Joe Loss
44: *Happy in love* - Dinah Shore
45: *Bless them all* - George Formby
46: *Down Argentina way* - Shep Fields
47: *Ferryboat serenade* - The Tic-Toc Rhythm
48: *Serenade of the bells* - Sammy Kaye
49: *I had the craziest dream* - Vera Lynn
50: *Powder your face with sunshine* - Evelyn Knight
51: *This land is your land* - Woody Guthrie
52: *Boogie Woogie bugle boy* - The Andrews Sisters
53: *You are my sunshine* - Jimmie Davis
54: *Take the 'A' train* - Duke Ellington
55: *Stormy weather* - Lena Horne
56: *Rudolph the red nosed reindeer* - Gene Autry
57: *'Round midnight* - Thelonius Monk
58: *When you wish upon a star* - Cliff Edwards
59: *Zip-A-Dee-Doo-Dah* - Johnny Mercer
60: *Sentimental journey* - Les Brown and his orchestra

From the book "*Australian Radio History*" by Bruce Carty Ph.D. - (bruce.carty@bigpond.com)

AUSTRALIAN MUSIC CHARTS – COMPILED BY NOSTALGIA RADIO

As played on Australian radio stations

TOP 60 SONGS 1950-1954

1: *Too young* - Nat King Cole
2: *Quicksilver* - Bing Crosby and the Andrews Sisters
3: *Happy wanderer* - Frank Weir
4: *Music music music* - Donald Peers
5: *Auf wiedersehen, sweetheart* - Vera Lynn
6: *Pretend* - Nat King Cole
7: *Lavender blue* (*dilly dilly*) - Burl Ives
8: *Goodnight Irene* - Gordon Jenkins and the Weavers
9: *Because of you* - Tony Bennett
10: *A kiss to build a dream on* - Louis Armstrong
11: *You belong to me* - Jo Stafford
12: *Song from Moulin Rouge* - Percy Faith
13: *Mona Lisa* - Dennis Day
14: *Bewitched* - Gordon Jenkins
15: *Slowcoach* - Pee Wee King
16: *Cry* - Johnnie Ray
17: *Til I waltz again with you* - Teresa Brewer
18: *Rags to riches* - Tony Bennett
19: *Little things mean a lot* - Kitty Kallen
20: *"A" you're adorable* - Perry Como a/t Fontaine Sist.
21: *My foolish heart* - Gordon Jenkins
22: *Aba daba honeymoon* - Debbie Reynolds & Carleton Carpenter.
23: *My heart cries for you* - Guy Mitchell
24: *Sweet violets* - Dinah Shore
25: *My truly truly fair* - Guy Mitchell
26: *Ay-round the corner* - Weavers
27: *Here in my heart* - Al Martino
28: *I went to your wedding* - Patti Page
29: *I'm walking behind you* - Frank Sinatra
30: *Vaya con dios* - Les Paul & Mary Ford
31: *Oh! my papa* - Eddie Fisher
32: *Answer me my love* - Nat King Cole
33: *Answer me Lord above* - Frankie Laine
34: *Sh-boom* - Crewcuts
35: *Forever and ever* - Perry Como
36: *Four winds and the seven seas* - Bing Crosby
37: *I've got a lovely bunch of coconuts* - Freddy Martin
38: *You're breaking my heart* - Buddy Clark
39: *Thing* - Phil Harris
40: *Nevertheless* - Paul Weston a/t Norman Luboff Choir
41: *Tennessee waltz* - Pee Wee King
42: *If* - Perry Como
43: *Anytime* - Eddie Fisher
44: *Some enchanted evening* - Ezio Pinza
45: *I saw mommy kissing Santa Claus* - Jimmy Boyd
46: *That's amore* - Dean Martin
47: *Young at heart* - Frank Sinatra
48: *Ebb tide* - Frank Chacksfield
49: *Little shoemaker* - The Gaylords
50: *You're just in love* - Ethel Merman & Dick Haymes
51: *Harry Lime (Third man) theme* - Anton Karas
52: *That's all right* - Elvis Presley
53: *God bless the child* - Billie Holiday
54: *Shake, rattle, and roll* - Big Joe Turner
55: *Your cheatin' heart* - Hank Williams
56: *Misty* - Errol Garner trio
57: *Earth angel* - The Penguins
58: *Money honey* - The Drifters
59: *On top of old Smokey* - The Weavers
60: *How high the moon* - Les Paul & Mary Ford

TOP 60 SONGS 1955-1959



1: *Smoke gets in your eyes* - Platters
2: *Just walking in the rain* - Johnnie Ray
3: *Whatever will be, will be* (*que sera sera*) - Doris Day
4: *Round and round* - Perry Como
5: *Around the world* - Bing Crosby
6: *Diana* - Paul Anka
7: *Catch a falling star* - Perry Como
8: *Tom Dooley* - Kingston Trio
9: *Joeys song* - Bill Haley a/ h Comets
10: *Volare* - Domenico Modueno
11: *Hold my hand* - Don Cornell
12: *Melody of love* - Four Aces
13: *Rock around the clock* - Bill Haley and his Comets
14: *Yellow rose of Texas* - Mitch Miller
15: *Sixteen tons* - Tennessee Ernie Ford
16: *Singing the blues* - Guy Mitchell
17: *April love* - Pat Boone
18: *Purple people eater* - Sheb Wooley
19: *A fool such as I* - Elvis Presley
20: *Battle of New Orleans* - Johnny Horton
21: *Unchained melody* - Al Hibler
22: *Memories are made of this* - Dean Martin
23: *Rock and roll waltz* - Kay Starr
24: *Love letters in the sand* - Pat Boone
25: *Personality* - Lloyd Price
26: *Three bells* - Browns
27: *Mister sandman* - Four Aces
28: *Ballad of Davy Crockett* - Tennessee Ernie Ford
29: *Mack the knife* - Louis Armstrong
30: *Hot diggity* - Perry Como
31: *Hey there* - Rosemary Clooney
32: *White sports coat* - Marty Robbins
33: *He's got the whole world in His hands* - Laurie London
34: *Twilight time* - Platters
35: *Oh yeah, uh uh* - Col Joye and the Joy Boys
36: *I need you now* - Eddie Fisher
37: *High and the mighty* - Victor Young
38: *Cherry pink and apple blossom white* - Les Baxter
39: *Stranger in paradise* - Tony Bennett
40: *Great pretender* - Platters
41: *Portuguese washer woman* - Joe "Fingers" Carr
42: *Young love* - Tab Hunter
43: *Marianne* - Terry Gilkyson and the Easy Riders
44: *Bird dog* - Everly Brothers
45: *Venus* - Frankie Laine
46: *He* - Al Hibler
47: *Naughty lady of shady lane* - Dean Martin
48: *Let me go, lover* - Joan Weber
49: *Skokian* - Four Lads
50: *Mona Lisa* - Conway Twitty
51: *Poor people of Paris* - Les Baxter
52: *Twelfth of never* - Johnny Mathis
53: *A pub with no beer* - Slim Dusty
54: *I'll never fall in love again* - Johnnie Ray
55: *Tammy* - Debbie Reynolds
56: *It's all in the game* - Tommy Edwards
57: *Petite Fleur* - Chris Barber's jazz band
58: *Bye bye baby* - Col Joye and the Joy Boys
59: *Patricia* - Perez Prado
60: *It's not for me to say* - Johnny Mathis

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As played on Australian radio stations

TOP 60 SONGS 1960-1969

1: *Hey Jude* - Beatles
2: *Que sera sera / Shakin' all over* - Normie Rowe
3: *Are you lonesome tonight* - Elvis Presley
4: *We can work it out / Daytripper* - Beatles
5: *These boots are made for walking* - Nancy Sinatra
6: *Last waltz* - Engelbert Humperdinck
7: *It's now or never* - Elvis Presley
8: *I saw her standing there / Love me do* - Beatles
9: *Snoopy Vs the Red Baron* - Royal Guardsmen
10: *Star crossed lovers* - Neil Sedaka
11: *Runaway* - Del Shannon
12: *Lonely bull* - Tijuana Brass
13: *I feel fine / She's a woman* - Beatles
14: *Friday on my mind / Made my bed* - Easybeats
15: *Yellow submarine / Eleanor Rigby* - Beatles
16: *This is my song* - Petula Clark
17: *Sadie, the cleaning lady* - Johnny Farnham
18: *Love is blue* - Paul Mauriat
19: *Macarthur Park* - Richard Harris
20: *Where do you go to, my lovely?* - Peter Sarstedt
21: *Little boy lost* - Johnny Ashcroft
22: *Wooden heart* - Elvis Presley
23: *I'm counting on you* - Johnny O'Keefe
24: *I want to hold your hand* - Beatles
25: *Strangers in the night* - Frank Sinatra
26: *All my loving* - Beatles
27: *Step back* - Johnny Young and Kompany
28: *This guy's in love with you* - Herb Alpert
29: *Ob-la-di, ob-la-da* - Beatles
30: *Honky tonk woman* - Rolling Stones
31: *I'm gonna knock on your door* - Eddie Hodges
32: *My boomerang won't come back* - Charlie Drake
33: Can't *help falling in love* - Elvis Presley
34: *I've been everywhere* - Lucky Starr
35: *Boys* - Shadows
36: *Pipeline* - Chantays
37: *Tamoure* - Bill Justis
38: *You're my world* - Cilla Black
39: *A hard days night* - Beatles
40: *Mrs Brown, you've got a lovely daughter* - Hermans' Hermits
41: *Itchycoo park* - Small Faces
42: *Honey* - Bobby Goldsboro
43: *Good luck charm* - Elvis Presley
44: *Crying in the chapel* - Elvis Presley
45: *Carnival is over* - Seekers
46: *Travelling man / Hello Mary Lou* - Ricky Nelson
47: *Working for the man* - Roy Orbison
48: *Save the last dance for me* - Drifters
49: *Unicorn* - Irish Rovers
50: *I'll never find another you* - Seekers
51: *Just a closer walk with Thee* - Jimmie Rogers
52: *Lady Godiva* - Peter and Gordon
53: *A Scottish soldier* - Andy Stewart
54: *Something stupid* - Nancy and Frank Sinatra
55: *Those were the days* - Mary Hopkin
56: *Hey Paula* - Paul and Paula
57: *Real thing* - Russell Morris
58: *I should have known better* - Beatles
59: *She loves you* - Beatles
60: *Boom boom baby* - Crash Craddock

TOP 60 SONGS 1970-1979

1: *Fernando* - ABBA
2: *Mama mia* - ABBA
3: *My sweet Lord / Isn't it a pity* - George Harrison
4: *Tie a yellow ribbon 'round the old oak tree* - Dawn
5: *Farewell aunty Jack* - Grahame Bond
6: *Mull of Kintyre / Girls school* - Wings
7: *Dancing Queen* - ABBA
8: *If you leave me now* - Chicago
9: *I just want to be your everything* - Andy Gibb
10: *In the summertime* - Mungo Jerry
11: *You're so vain* - Carly Simon
12: *Hey Paula* - Ernie Sigley & Denise Drysdale
13: *Lay your love on me* - Racey
14: *Knock knock, who's there?* - Mary Hopkin
15: *Monster mash* - Bobby Pickett and the Crypt Kickers
16: *Season in the sun* - Terry Jacks
17: *Sugar baby love* - Rubettes
18: *Rivers of Babylon* - Boney M
19: *Rose garden* - Lyn Anderson
20: *Ben* - Michael Jackson
21: *Billy, don't be a hero* - Paper Lace
22: *Night Chicago died* - Paper Lace
23: *Fox on the run* - Sweet
24: *Dance little lady, dance* - Tina Charles
25: *Three times a lady* - Commodores
26: *Y.M.C.A.* - Village People
27: *Video killed the radio star* - Buggles
28: *Love is a beautiful song* - Dave Mills
29: *Imagine* - John Lennon
30: *Newcastle song* - Bob Hudson
31: *Happy birthday baby* - Tony Christie
32: *Way you do it* - Pussyfoot
33: *Stayin' alive* - Bee Gees
34: *I can't stand the rain* - Eruption & Precious Wilson
35: *Pop muzik* - M
36: *Some girls* - Racey
37: *My Sharona* - Knack
38: *Born to be alive* - Patrick Hernandez
39: *Yellow river* - Jigsaw
40: *My little angel* - William Shakespeare
41: *Santa never made it into Darwin* - Bill & Boyd
42: *Emotion* - Samantha Sang
43: *C'mon Aussie, c'mon* - Mojo Singers
44: *He ain't heavy; he's my brother* - Hollies
45: *American pie* - Don McLean
46: *Popcorn* - Hot Butter
47: *Happiest girl in the whole U.S.A.* - Donna Fargo
48: *Last farewell* - Roger Whittaker
49: *And I love you so* - Perry Como
50: *Money, money, money* - ABBA
51: *Let it be* - Beatles
52: *Eagle rock* - Daddy Cool
53: *Puppy love* - Donny Osmond
54: *My coo ca choo* - Alvin Stardust
55: *Don't cry for me Argentina* - Julie Covington
56: *You're the one that I want* - John Travolta & Olivia Newton-John
57: *(They long to be) close to you* - Carpenters
58: *Never, never, never* - Shirley Bassey
59: *January* - Pilot
60: *Bohemian Rhapsody* - Queen

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As played on Australian radio stations

TOP 60 SONGS 1980-1989

1: *Locomotion* - Kylie Minogue
2: *Dancing in the dark* - Bruce Springsteen
3: *Australiana* - Austen Tayshus
4: *Simply irresistible* - Robert Palmer
5: *I just called to say I love you* - Stevie Wonder
6: *Ghostbusters* - Ray Parker Jnr.
7: *Islands in the stream* - Kenny Rogers & Dolly Parton
8: *La Bamba* - Los Lobos
9: *Never gonna give you up* - Rick Astley
10: *Down under* - Men at Work
11: *Run to paradise* - Choirboys
12: *Flashdance….what a feeling* - Irene Cara
13: *Old time rock and roll* - Bob Seger
14: *You're the voice* - John Farnham
15: *(I've had) the time of my life* - Bill Medley & Jennifer Warnes
16: *We are the world* - USA for Africa
17: *Kokomo* - Beach Boys
18: *Shaddap your face* - Joe Dolce
19: *Gloria* - Laura Branigan
20: *The only way is up* - Yazz and the Plastic Population
21: *Walk like an Egyptian* - Bangles
22: *Electric Blue* - Icehouse
23: *Venus* - Bananarama
24: *Teardrops* - Womack & Womack
25: *Faith* - George Michael
26: *I got you* - Splitz Enz
27: *You keep me hangin' on* - Kim Wilde
28: *Power of love* - Jennifer Rush
29: *Start me up* - Rolling Stones
30: *Eternal Flame* - Bangles
31: *Angel / Into the groove* - Madonna
32: *Time warp* - Original Rocky Horror Picture Show Cast
33: *It's just not cricket* - Twelfth Man
34: *Eye of the tiger* - Survivor
35: *(Just like) starting over* - John Lennon
36: *Funkytown* - Pseudo Echo
37: *Wired for sound* - Cliff Richard
38: *Come on Eileen* - Dexy's Midnight Runners
39: *I'm gonna be 500 miles* - Proclaimers
40: *If I could* - 1927
41: *Counting the beat* - Swingers
42: *Wake me up before you go go* - Wham!
43: *Crazy little thing called love* - Queen
44: *If I could turn back time* - Cher
45: *All night long* - Lionel Ritchie
46: *When the going gets tough* - Billy Ocean
47: *Don't worry, be happy* - Bobby McFerrin
48: *What about me?* - Moving Pictures
49: *Right here waiting* - Richard Marx
50: *Total eclipse of the heart* - Bonnie Tyler
51: *Chain reaction* - Diana Ross
52: *Turning Japanese* - Vapors
53: *Stars on 45* - Stars on 45
54: *Like a prayer* - Madonna
55: *Ant music* - Adam and the Ants
56: *Tainted love* - Soft Cell
57: *Crazy for you* - Madonna
58: *Touch me* - Samantha Fox
59: *Flame* - Cheap Trick
60: *The Look* - Roxette

TOP 60 SONGS 1990-1999

1: *Gangsta's paradise* - Coolio
2: *(Everything I do) I do it for you* - Bryan Adams
3: *Wannabe* - Spice Girls
4: *I will always love you* - Whitney Houston
5: *Macarena* - Los Del Rio
6: *MMMBop* - Hanson
7: *I don't want to miss a thing* - Aerosmith
8: *Baby, one more time* - Britney Spears
9: *Love shack* - B-52's
10: *Nothing compares 2 U* - Sinead O'Connor
11: *Black or white* - Michael Jackson
12: *I'd do anything for love* - Meat Loaf
13: *Zombie* - Cranberries
14: *Don't speak* - No Doubt
15: *Truly madly deeply* - Savage Garden
16: *It's all right* - East 17
17: *Mambo No. 5* - Lou Bega
18: *Achy breaky heart* - Billy Ray Cyrus
19: *Falling in love with you* - UB 40
20: *Please forgive me* - Bryan Adams
21: *Killing me softly* - Fugees
22: *Doctor Jones* - Aqua
23: *Never ever* - All Saints
24: *No Scrubs* - TLC
25: *Blue (dab ba dee)* - Eiffel 65
26: *Blaze of glory* - Jon Bon Jovi
27: *Unchained melody* - Righteous Brothers
28: *Amigos para siempre* - Jose Carreras & Sarah Brightman
29: *Are you gonna go my way?* - Lenny Kravitz
30: *Love is all around* - Wet Wet Wet
31: *Tomorrow* - Silver Chair
32: *Here's Johnny* - Hocus Pocus
33: *Mouth* - Merril Bainbridge
34: *Hold me, thrill me, kiss me, kill me* - U2
35: *Kiss from a rose* - Seal
36: *Pretty fly (for a white guy)* - Offspring
37: *Believe* - Cher
38: *Something about the way you look tonight* - Elton John
39: *Candle in the wind* - Elton John
40: *Cup of life / Maria* - Ricky Martin
41: *Last kiss* - Pearl Jam
42: *Vogue / Keep it together* - Madonna
43: *U can't touch this* - MC Hammer
44: *Grease* - Olivia Newton-John & John Travolta
45: *Informer* - Snow
46: *I swear* - All-4-One
47: *How bizarre* - OMC
48: *I'll be missing you* - Puff Daddy & Faith Evans + 112
49: *Iris* - Goo Goo Dolls
50: *My heart will go on* - Celine Dion
51: *You're still the one* - Shania Twain
52: *All I want to do is make love to you* - Heart
53: *I've been thinking about you* - London Beat
54: *Sign* - Ace of Base
55: *Confide in me* - Kylie Minogue
56: *Men in Black* - Will Smith
57: *How am I supposed to live without you*? - Michael Bolton
58: *Don't know much* - Linda Ronstadt & Aaron Neville
59: *Horses* - Darryl Braithwaite
60: *Under the bridge* - Red Hot Chilli Peppers

From the book "*Australian Radio History*" by Bruce Carty Ph.D. - (bruce.carty@bigpond.com)

A.C.T. A.M. Radio Stations

Part of the most comprehensive list ever compiled of Australian A.M. broadcasting stations.











2CA Canberra 14-11-1931. Originally owned by Jack Ryan – VK2LE (a WW1 signaller) in his Kingston radio shop with a 50 watt transmitter, built by himself. (A.W.A. falsely claimed that they built the transmitter). Jack then tested as **2YN** and **2LE** during the off-air hours of **2BL** (callsign **2LE** was reissued to a commercial station at Meadow Flat, which never went to air).



Officially launched by the Prime Minister, The Rt. Hon. Joseph Lyons. Received 17 letters from New Zealand after the reception of their first broadcast. 16 year old George Barlin, Jack's only employee, started on 3-2-1933. He worked in the radio shop from 0900-1300, then with the station 1300-2200 six days a week as technician, salesman, announcer, and copywriter. Jack installed a 500 watt transmitter in 1933 built by George and himself with a move to Fyshwick (then called 'Molonglo'), and relayed almost all of their evening programs from **2GB**. George was appointed manager during WWII and was later the first manager of CTC-7 TV. On air three times daily for a total of five hours.





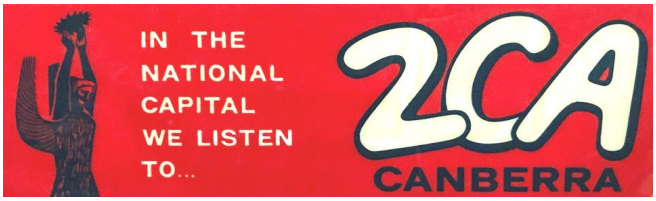




George Barlin at the 2CA microphone.

Announcer Ted Reeves

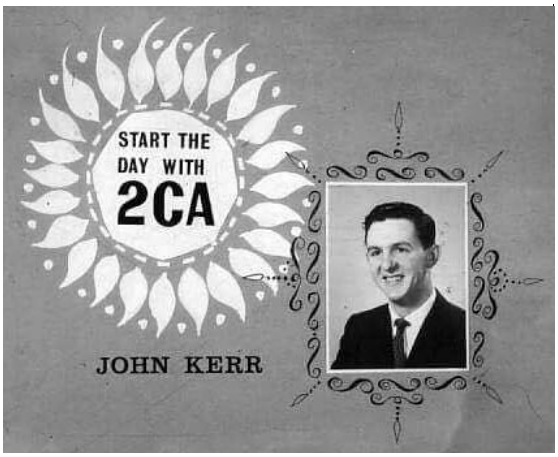








Broadcast local weather conditions and landing instructions on air to all aeroplane pilots flying between Sydney and Melbourne via Canberra during 1936. Off the air on 18-1-1937 when lightning destroyed their tower. Installed a 2,000 watt transmitter at Gungahlin from **2GB** in 1938. On 22-9-1938, Federal Parliament refuted statements on **2CA** that they had been given permission to broadcast Parliamentary proceedings. Started 24 hour broadcasting on 7-10-1938, except during WWII. Broadcast regular Balls and "Country Town Sessions" from 11 towns. Opened a theatrette with fortnightly concerts. Service people were admitted free, with proceeds given to their "Women's Club" to support WWII service personnel. Jack once broadcast from a Wirth's circus lion cage. Owned for a short time by **2GB**, with both control rooms communicating via Morse code. Established most of the Australia-wide important relays from Parliament House. Launched a "Boys" club and a "Younger Set" club in 1950, and a "Night Owls" club in 1960. Their studios had to be evacuated on 29-11-1993 when a man crashed his car into the ground floor of the Jolimont Building and tried to blow up the building. Staff from both **2CA** and FM104.7 had to be rescued from their first floor studio by smashing a window and climbing down a ladder. Known as "The Capital Station" in 1971, then "Life Station 2CA"in 1978. In February 1987 they were first station (with **2CC**) to be granted a supplementary F.M. licence. Started a "News/Talk" format in February 1988.



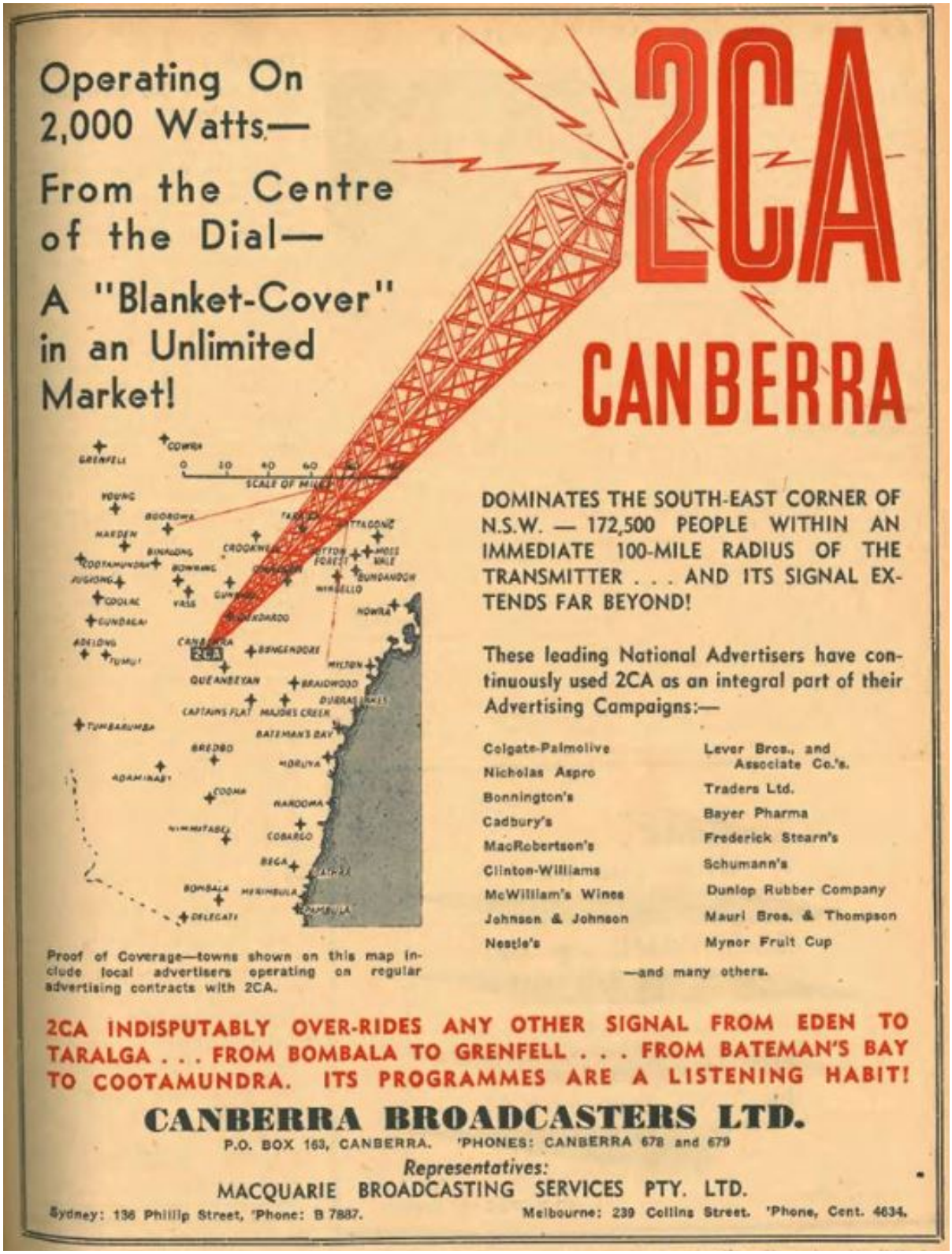












2CY Canberra 23-12-1938. A.B.C. Used a 10,000 watt transmitter feeding a 620 feet high tower. Officially opened by the Prime Minister, The Rt. Hon. Joseph Lyons. Started with a studio next to their Gungahlin transmitter site. Instigated regular national broadcasts of Parliament House sessions on 10-7-1946 (also see **2KY** 31-10-1925). Moved into Canberra in 1957, then to Northbourne Avenue in 1964.

2CN Canberra 21-01-1953. A.B.C. **C**anberra **N**ational with a studio at their Gungahlin transmitter site. Moved to their combined radio and television building in Northbourne Avenue in 1964.

2SS Canberra. 197?. Sports programs. Moved to F.M. on 4-11-1986 as 2SSS. Closed on 1-2-2003.

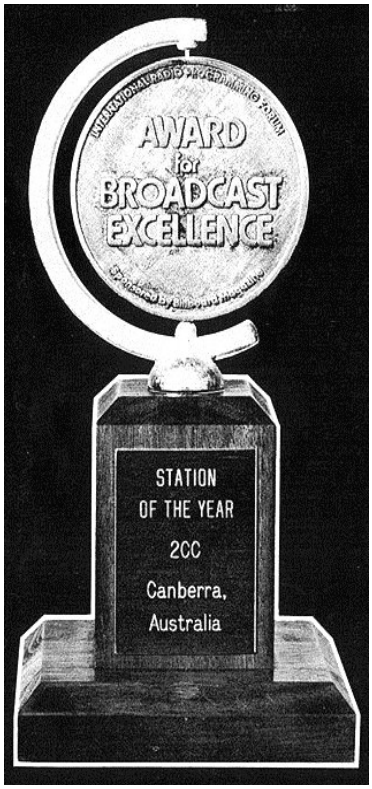




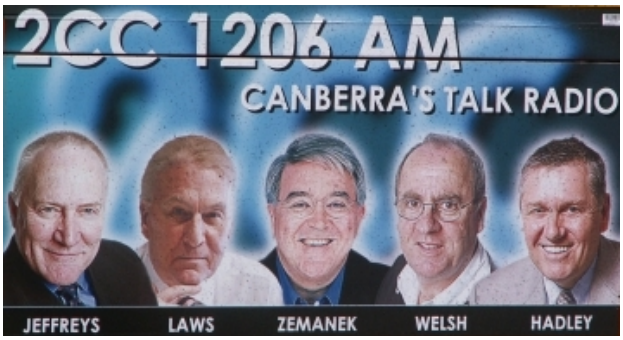








2CC Canberra 31-10-1975. **C**apital **C**ity Broadcasters P/L. Known as "Music Radio 2CC". Their first manager was Nick Erby from **2VM**. He also produced the "National Country Music Jamboree" program on **2XX** which was relayed to 70 stations. Named "Station of the Year" in 1976 by the USA magazine '*Billboard*'. Organised a successful world record attempt for non-stop disco dancing on 6-6-1978 (90 hours).















Their Great Community Fete on 26-10-1980 raised over $40,000 for charities. Launched stereo programming on 1-2-1986 with equipment costing $300,000. **2CC** and **2CA** were the first stations to be granted supplementary licences on FM (February 1987). First station to use a male/female duo breakfast program. Known as "Classic Hits 2CC" from February 1988.

















2XX Canberra 06-1976. Public radio educational licence based at the Australian National University. Relicensed in 1999 as a community station when they changed to F.M., moving their facilities out of the University. Their programs are a mix of ethnic and current affairs along with alternative music. They hold an annual Radiothon, raising funds for upgrading equipment. Their popular program "Australian Country Music Jamboree" was actually produced by the manager of **2CC**, Nick Erby, in his spare time. It was aired on 70 stations.





1RPH Canberra 01-04-1985. **R**adio for the **P**rint **H**andicapped. Started as **1PHR** on 1620 KHz. using an A.B.C. 500 watt transmitter. Their main announcer was Roger Mallison from **2BE**, **2DU**, and **4CD**. Moved to the broadcast band on 17-10-1994 using 2,000 watts. Their on-air slogan is "Turning Print into Sound". Opened an F.M. relay at Wagga Wagga on 21-5-2009. The Junee Shire Council established a relay on 21-9-2012.

N.S.W. A.M. Radio Stations

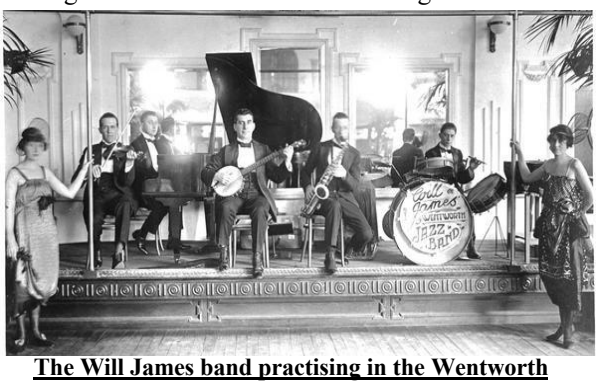
Part of the most comprehensive list ever compiled of Australian A.M. broadcasting stations.

AWA Sydney 13-08-1919. This was the **first A.W.A. demonstration of music broadcasts** by Chairman Ernest **Fisk**, during a lecture at the Royal Society of N.S.W., 5 Elizabeth Street. The single valve A.W.A. transmitter was at Wireless House, 97 Clarence Street, covering a distance of 525 metres. 20 telephone earpieces with tin horns attached were hung from the ceiling as loudspeakers. The broadcast was only long enough to play the record "God Save the King". Earlier, using 21 KHz. in 1918, **Fisk was the first to communicate directly between Australia and the United Kingdom.** In 1920, A.W.A. broadcast regular weekly concerts.

2CM Sydney 1921. Experimental station owned by "**Australia's leading amateur**", **C**harles **M**acLurcan. Started on long wave (214 KHz.) using seven watts, with Sunday night classical concerts. First licensed in 1911 as a Morse code station with callsign XDM (X2CM in 1921). He broke numerous long distance radio records including a **.**0037 watt transmission heard in New Zealand. Often heard in San Francisco.



Australia's first licensed broadcast station in 1922. (This is Charles shortwave QSL card)



The Will James band practising in the Wentworth Hotel ballroom before a live broadcast on 2CM



Announcer Josie Melville on air 6-3-1923

The only Australian amateur allowed to operate during WW1. Situated at Strathfield after tests atop his family's Wentworth Hotel. **Issued with the first broadcasting licence in Australia (licence number one, signed by the Prime Minister, Billy Hughes on 1-12-1922).** (Most historians credit **2SB** 23-11-1923 as our first licensed broadcaster). Charles received over 2,000 letters from listeners praising his first transmissions. First station to publish a program guide. Every program ended with "*Don't forget to wind up the cat and put out the clock*". Moved to short wave on 21-2-1924. Charles MacLurcan was President of the Wireless Institute of Australia after Ernest **Fisk**, and designed and built the popular MacLurcan radio receiver. (Also see **2HD** 27-1-1925). Callsign **2CM** is the only one listed by the Federal Government as "***Never to be reissued***", in recognition of the pioneering achievements of Charles.

2YG Sydney 1921. Experimental broadcast station owned by Ray Allsop. Transmitter at Coogee. Ray was first issued with a Morse code licence in 1911, with callsign XCA, when only 13 years old. He broadcast weekly concerts on 1395 KHz. which were also broadcast on **2ZH** from 1923. Ray was later appointed the Chief Engineer of **2BL** after Cecil Stevenson. **Ray was the first person in Australia to push for the introduction of F.M.** He was also the first to construct and demonstrate stereo equipment (10-4-1938). (Also see **6WF** regarding stereo). Ray developed submarine detection radar for the Navy during WWII. He was appointed a member of the Australian Broadcasting Control Board in 1953, and was awarded an O.B.E. in 1971. (Also see **2HP** 1922, **2ZH** 1923, **2SB** 13-11-1923, and **2BL** 1-3-1924).

2ZN Newcastle 1922. Experimental broadcast station owned by N. Olsen. Transmitter at Waratah.

2JR Sydney 1922. Experimental broadcast station owned by A.W.A. engineer, **J**oe **R**eed. Transmitter at Summer Hill. He conducted joint experiments with **2CM**, and was the first Chief Engineer of **2SB**. He also designed the 5,000 watt transmitters for A.W.A. "A" class stations. Retired as Chief Engineer of the Overseas Telecommunications Commission.

2DE Sydney 1922. Experimental broadcast station owned by W. Renshaw. Transmitter at Roseville.

2WC Sydney 1922. Experimental broadcast station owned by W. Morey. Transmitter at Watersleigh. This callsign was reissued in 1926 as a broadcast licence at Goulburn.

2XY Newcastle 1922. Experimental broadcast station owned by Newcastle Alderman, Harry Douglas. Transmitter at Hamilton. Later became commercial licence **2HD**. (See **2HD** 27-1-1925).

2GR Sydney 1922. Experimental broadcast station owned by J. Marks using 10 watts at Rose Bay (100 watts at Bellevue Hill from 5-8-1923), on air for one hour six days a week. This callsign was later reissued to A. Robinson at Haberfield.

2DN Sydney 1922. Experimental broadcast station owned by G. Blanchard. Transmitter at Newtown. This callsign was reissued as a broadcast licence at Deniliquin in 1932.

2ZZ Sydney 1922. Experimental broadcast station owned by C. Smith. Transmitter at Cremorne. On air 2130-2200.

2IJ Sydney. Experimental broadcast station owned by A. Gray. Transmitter at Killara. On air 1930-2030 daily.

2IY Sydney 1922. Experimental broadcast station owned by Cecil Stevenson. Transmitter at Randwick. (Cecil was later a Director and Chief Engineer of **2SB**/**2BL**, then owner of **2UE**). He also owned the Radio House electrical shop. Cecil's son, Murray, was the first Chief Engineer of ATN-7 TV.

2YI Sydney. Experimental broadcast station owned by Phil Nolan. Transmitter at Double Bay. On air 2030-2100 daily.

2YH Sydney. Experimental broadcast station owned by Walter Hannam. Transmitter at Balmain. Walter formed the Wireless Institute of Australia in 1910, and was the first radio operator in Antarctica (Mawson's expedition 1911-1912).

2JP Sydney. Experimental broadcast station owned by **J**. **P**ike. Transmitter at Greenwich. Previously licensed as Morse code station XJP in 1911 at Arncliffe.

2KC Sydney. Experimental broadcast station owned by R.H. Fry. Transmitter at Croydon. Mr. Fry was later appointed a Director of **2SB**.

2LX Sydney. Experimental broadcast station owned by the Burwood Radio Club.

2LB Sydney. Experimental broadcast station owned by the **L**. **B**ean & Co. Radio Shop.

2TH Bangalow. Experimental broadcast station owned by the **T**.**H**. Squelch Radio Shop.

2PS Sydney. Experimental broadcast station owned by **P**. **S**tephens. Transmitter at Balmain.

2AG Sydney. Experimental broadcast station owned by the **A**shfield **G**arage Service Station.

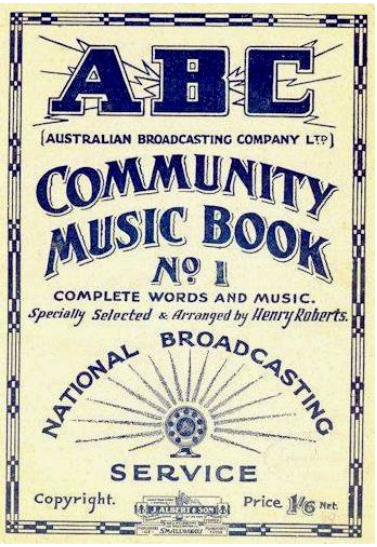
2ZF Narrandera. Experimental broadcast station owned by Phil Roberts.

2CX Sydney. Experimental broadcast station owned by H. Stowe. Transmitter at Chatswood.

2BQ Sydney. Experimental broadcast station owned by F. Easton. Transmitter at Bondi.

2NE Sydney. Experimental broadcast station owned by J. Scott. Transmitter at Epping.

2ED Sydney. Experimental broadcast station owned by H. Gregory. Transmitter at Abbotsford.



2ER Sydney. Experimental broadcast station owned by W. Best. He built all the equipment himself. Transmitter at Rose Bay.

2BV Sydney. Experimental broadcast station owned by the Waverley Radio Club using a 15 watt transmitter. Originally a Morse code station (callsign N249). Their members cooperated with the establishment of **2FC** by providing reception reports during testings. They also experimented with television from 1933 (originally called 'radiovision' in the early 1920s). This radio club is still active.

2FA Sydney. Experimental broadcast station owned by Syd Colville. Transmitter at Drummoyne. He started the Queensland Wireless Institute in 1914. Syd was later appointed a Director of **2SB**. His Colville Wireless Co. built the wireless equipment for Sir Charles Kingsford Smith's "Southern Cross", and later built many transmitters for broadcast stations.

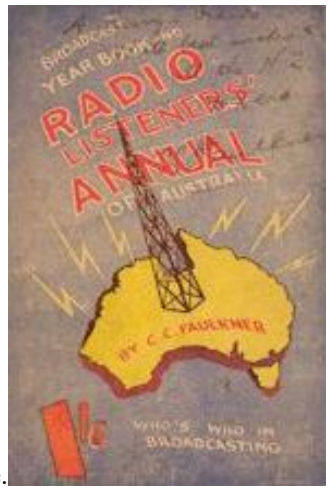
2AD Sydney. Experimental broadcast station owned by **A**rthur **D**ixon, licenced solely for using broadcasts to test Mullard valves and Ferranti radio components. Transmitter at Strathfield. This callsign was reissued on 5-2-1936 as an Armidale commercial licence.

2WV Sydney. Experimental broadcast station owned by the Burgin Electric Co. (operated by E. Morey). See **2BE** 7-11-1924.

2VM Sydney. Experimental broadcast station owned by **V**.**M**. Derrick. Transmitter at Bellevue Hill. On air 2130-2200 daily. This callsign was reissued as a Moree commercial licence on 12-1-1957.

2RP Sydney. Experimental broadcast station owned by the **R**. **P**rimer Radio Shop at Gordon.

2CH Uralla. Experimental broadcast station owned by **C**. **H**enry using a 20 watt transmitter. This callsign was reissued on 15-2-1932 as a commercial licence in Sydney.



2LI Sydney. Experimental broadcast station owned by the Radio College Ltd. Transmitter at Bondi.

2HS Sydney. Experimental broadcast station owned by **H**arry **S**towe. Transmitter at Drummoyne.

2RA Sydney. Experimental broadcast station owned by K. Vickery. Transmitter at Hurlestone Park.

2ZG Sydney. Experimental broadcast station owned by R. McIntosh. Transmitter at Lane Cove.

2AK Deniliquin. Experimental broadcast station owned by J. Claffery, with a six watt transmitter.

2WR Sydney. Experimental broadcast station owned by A. Shipley. Transmitter at North Bondi.

2JM Sydney. Experimental broadcast station owned by R. Marsden. Transmitter at Edgecliff.

2DJ Sydney. Experimental broadcast station owned by **D**avid **J**ones Ltd. Transmitter at Northbridge.

2HP Sydney 1922. Experimental broadcast station owned by the founder of *Wireless Weekly*, Will MacLardy, using a 15 watt transmitter at Neutral Bay. On air 1500-1700 and 1900-2200. Became **2SB**/**2BL**, in the *Smiths Weekly/Guardian* building in Phillip Street. Will was their first Managing Director. Ray Allsop (**2YG**) moved all their equipment. Their first three days saw all seven *Guardian* phone numbers jammed with congratulatory calls. (See **2SB** 13-11-1923).

2BB Sydney 1922. Experimental broadcast station owned by E. Crocker, with a 10 watt transmitter at Marrickville.

2UW Sydney 26-12-1922. Broadcast station owned by Otto Sandell. Transmitter at Bellevue Hill. Otto produced 200 Sandell radio sets per week from his **U**nited **W**ireless factory in Kings Cross. First station to broadcast a political speech. Later issued a commercial licence, with an increase in power from 15 to 400 watts. (See **2UW** 13-2-1925).

2DS Sydney 1923. Broadcast station owned by 15 year old **J**ack **D**avi**s**, operating on six watts at Vaucluse. (His callsign was also listed as **2JD**). Conducted joint experiments with **2CM** for A.W.A. transmitter development research. Jack later hosted a program called "Church in the Wildwood" on **2CH** and other stations across Australia.

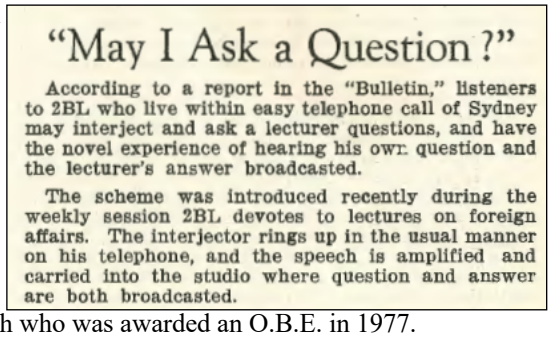
2MB Sydney 05-06-1923. Broadcast station owned by New System Telephones inside the music company W.H. Paling studio, using 10 watts. All music broadcast was supplied by Palings. Started by Oswald Anderson (later first manager of **2FC**, then manager of the Australian Broadcasting Co., then manager of **2UW**). Broadcast several concerts each week (also broadcast on **2YG**). Often heard in Wagga Wagga and Brisbane. Closed on 1-8-1923. Ray Allsop, (**2YG**), was Palings Chief Engineer.

2LO Sydney 21-09-1923. Broadcast station owned by Len Schultz. Transmitter at Lane Cove. Len later designed **2GB** (23-8-1926), and was their first Chief Engineer.

2CS Newcastle 1923. Owned by Lionel Swain at Hamilton. Callsign **2CS** was later proposed for a 1938 commercial licence at Casino in a joint venture by **2KA** and **2KM**, which never went to air. The callsign was reissued at Coffs Harbour on 16-12-1985.

2SB Sydney 23-11-1923. See **2HP**. **S**ydney **B**roadcasters Ltd. (licence number two issued under the 1923 Telegraph and Wireless Act). Their publicised opening on 15-11-1923 was postponed due to technical problems. Their first Directors included Will MacLardy (**2HP**), S. Colville (**2FA**), R. Fry (**2KC**), and Cecil Stevenson (**2IY**). Cecil Stevenson (see **2UE** and **2IY**), designed and built the **2SB** 500 watt transmitter. Installed and operated by Ray Allsop (**2YG** and **2ZH**), and 21 year old Ernest Martyn-Jones in the *Smiths* W*eekly/Guardian* building, on 857 KHz. Joe Reed (**2JR**) was their first Chief Engineer. A **"sealed set"** station. **First commercial licence in the Southern hemisphere.** Their official opening on 13-12-1923 was on several loudspeakers in Martin Place, heard by hundreds of people, and opened by the Post Master General, The Hon. W. Gibson. Often heard in Hawaii and California. They changed their callsign to **2BL** (Sydney **B**roadcasters **L**td) on 1-3-1924.

2BL Sydney 01-03-1924. Sydney **B**roadcasters **L**td. See **2HP** and **2SB**. Granted a relay licence for Newcastle in 1925, which never went to air. Ray Allsop (**2YG**) was appointed Chief Engineer in June 1925. Used a microphone outside a window to broadcast the Post Office clock's hourly chimes in 1925. Increased power to 1,000 watts in January 1926 with a new transmitter at Coogee (5,000 watts in 1930, 20,000 in the 1940s, then 50,000 in 1962 at Liverpool). **Tried "Talkback" programs in 1926**, which were abandoned because of a lack of delay facilities. Experimented with relaying U.S.A. station KDKA in 1926 via a receiver at **2YG**. They then relayed more experimental programs from London, Paris, and Moscow, via a Netherlands Phillips short wave transmitter, via Ray's **2YG**. On air 0700-0800, and 1000-2300 in 1927, and often heard in Canada and the U.S.A. Once put off the air by a short circuit caused by a moth. After **2BL** and **2FC** closed each night, Ray re-tuned their transmitters to shortwave; these experiments later became the AWA shortwave station VK2ME, (later **Radio Australia**). (VK2ME was heard by Commander Byrd's Antarctica expedition on 10-1-1930). Ray kept the station open for 18 hours in June 1928 for announcer Basil Kirke (later manager of **6WF**, then Victorian and NSW manager of the ABC) to report via short wave on the last leg from Fiji of Charles Kingsford Smith's historic Pacific flight. The short wave Morse signal was received by Rays' **2YG** station, and translated on air by Basil Kirke. (Ray later invented the Raycophone system of playing film sound, being installed in 375 theatres by 1938). **2BL** and **2FC** were purchased by the NSW Broadcasting Co. on 1-1-1928, but from 22-7-1929, programs came from the privately owned Australian Broadcasting Co. On air 0815-1100, 1200-1745, and 1815-2230, with 60 minutes of advertising daily. Taken over by the A.B.C. on 1-7-1932. Their first broadcast of the Melbourne Cup was in 1932, with race caller Eric Welsh and winner Peter Pan relayed from **3LO**. Broadcast choirs live from their roof as their studio was too small. Broadcast a concert from inside a coal mine beneath the Katoomba Scenic Railway in 1938. On 11-12-1938 they were put off the air when a hurricane damaged their tower. Broadcast live from the middle of the Simpson Desert in 1939 using a peddle transmitter. Australia's longest running radio serial, "The Lawsons" ("Blue Hills" in 1946) was broadcast nationally from 1944 to 1976 with 7,095episodes. It was written by Gwen Meredith who was awarded an O.B.E. in 1977.



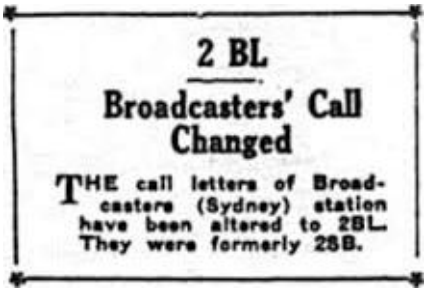
"May I Ask a Question?"

According to a report in the "Bulletin," listeners to 2BL who live within easy telephone call of Sydney may interject and ask a lecturer questions, and have the novel experience of hearing his own question and the lecturer's answer broadcasted.

The scheme was introduced recently during the weekly session 2BL devotes to lectures on foreign affairs. The interjector rings up in the usual manner on his telephone, and the speech is amplified and carried into the studio where question and answer are both broadcasted.



Early A.B.C. studio



2 BL

Broadcasters' Call Changed

THE call letters of Broadcasters (Sydney) station have been altered to 2BL. They were formerly 2SB.



Ian McNamara

2FC Sydney 09-01-1924. Owned by **F**armers and **C**o. Ltd (licence number one issued on 10-9-1923 under the 1923 Telegraph and Wireless Act) who wrongly believed that they would cover all N.S.W. The station was installed on their roof. Originally planned to operate as **2LO**. (**F**armer and Co. **L**td. was also issued with licence number six [341 KHz. 500 watts] as **2FL** which never went to air). Testing from 15-11-1923 using 500 watts was carried out with a receiver on top of the Carrington Hotel in Katoomba. Opened on longwave (273 KHz.) with a 5,000 watt transmitter at Willoughby, with two towers 200 feet tall and 600 feet apart, installed by A.W.A. The transmitter hut included a bedroom for the technician. Their official opening broadcast on 10-1-1924 featured Gladys Moncrieff live from Her Majesty's Theatre, and was received in Japan and California. A **"sealed set"** station. The studio walls were stuffed with seaweed for sound-proofing. First to broadcast live from an aeroplane (DH 50), Jenolan Caves, Mt. Kosciusko, a coal mine under Sydney Harbour, and a church (**they used 150 batteries to power the church broadcast**). **Granted relay licences for six N.S.W. country towns in 1925, which never went to air**. Increased on-air hours to 10 per day in April 1926. Moved to medium wave 678 KHz. on 2-10-1926. On air 0700-0800, and 1000-2300 in 1927, with good reception in Adelaide on crystal sets. First "Empire Broadcaster" with A.W.A. shortwave relay (VK2ME on 20,000 watts) to Marconi stations (India, South Africa, 2LO London, plus shortwave), and R.C.A. stations (Canada and WGY New York plus shortwave), on 5-9-1927, between 0200-0500. (**VK2ME was the first Australian station to conduct F.M. experiments** [mono only] in 1927 on 9 MHz, supervised by Ray Allsop from **2YG** and **2BL**). On air 0700-0815, 1030-1230, 1300-1630, and 1745-2330. Both **2FC** and **2BL** were bought by the N.S.W. Broadcasting Co. on 1-1-1928, however, from 22-7-1929, all programs were supplied by the privately owned Australian Broadcasting Co. On air 0815-1100, 1200-1745, and 1815-2230 with 60 minutes of advertisements each day. On 10-6-1928 they broadcast live the arrival of the 'Southern Cross' airplane in Sydney, flown by Charles Kingsford Smith. Taken over by the Australian Broadcasting Commission on 1-7-1932. Broadcast interviews with King George V, Pope Pius XI, H.G. Wells, the Aga Khan, Adolph Hitler, and with two divers at the bottom of Sydney Harbour, in 1932. Heard in Fiji, Hong Kong, the U.S.A. and Canada. A 1942 monthly program appropriately titled "Till the End of Time" was broadcast live from Long Bay Gaol. It consisted of inmates singing and playing instruments. Voted Sydney's most popular radio station for news in 1943. The American Armed Forces Radio service used their studios to produce some programs during WWII. Installed a 650 feet high tower at Liverpool in 1962. Became **2RN** in October 1990. (Also see **2FC** Emu Plains 1962).

Broadcasting

by

Broadcasters [Sydney] Ltd.

Commencing November 15th.

A continuous programme from 10 a.m. to 10 p.m. for six days a week will be broadcasted free to City, Suburbs and Country on a 350 metre wave length.

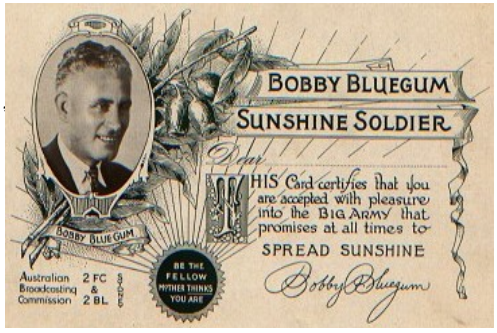
Broadcasters will give a remarkable and varied programme FREE

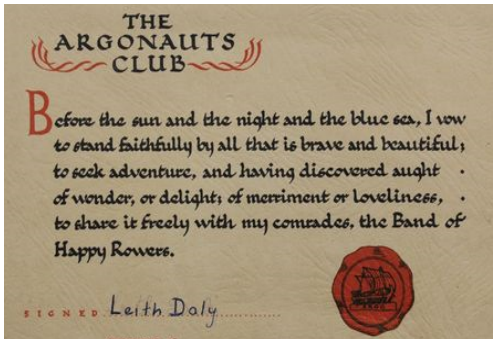
"Listeners-in" will hear performances from Tivoli Theatres, Dungowan Jazz Orchestra, Organ Recitals, Choir Selections and many other varieties of vocal and instrumental selections from the best of Australasian and Continental Artists.

Smith's Newspapers Limited are co-operating with daily news, cables and stop-press reports; market, exchange and sporting items—in fact everything of public interest.

Bedside stories for the children, authentic talks on the newest Parisian Fashions, Housekeeping and Care of Children are features of special interest to women. Racing, Sporting and Business Reports for men. Jazz Evenings for the young folk, and general entertainment for all.

Advertisement for the launch of 2SB (2BL)
Sydney Morning Herald 2-11-1923.
(Their **correct** on-air date was 23-11-1923).











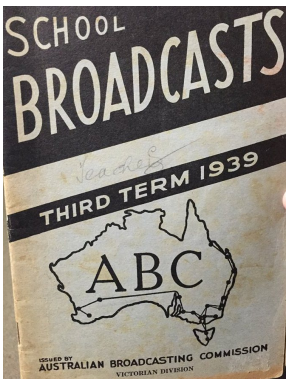












WIRELESS BROADCASTING

Important Announcement

by

Farmer & Company, Limited

The Directors of Farmer and Company, Limited, have pleasure in announcing that the Company's high power broadcasting station, which is being erected by Amalgamated Wireless (Australasia), Limited, at Northbridge, is nearing completion. The station has reached a stage where it is now possible to conduct necessary tests of apparatus.

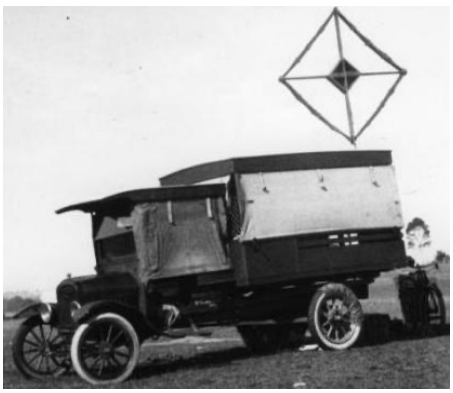
The first official tests will be made between 7-30 p.m. and 9-30 p.m. commencing on Wednesday, December 5th, and will continue for seven days—preparatory to the official regular programme of the Wireless Broadcasting Service being launched.

INVITATION TO AMATEUR EXPERIMENTERS

The Directors aim at giving subscribers wireless broadcasting under the best possible conditions, and also regular programmes of the highest quality. To ensure this result a testing period is absolutely essential, and amateur experimenters who are in possession of receiving apparatus are invited to correspond with the Company, giving reports of the service as they receive it during the testing period and suggestions that will make for an improved service. This information will be appreciated, and those minor adjustments, inseparable from a big venture of this character, will then be speedily made.

In the Directors' earlier announcements it was stated that December 5th would be the date of commencement, and the facts that the first tests will commence on that day reflects the greatest credit on the Constructing Engineers for overcoming almost unsurmountable difficulties at very short notice.

Advertisement for the start of 2FC **tests**
Sydney Morning Herald 4-12-1923.



Reception testing for 2FC in 1923.



BIG A.B.C. EXTENSIONS – DAWN TO MIDNIGHT

35 HOURS MORE FOR CITY STATIONS – COUNTRY AREAS GET 15 MORE

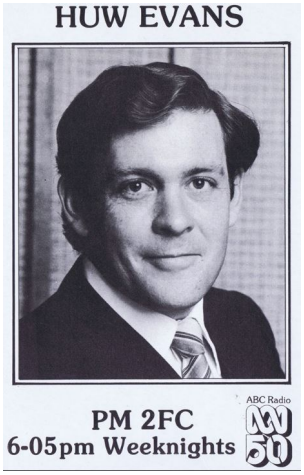
A.B.C. Press Release October 1946.

Important extensions of the National Broadcasting Services will operate from 20th October as announced by the General Manager of the A.B.C., Mr. Charles Moses. Hitherto it has not been possible to provide an alternative programme in in metropolitan areas, even though there are two transmitters in each capital city and Newcastle, until 11.45 AM. Nor has it been possible to give an uninterrupted service on regional stations. Up to now, Mr. Moses explained, it has been necessary to close down all national transmitters for 12 hours daily for service and maintenance. During the war this maintenance could not be carried out before the opening or after the closing of the broadcasting hours because of P.M.G. staff shortage. A large number of the P.M.G. staff were in the armed services, particularly as specialists in such sections as Signals and Radar.

For some time the Commission has ben anxious to extend to listeners the benefits of a continuous service in the country, and a complete alternative service throughout the day in the metrpolitan areas. The Director-General of Posts and Telegraphs has now informed the Commission that with the return of men from the services, he is at last able to provide the technical staff necessary to make this extension in the Nationl Broadcasting Service possble.

From October 20, A.B.C. transmitters will provide two programs in each metrpolitan centre from 7.00 A.M. to 11.00 P.M. Between 6.00 A.M. and 7.00 A.M. and between 11.00 P.M. and midnight, one station will be on air. Regional stations will get a complete coverage from 6.00 A.M. until midnight. These extensions will have the effect of increasing the on air broadcasting hours by 35 hours a week and 15 hours a week on regional stations. The A.B.C.s Controller of Programmes said that a great deal of organisation had been necessary in the A.B.C.s Programme Department to prepare for this change. The main effect of this change will be to serve a programme of fine music interspersed with such service features as the Kindergarten Session and Daily Devotional Service from 07.00 until midday, while the interstate network will be presenting Mike Connors' early morning session, the Hospital Half Hour, the Kitchen Front, Music While You Work, and the Womens' Session.

The change will benefit country listeners in that those regional stations which were closed during that early part of the morning will now broadcast the Kindergarten Session and those that formerly closed later in the morning will now be able to present the Womens' Session. All Regional stations will be able to get both. Before this extension of broadcasting, all Regionals had only one or the other. The A.B.C. was especially glad to be able to extend this Regional Service because many country listeners in Queensland and Tasmania had requested the Kindergarten Session, and listeners in other states had asked for the Womens' Session.





VACANCIES FOR 25 ANNOUNCERS

The Australian Broadcasting Commission invites applications from men and women for permanent appointment as Announcers.

Vacancies exist in all Capital Cities and Darwin, and order of preference should be specified.

Salaries range from £318 to £698 per annum for men and £302 to £682 for women, according to qualifications, experience, and ability. In addition, a district allowance of £100 and £80 per annum will be paid to married and single officers respectively, stationed at Darwin.

Appointments are subject to a probationary period of 6 months and will be confirmed only after a satisfactory examination by the Commonwealth Medical Officer. Successful applicants will be required to contribute to the Commonwealth Superannuation Fund.

Applications giving age and full details of qualifications and past employment and accompanied by copies (only) of references should be addressed to the Staff Inspector, Australian Broadcasting Commission, Box 487, G.P.O., Sydney. Applications close Monday, November 4th, 1946, at 2.30 p.m.



The A.B.C.

ABC INDEPENDENT

NEWS SERVICE

Begins To-morrow

NEWS SESSIONS:

SUNDAYS: 6.45 a.m., 8.45 a.m., 10.15 a.m., 12.30 p.m., 1.30 p.m., 4 p.m., 7 p.m., 9 p.m., 11 p.m.

MONDAYS TO SATURDAYS: 6 a.m., 6.45 a.m., 7.45 a.m., 10.15 a.m., 12.30 p.m., 1.30 p.m., 4 p.m., 7 p.m., 9 p.m., 11 p.m.

● Listen to a Special Documentary Broadcast, "This Is The News," at 6.30 p.m. tomorrow on the A.B.C. Interstate Programme. This broadcast will take you into the A.B.C.'s Federal News Room, where news is received and prepared for broadcasting.

For your News Bulletins—Tune in to

The A.B.C.

2BE Sydney 07-11-1924. Owned by **B**urgin **E**lectric using 100 watts. Started as experimental licence **2WV** in 1922. Phone No. 141. Manager Oswald Mingay (**2XX**) built and sold his Mingay radios, started the Australian Radio College in 1930, and published several radio periodicals. In June 1925 they cut back to Tuesdays and Thursdays 1830-2100, due to financial problems. From 23-8-1926 they shared their frequency with **2GB**, who were on air Sunday, Monday, Wednesday, and Friday. On 23-12-1926

they held a Radio Dance Night in aid of Cancer Research with their Radio Jazz Band. Listeners were asked to hold dance parties in their homes, with guests making a donation. On 3-3-1927 they broadcast from the Radio and Electrical Exhibition in the Sydney Town Hall. Off the air for several months in 1927 due to a fire. On 17-3-1928 they requested listeners to write in listing the type of programs they don't like, and programs they would like to hear. Editors **Note:** was this the first radio survey in Australia? Closed due to bankruptcy on 6-11-1929, with their 870 KHz. frequency taken over fully by **2GB**. The **2BE** callsign was reissued as another commercial licence at Bega on 30-9-1937.
















2UE Sydney 26-01-1925. Despite popular belief, they did not start as **2EU** although owned by **E**lectrical **U**tilities with Cecil 'Pa' Stevenson (the 'father' of commercial radio), from **2ZH**, **2IY** and **2SB/2BL**). He was later a big advocate of F.M. The studios cost £750 to build, and £9 per week to operate. On air 2000-2200 using 150 watts. Advertisements cost 1/-. The 80 feet high towers were in his Maroubra back yard, the transmitter was on his veranda, and his dining room was his studio with all home-made equipment. Cecil whistled while changing records to let listeners know that he was still on air. Often heard in the U.S.A. and New Zealand. Later moved to Cecil's Radio House store. **First current commercial licence in Australia**. Newspapers took one year to mention their existence.









First station to experiment sending still pictures by radio. Broadcast fortnightly old-time dances from the Horden Brothers Pavilion during the 1930s. Installed a 250 watt transmitter at Lilli Pilli in 1930 (1,000 watts at Concord in July 1941, being turned on by Prime Minister The Rt. Hon. Robert Menzies). Moved to floors four and five at Savoy House in Bligh Street (**2GB** then moved into floors six and seven). First known as "The Feature Station". They formed the **Major Radio Network** with **3DB** in 1938. Criticised by the A.B.C. for 'copying' their "*Hospital Half Hour*" program in 1938 (see **7HO** 13-8-1930). Cricketer Don Bradman played the piano on their weekly "*Call to Youth*" children's program. **First to play the six pips hourly** (1939) from the Sydney Observatory. Started a weekly "*Dear Radio 2UE*" program in 1939 with listeners mailing compliments, complaints, requests, and suggestions. Their tower was wired with explosives by the Army in case of a WWII invasion. Used a **2CH** studio when fire destroyed their own studio in 1943. Known as "The Modern Station" in the 1950s. Gary O'Callaghan (with Sammy Sparrow) had Sydney's number one breakfast program for 28 years with 159 survey wins. He stated that Top 40 music would only last six months.



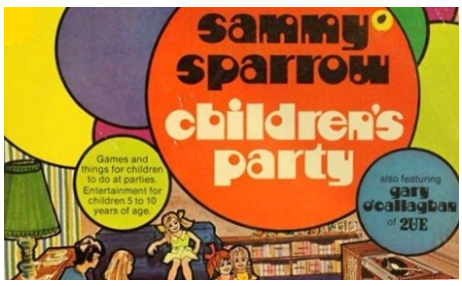








Gary's son, Nicholas, worked at **2NZ** and **2KM/2MC**. Bought by **2KO** in 1956. John Laws started in 1956, becoming the **top rating announcer in Australia, with over one million listeners until 2005**. He retired in 2007, but returned to radio with **2SM** in 2011. Commenced 24 hour broadcasting in 1957. **Started the original "Top 40"** on 2-3-1958, with Pat Barton (see **9AG** in the separate Military Radio article) from **2KO**, and "April Love" by Pat Boone as the first number one. This format dramatically increased their ratings and revenue, with Bob Rogers, Tony Withers, and John Laws. Bought the **2GZ** Sydney studios in 1958.
















Known as "The Brighter 2UE" in the 1960s, with their popular "National Old Time Dance" program being relayed across Australia. First Australian station to use tape cartridges. **First to legally broadcast "Talkback"** (midnight 17-4-1967) with journalist Ormsby Wilkins (also see **2BL**, **2SM**, **3DB**, and **3AK**). Over a 10 year period, owners were the Lamb family, Kerry Packer (paid $21,000,000), Alan Bond, then then back to Kerry Packer (who sacked all the announcers and started a "Talkback" format), then back to the Lamb family ($4,000,000), then to **3AW**. Wrongly promoted as "First in Sydney" in the 1970s. Stan Zemanek is still the only announcer to be number one simultaneously in Sydney and Brisbane. He passed away in 2007.

2UE. in touch with Sydney housewives.

Everyone knows who controls the purse strings and 2UE is first with all housewives.* First with all housewives with young children. First with all housewives with teenage children. And first with all people 18 and over.

950 2UE

Always at or near the top.

*McNair Anderson 1/77.

2UE "CHALLENGE OF FITNESS" WALK

IN SUPPORT OF THE STATE GOVERNMENT'S FITNESS CAMPAIGN

THIS IS TO CERTIFY that the bearer accepted the challenge by walking the full length of the Sydney Harbour Bridge, a distance of 5,002 feet . . . (1,667⅓ yards) . . . (9/10ths of 1 mile).

This eighteenth day of August, 1967.

R. W. Askin
Premier of New South Wales

3746

SYDNEY TALKS ON OPEN LINE

1 PM MON. TO FRI. on 2UE FIRST IN SYDNEY



JOHN LAWS
JOINS THE BIG 4
ON SYDNEY'S TOP STATION



GARY O'CALLAGHAN
5.30 a.m.-10 a.m. Monday to Friday



BOB ROGERS
10 a.m.-2 p.m. Monday to Friday
12 p.m.-4 p.m. Sundays

BRIGHTER 2UE CHANNEL 95



SAM KRONJA
2 p.m.-4 p.m. Monday to Friday
8 a.m.-12 noon Saturdays



SCOTT NEWMAN
4 p.m.-7 p.m. Monday to Friday
8 a.m.-12 noon Sundays

HEAR JOHN LAWS
7 P.M.-10 P.M. MON.-THURS.
4 P.M.-7 P.M. SUNDAYS

DEAR RADIO 2UE.

Every broadcasting station throughout the world has a terrific mail bag, and the great percentage of letters are of definite general interest.

Of course every broadcasting station has its criticisms just as it has its compliments; so at 2UE we said to ourselves, "Well, why not put our mail bag on the air?" That is being done each Wednesday night at 8.15.

Under the title of "Dear Radio 2UE" this feature will be conducted by Showmaster Ronnie Morse. Criticisms will be answered, compliments thanked, suggestions put to the general vote, and in fact every aspect of 2UE's mail bag will get an airing. So if you have anything to say about 2UE . . . . whether you like it or dislike it . . . if you have any suggestion to make . . . . remember there is half an hour for you every Wednesday night at 8.15 . . . write to "Dear Radio 2UE".

---

renovating for profit

2UE Afternoon Show

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life's fun with

2UE

no wonder it's the most listened to station

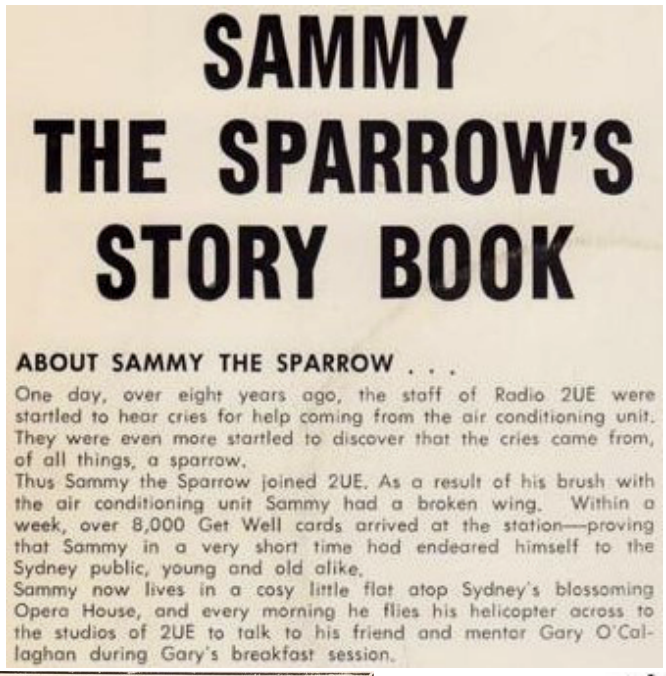






Announcing the merger of 2UE/2GB













The Launch of the First 2UE TOP 40 Chart - Sunday Telegraph 2-3-1958.

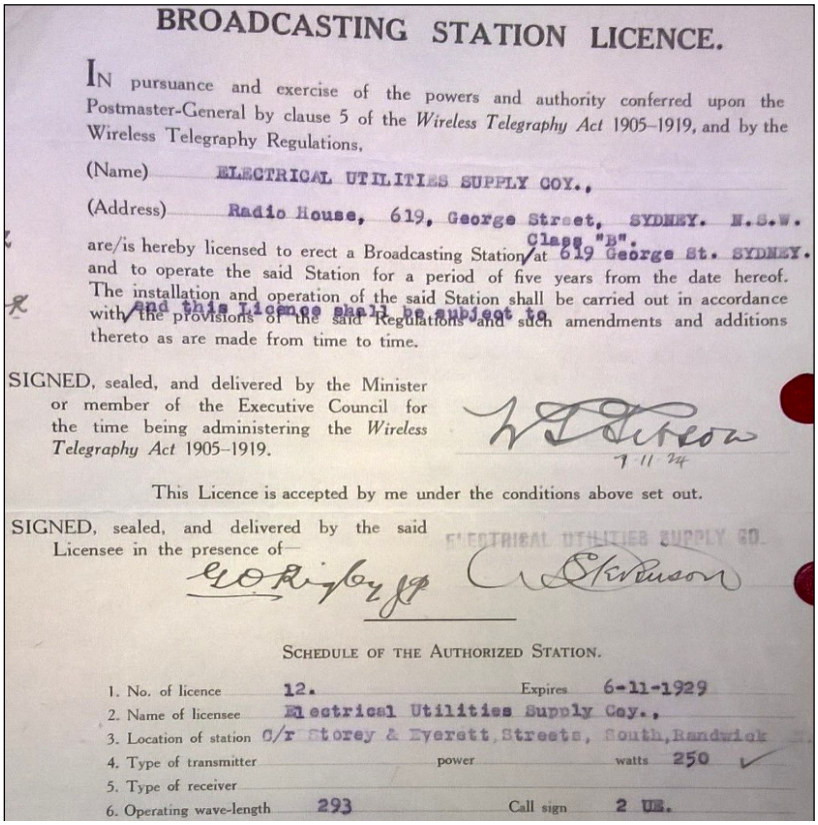


Gary O'Callaghan





Eric Baume 1939.



BROADCASTING STATION LICENCE.

IN pursuance and exercise of the powers and authority conferred upon the Postmaster-General by clause 5 of the *Wireless Telegraphy Act* 1905–1919, and by the Wireless Telegraphy Regulations,

(Name) ELECTRICAL UTILITIES SUPPLY COY.,

(Address) Radio House, 619, George Street, SYDNEY. N.S.W.

are/is hereby licensed to erect a Broadcasting Station Class "B". at 619 George St. SYDNEY. and to operate the said Station for a period of five years from the date hereof. The installation and operation of the said Station shall be carried out in accordance with the provisions of the said Regulations and such amendments and additions thereto as are made from time to time.

and this Licence shall be subject to

SIGNED, sealed, and delivered by the Minister or member of the Executive Council for the time being administering the *Wireless Telegraphy Act* 1905–1919.

W. L. Glynn 7-11-24

This Licence is accepted by me under the conditions above set out.

SIGNED, sealed, and delivered by the said Licensee in the presence of—

ELECTRICAL UTILITIES SUPPLY CO.

G O Ridley Jr

C Stevenson

SCHEDULE OF THE AUTHORIZED STATION.

1. No. of licence 12. Expires 6-11-1929
2. Name of licensee Electrical Utilities Supply Coy.,
3. Location of station C/r Storey & Everett Streets, South Randwick
4. Type of transmitter power watts 250
5. Type of receiver
6. Operating wave-length 293 Call sign 2 UE.

Original 2UE Licence issued on 7-11-1924











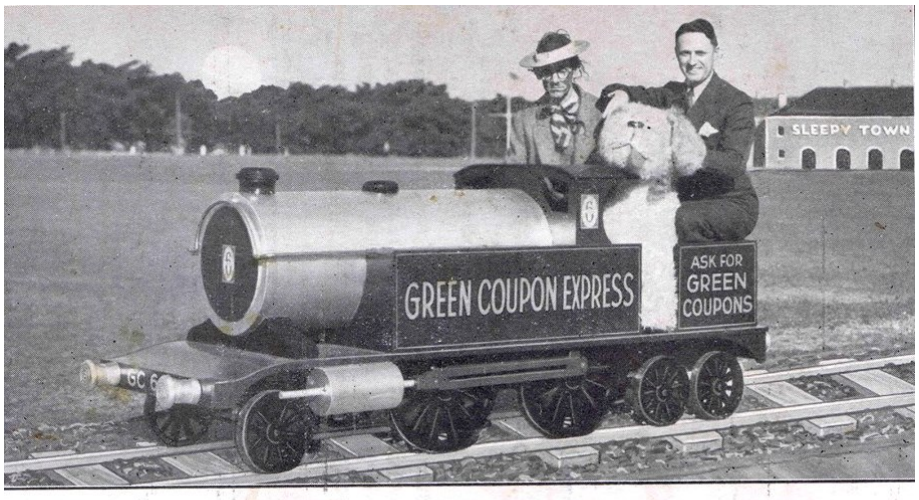


John Laws/Bob Rogers









ALL ABOARD ! FOR THE KIDDES' REVUE AT 2UE.
With jolly Uncle Lionel, "Gorgeous" Ambrose and Cuddlesome Koopy.

Hit parade

Dick Fair will compere "Australia's Hit Parade," to be heard simultaneously on the 17 stations of the major network throughout Australia beginning on Wednesday, October 13.

"THE RADIO THAT HITLER FEARS!"

The most gripping and most talked-of radio drama in Sydney to-day! Yet, this thrilling entertainment is only **one** *of the*

SIXTY NEW SHOWS

on RADIO 2UE *since the war began!*

BRIGHTER ENTERTAINMENT!
BIGGER SHOWS!
BETTER PRESENTATION!

make every listener a firm supporter of

RADIO 2UE

"THE PROGRESSIVE STATION"

A 2UE

Radio 2UE Sydney Pty. Limited. 237 Miller Street, North Sydney, NSW 2060.
Telephone 922 9950. Telex AA120421.

SAMMY SPARROW was found by 2UE's Breakfast Announcer, Gary O'Callaghan, in 1958. Sammy had a broken wing and was sheltering in the airconditioning unit. Gary O'Callaghan proceeded to bring him back to health and kept him in a matchbox in the Control Room.

Sammy took up residence at the 2UE Transmitter, however when 2UE moved to their new premises at North Sydney, Sammy acted as caretaker. When the staff started to move in Sammy took flight and found the Opera House (which was still under construction). He made his home in the roof and is there to this day.

On 16th April, 1971, Sammy took Eleanor for his wife. Their wedding ceremony was performed by Captain Keith Marsfield, who was the captain of the flying boat they were on. A reception for leading Sydney dignitaries and personalities followed the ceremony on the flying boat...with champagne flowing as it winged its way over the suburbs of Sydney. Their 2 tier wedding cake was made by the Sydney Gas Company with one piece going as far away as an Australian Navy Destroyer based in Vietnam.

During his career in radio, Sammy has been given many distinctions, one being any Honorary Park Ranger for his services in making the Royal Botanic Gardens a popular place for the children of Sydney.

Sammy and Eleanor have 3 children, twins Russell and Samantha, and Fred.

Sammy still, to this day, flies his helicopter over from the Opera House to the studios of 2UE at North Sydney each weekday morning at 8.10 am to visit "Uncle Gazza".

RADIO 2UE

"The Progressive Station"

NEW FEATURES

"SOLDIER OF FORTUNE"
Thrills! Glamour! Romance! Featuring the noted actor James Raglan. Commencing Tuesday, July 18th, at 7.15 p.m., then each Tuesday, Wednesday and Thursday. Sponsored by Winns Limited.

"TAKE IT EASY"
The tribulations of the Meek Family. Commencing Tuesday, July 18, at 7.35 p.m., then each Tuesday, Wednesday and Thursday. Sponsored by Beare and Ley Pty. Ltd.

"HANDYMAN JOE"
His troubles and his triumphs. Commencing early in August. Sponsored by Sterling Paints.

"PETER DAWSON"
Australia's great baritone. Recitals each Monday at 8.45 p.m. and Thursday at 9.45 p.m. (By arrangement with Greater Union Theatres Pty. Limited.) Sponsored by McWilliams Wines Pty. Ltd.

"DREAM TIME"
Music for all moods. Sundays at 10.15 p.m. Sponsored by Beare and Ley Pty. Limited.

RADIO **2UE**

"The Progressive Station"
For Infinite Variety







From backyard aerial to a 475ft tower

2UE PRODUCED THE FIRST "LIVE" BROADCAST OF GRAND OPERA

LONG before people sat in front of horn loudspeakers to listen to "wireless" programmes lasting no more than an hour or so, a Sydney electrical shop proprietor, Mr. C. V. Stevenson, was experimenting with radio transmission.

Working in his Maroubra home, he obtained a licence late in 1922, to conduct experiments for receiving purposes only, and later was allowed to transmit with a power of 10 watts.

His idea was to advertise electrical lines in his shop, and from this started Station 2UE, on January 26, 1925, with a staff of one — "C.V." himself as announcer and engineer.

As "C.V." says, "Radio listening then meant a few bars of music, and a great deal of static," but, primitive though it was, the station began to expand.

By 1930, the staff had grown to eight. They were "C.V." Willa Hokin, Mrs. Filmer, Rex Shaw, Arthur Carr, Kath Hannabry, Auntie Maud and Si Meredith.

The electric phonograph, a vast advance on the old winding technique, was first introduced by 2UE, and produced by C. V. Stephenson.

In 1928 2UE sponsored the first "live" broadcast of Grand Opera in Australia; was first with the automatic time signal, designed by Mr. Murray Stevenson, a son of "C.V." and a director of the company.

When Kingsford-Smith had to turn back over the Tasman in his crippled Southern Cross in May, 1935, 2UE went on the air before all other stations. It had a "spotter" on top of its city building, armed with a powerful telescope.

He warned 2UE's announcer, Si Meredith, who was waiting at Mascot, by telephone.

These are only a few of the milestones in the growth of the tiny home "studio" of 1925.

2UE, which now employs more than 100 people, has seven air-conditioned studios ranging from broadcasting studios up to production units that hold a hundred or more people.

And instead of a spindly, backyard aerial, and a power of 250 watts, 2UE has a 475ft tower, with a power of 5,000 watts.

THE A.B.C. WEEKLY—September 24, 1958 35



2HD Newcastle 27-01-1925. Owned by **H**arry **D**ouglas (see **2XY** 1921) with 12 records in the library. Used the equipment from **2XY** and **2CM** (1921) with 10 watts above his tyre shop in Hamilton. Broadcast community concerts from the Town Hall. First station to install a 250 feet high tubular steel tower. Often heard in New Zealand. In 1932 their new 500 watt transmitter and Sandgate studios were opened to the public, with 10,000 visitors in nine months. Started 24 hour broadcasting in April 1935 using 500 watts. **Closed on 8-1-1941 by the Military during WWII for allegedly broadcasting a security breach** while owned by the Jehovah Witnesses. Reopened on 15-1-1945 by the Trades and Labour Council, on air 0600-2300. The Church of England and the R.S.L missed out. Launched their listeners "Joyster" club in the 1940s. Broadcast weekly community concerts from the Town Hall. Manager Jim Storey (**2WG**, **2BS**, and **4MB**) and his Program Director wife Twink, spent 29 years with the station. Awarded a trophy by the Australian Federation of Commercial Broadcasters in 1948, being the station that did the most to encourage local talent. Involved in the establishment of NBN-3 TV. Also in 1948, announcer Philip Furley was fined five pounds for not having a receiver licence despite often advertising the need to have one. Announcer Tom Delaney experimented with "Talkback" before it was legal.

THE NEW GROOVE 2hd SOUND SURVEY

RADIO NEWCASTLE

‡Indicates Bullet Performer
*Indicates Best Seller

			Last Week	Weeks In
1.	THE BALLAD OF JOHN & YOKO/OLD BROWN SHOE	The Beatles	1	4
2.	BAD MOON RISING	Creedence Clearwater Revival	2	8
3.	HAIR	The Cowsills	3	8
4.	THE REAL THING	Russell Morris	4	14
5.	LA-LA	The Flying Circus	5	7
6.	GET BACK/DON'T LET ME DOWN	The Beatles	6	11
7.	‡IN THE GHETTO	Elvis Presley	20	3
8.	LOVE ME TONIGHT	Tom Jones	8	9
9.	RAGAMUFFIN MAN	Manfred Mann	11	8
10.	COME BACK AND SHAKE ME	*Clodagh Rodgers	13	5
11.	GITARZAN	Strawberry Fair	9	11
12.	HEATHER HONEY	Ray Stevens	14	7
13.	ISRAELITES	Tommy Roe	7	9
14.	DEAR PRUDENCE	Desmond Dekker & The Aces	17	6
15.	FROZEN ORANGE JUICE	Doug Parkinson in Focus	18	6
16.	THE BOXER	Peter Sarstedt	12	13
17.	MY SENTIMENTAL FRIEND	Simon & Garfunkel	19	4
18.	OH HAPPY DAY	Herman's Hermits	16	5
19.	LOVE IS ALL I HAVE TO GIVE	Edwin Hawkins Singers	10	10
20.	FUNNY MAN	Checkmates Ltd.	24	4
21.	TOMORROW TOMORROW	Ross D. Wylie	23	5
22.	AQUARIUS—LET THE SUN SHINE IN	The Bee Gees	22	16
23.	‡TIME IS TIGHT	The 5th Dimension	37	3
24.	HAPPY HEART	Booker T & The MG's	15	10
25.	BLACK PEARL	*Petula Clark Andy Williams Sonny Charles & Checkmates Ltd.	28	5
26.	LAZY LIFE	Heart 'n' Soul	30	4
27.	WHERE'S THE PLAYGROUND SUSIE	Glen Campbell	27	6
28.	‡SPINNING WHEEL	Blood, Sweat & Tears	36	2
29.	BABY I LOVE YOU	Andy Kim	32	3
30.	GALVESTON	Glen Campbell	29	17
31.	PROUD MARY	Creedence Clearwater Revival	26	14
32.	SUGAR SUGAR	The Archies	35	2
33.	JAMAICA	Bohanna	33	2
34.	FRIEND, LOVER, WOMAN, WIFE	O. C. Smith	34	3
35.	MERCY	Ohio Express	25	11
36.	‡IN THE YEAR 2525	Zager & Evans	—	1
37.	GOODBYE	Mary Hopkin	21	16
38.	MY OLD MAN'S A GROOVY OLD MAN	The Valentines	38	3
39.	SPECIAL DELIVERY	1910 Fruitgum Company	—	1
40.	SEE	The Rascals	—	1

GOOD GUY RADIO

GOOD GUY HIT PICKS

ART RYAN — ON THE GOOD SHIP LOLLIPOP (TINY TIM)
CLIFF MUSGRAVE — MAKE ME AN ISLAND (JOE DOLAN)
SCOTT MAYNARD — JACK & JILL (TOMMY ROE)
KEITH HARRIS — ONCE ON A SUNDAY MORNING (THE TREMELOES)
HARVEY DEEGAN — NICK NACK PADDYWACK (THE VALENTINES)
BRIAN BLACKLOCK — PEACEFUL (GEORGIE FAME)
TED BULL — THAT'S THE WAY GOD PLANNED IT (BILLY PRESTON)

TOP TEN SURE SHOTS

ST. LOUIS (EASYBEATS)
HONKEY TONK WOMEN (THE ROLLING STONES)
ALONG CAME JONES (RAY STEVENS)
I'D WAIT A MILLION YEARS (THE GRASSROOTS)
CONVERSATIONS (CILLA BLACK)
CRYSTAL BLUE PERSUASION (TOMMY JAMES)
SUNSHINE RED WINE (CRAZY ELEPHANT)
YOU GOTTA LIVE LOVE (THE GROOP)
BREAK AWAY (BEACH BOYS)
YESTERDAY WHEN I WAS YOUNG (ROY CLARK)

TOP TEN IN THE U.S.A.

IN THE YEAR 2525 (ZAGER & EVANS)
ONE (3 DOG NIGHT)
SPINNING WHEEL (BLOOD, SWEAT & TEARS)
GOOD MORNING STARSHINE (OLIVER)
ROMEO & JULIET THEME (HENRY MANCINI)
CRYSTAL BLUE PERSUASION (TOMMY JAMES)
WHAT DOES IT TAKE (JR. WALKER & ALL STARS)
LOVE ME TONIGHT (TOM JONES)
COLOR HIM FATHER (WINSTONS)
BLACK PEARL (CHECKMATES LTD. WITH SONNY CHARLES)

TOP TEN IN BRITIAN

SOMETHING IN THE AIR (THUNDERCLAP NEWMAN)
IN THE GHETTO (ELVIS PRESLEY)
THE BALLAD OF JOHN & YOKO (THE BEATLES)
LIVING IN THE PAST (JETHRO TULL)
OH HAPPY DAY (EDWIN HAWKINS SINGERS)
TIME IS TIGHT (BOOKER T. & THE M.Gs)
BREAKAWAY (BEACH BOYS)
WAY OF LIFE (THE FAMILY DOG)
PROUD MARY (CREEDENCE CLEARWATER REVIVAL)
DIZZY (TOMMY ROE)

K.B.P.

WOULD YOU BELIEVE

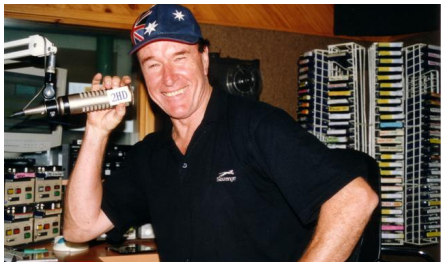
The unlikely photo of the year ... ex-rivals King Arthur and Alan McGirvan . . . Alan Mac is the newest of the HD Good Guys and the King shows him the sights on his arrival at beautiful downtown Sandgate . . .

Hear Alan Mac on the New Groove HD Breakfast Show . . . the breakfast show with a difference









Early 2HD studio and office building plus their transmitter building. **Carter Edwards**

Instead of the usual six pips on the hour, they aired one pip 15 minutes past the hour, two pips at 30 minutes, three at 45, and four pips on the hour. Promoted as "More Music with the Good Guys" from 1965, and "A Part of Your Life" from 1983. Premier, The Hon.

Neville Wran opened their new building in 1977. The Government stopped NBN-3 TV from buying **2HD** in 1978, as they already owned shares in **2KO**. The Anglican Church also tried to buy the station. Rated number one in 1987 with a news-talk format headed by Pat Barton (see Pat on **9AG** 1945 in the separate Military Radio article). Bought NEWFM in 1995. John Laws joined the station in 1997. Sold to **2SM** in 1999. On 13-1-2010 the *Sydney Morning Herald* reported that breakfast announcer Luke Grant had been sacked for allegedly not airing three commercials. Now has a relay transmitter at Port Stephens.



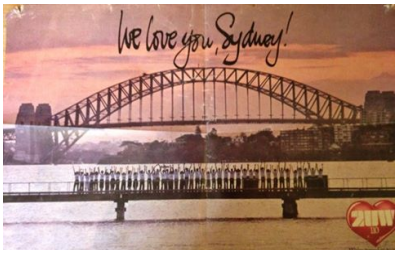






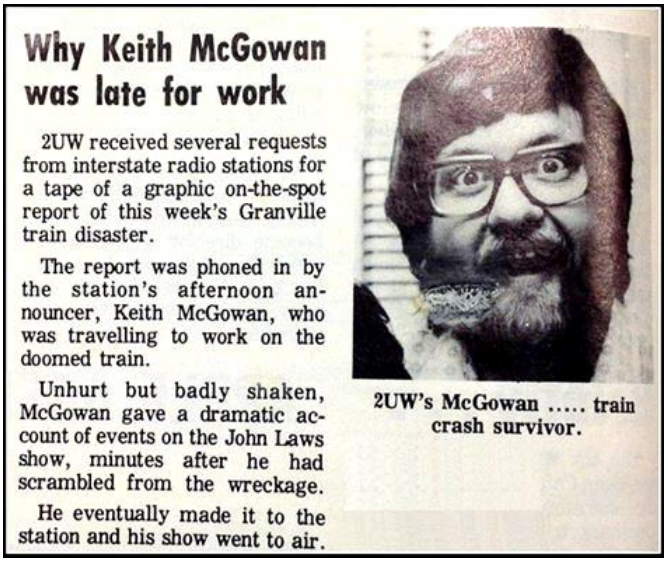
2UW Sydney 13-02-1925. See **2UW** 26-12-22. Founder Otto Sandell's radio manufacturing company in Kings Cross was **U**nited **W**ireless. Originally on air Monday, Wednesday, Friday, and Sunday, 1900-2200. Promoted as "The Little Station with a Big Kick". **First station in the world to broadcast a serial** (in 1926 starring Gladys Moncrieff). They dropped serials in 4-6-1964, and received over 50,000 phone calls complaining. Relayed to a Wagga Wagga transmitter one night per week as **2UX**, using A.W.A. shortwave VK2ME in 1927. Bought by Palings and moved into their building with new studios in October 1928. Formed the **Federal Radio Network** (**2HD**, **2AY**, **3DB**, **3BA**, **3TR**, **4BC**, **4GR**, **5AD**, and **6ML**) in 1930. Increased power to 1,500 watts on 13-12-1931. Broadcast the Sydney Harbour Bridge opening with announcer Oswald Anderson (**2ZH** and **2FC**) on relay to 23 stations. Sold to the Australian Broadcasting Company (J. Albert & Son) in 1933, which had previously provided all programs for "A" class stations. A cricket knowledge competition in 1934 attracted entries from Papua, New Zealand, and Fiji. Promoted as "Never off the Air" when they became the **first in the British Empire to operate 24 hours per day** (22-2-1935) however, they closed at midnight during WWII. Later known as "The Station all Australia Knows". Sued by **2SM** in 1936 for copying their programs. First to use an aeroplane for live shark and beach reports, which once crashed into the Cronulla surf. They used a twin engine Monospar (VH-UST),











Why Keith McGowan was late for work

2UW received several requests from interstate radio stations for a tape of a graphic on-the-spot report of this week's Granville train disaster.

The report was phoned in by the station's afternoon announcer, Keith McGowan, who was travelling to work on the doomed train.

Unhurt but badly shaken, McGowan gave a dramatic account of events on the John Laws show, minutes after he had scrambled from the wreckage.

He eventually made it to the station and his show went to air.

2UW's McGowan ..... train crash survivor.

with an A.W.A. 0-110 transmitter on 161 metres. Their Studio Manager, Mr Lyons, stated in 1936 that he regarded listeners as morons, and treated them as such, hence the stations popularity. Played 2,276 episodes of "Dad and Dave", based on the book "Our Selection" by Steele Rudd, between 1937 and 1953. ("Dad and Dave" was devised by George Edwards, who played many of the parts). It featured the fictional radio station **2SG** in **S**nake **G**ully). Listeners voted 'Drama' programs as their favourites in 1938. **Their licence was temporarily suspended for allegedly broadcasting a breach of security during WWII**, in regard to the sinking of H.M.A.S. Sydney. Broadcast the first nationally sponsored serial, "Big Sister", for five years from 2-2-1942. Raised £3,500 for the Red Cross with community singing programs. 50% of Sydney radio listeners tuned into their current affairs program "*Watchman*" in 1943 (a record). Their slogan was "2UW, Where the News Watch Never Stops". Erected a tower outside Randwick racecourse to call races, after being denied entry to the course (in 1930 they were forced to do the same at the Victoria Park Raceway in Zetland).

2UW serials that run the gamut of emotion

"TIME passes very slowly when you're an invalid —and 90 years of age—that's why I'm so happy to have won this portable radio for my mother," said Miss Ida Thorpe, of Redfern, when she was judged the winner of a recent 2UW competition.

"Now I'll be able to leave the radio beside my mother when I go out, so that she can listen to the serials . . . you get so wrapped up in them you just can't leave them."

And that seems to be the opinion of most women who listen to the 2UW serials each morning, Monday to Thursday, from 8.30 a.m. to 11.45, and each afternoon between 2 and 4 p.m..

Serials like "Portia Faces Life," "Dr. Paul," "Wakefield Home of Mary Lane," "Willow Bend," "The Legend of Kathy Warren"; stories that plumb the depths of the heart; stories that run the gamut of emotion—love, hate, greed, intrigue; stories of ordinary people, heart-warming and real.

"Consider Your Verdict" is heard from 2 to 2.30 p.m., Mondays to Thursdays and 8 to 8.30 p.m. on Mondays, Tuesdays, Wednesdays and Fridays.

This most extensive of

● And a gripping drama in which everyone ad libs as in real life

drama series brings a new dimension to broadcasting! Imagine an actuality broadcast of a gripping breach-of-promise case—there is a murder, and whose is the baby?

Here is an exact simulation of court-room procedure, so real, in fact, that listeners have phoned 2UW to ascertain in which court the case is being conducted.

There are no scripts — everyone ad libs as in real life.

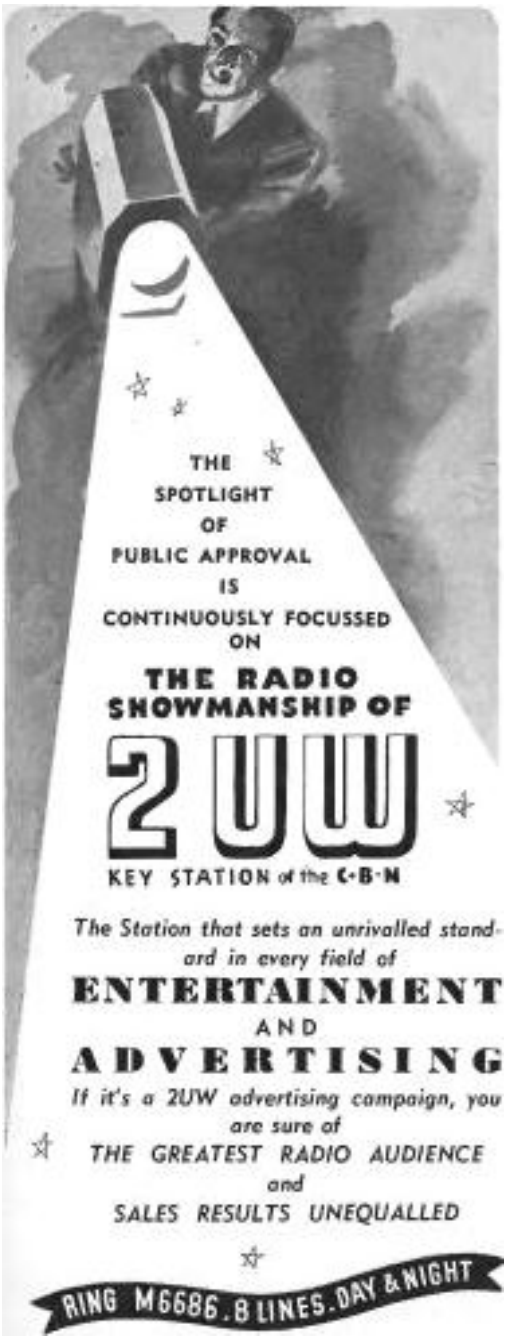
A distinguished former barrister is the judge, trained lawyers appear as prosecuting and defence counsel, famous actors and actresses, and sometimes ordinary people, are witnesses, plaintiffs, accused.

Witnesses lie, shout, break down.

The first case "Whose Baby?" ran eight episodes—it was expected to run four.

No one knows when the present case "Illegally Wounding With Intent to Kill" will finish.







Otto Sandell with his transmitter



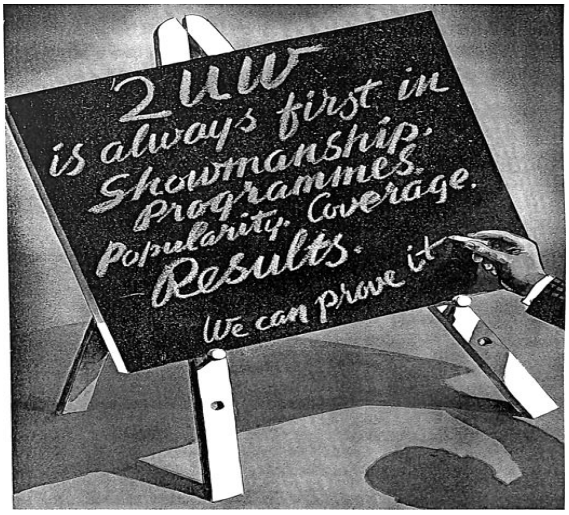
John Laws

Bob Limb for 2UW

Sydney. — Former Adelaide band leader Bob Limb and his outfit have signed an exclusive contract to broadcast for 2UW.

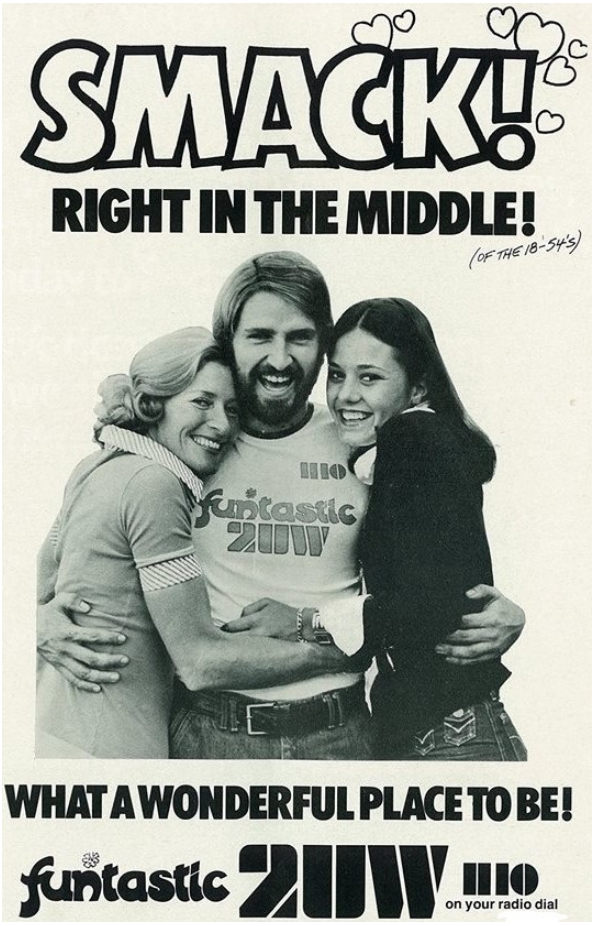
Limb and his band, who already do a weekly show sponsored by a Sydney newspaper over this station, will quit Sammy Lee's night club to join 2UW next week.

Counting on Limb's popularity, 2UW will start a teen-ager club, for which the Limb band will play twice a week, between 5 p.m. and 6 p.m.









CLUB'S LAW SUIT WITH 2UW

SYDNEY, Friday.

"The use of television against the rights of a person in the occupation and enjoyment of his own land would be actionable just the same as broadcasting."

This contention was raised in the High Court to-day by Mr. Gain (for the Victoria Park Racing and Recreation Ground Co. Ltd.), in the hearing of its appeal from a judgment of Mr. Justice Nicholas.

The Victoria Park Racing and Recreation Grounds Co. Ltd. appealed from the judgment of Mr. Justice Nicholas refusing its application for a perpetual injunction to restrain 2UW Broadcasting Station.

The appeal of the Victoria Park Club rests on two main issues.

One is whether its legal rights have been infringed by 2UW setting up a stand on land overlooking the club's racecourse at Zetland and broadcasting descriptions of races, with information posted on the notice-board relating to starters, post positions, and numbers of placed horses.

The second main issue is whether the information posted on the notice board inside the club's grounds was protected by statutory copyright, and if not protected by statutory copyright, was it property in which the club had rights at common law.

Mr. Justice Nicholas, who heard the club's application for a perpetual injunction directed to 2UW, decided that the club's legal rights were not infringed by the broadcasting, and held further that the information posted in the club's ground, which was observed and broadcast from a stand erected outside the club's property, was not protected by copyright.

Effects of Television

The essence of the club's complaint, said Mr. Gain, was that broadcasting lessened the club's use and enjoyment of its own land, while the damage that the club sustained was occasioned by reduced attendances.

In reply to Mr. Justice Rich, who asked what would be the effect if television was applied to theatres, racecourses and football grounds, Mr. Gain replied that as far as the club he represented was concerned, its entertainment would be pulverised to such an extent that it would be impossible for the club to carry on its business as nobody would want to go to the course.

After all, he declared, it was the degree which the club's interest suffered, and he contended that the use of television by a person even from his own home would be actionable if it interfered with the use and enjoyment by the club of its own land.

Mr. Gain agreed with a proposition put forward by the Chief Justice that people whose homes overlooked a football ground could not be debarred from allowing members of the public to use their balconies as a vantage point to watch the play.



RACE CALLING TOWER OUTSIDE VICTORIA PARK







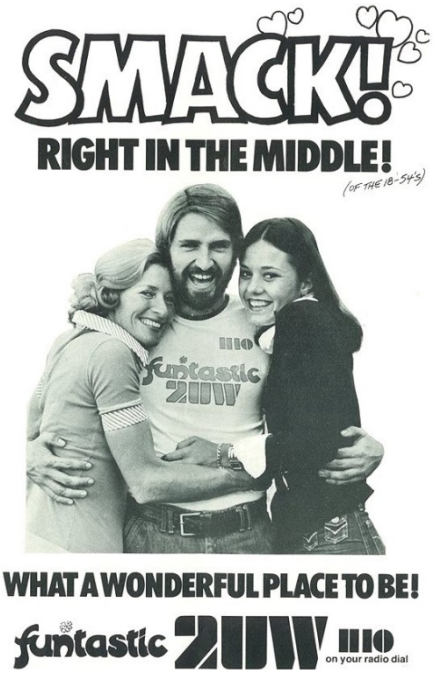
WAYNE ROBERTS 5.30 - 9.00
JOHN LAWS 9.00- 12.00
KEITH McGOWAN 12.30 - 4.00
WARD AUSTIN 4.00-7.00
SAM GALEA 7.00-10.00



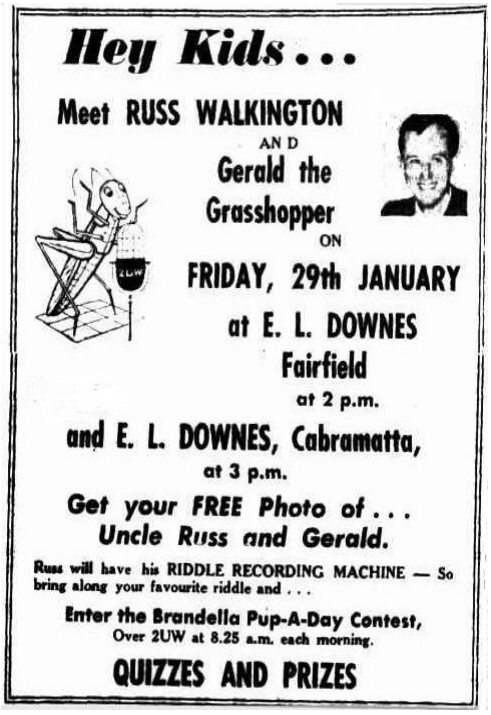
RON E. SPARX SIGNATURE



1936



1977

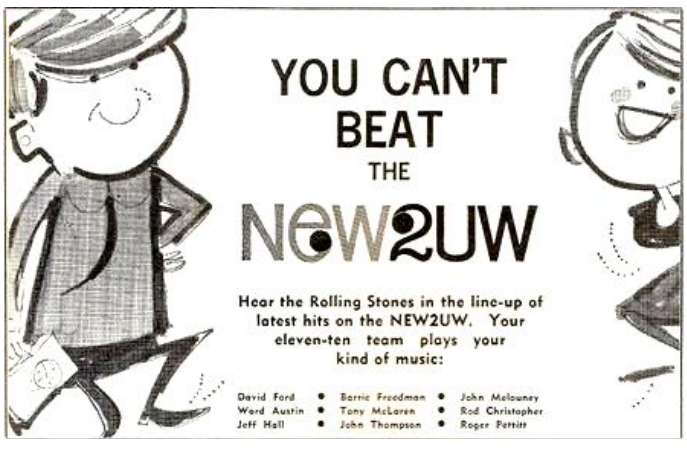


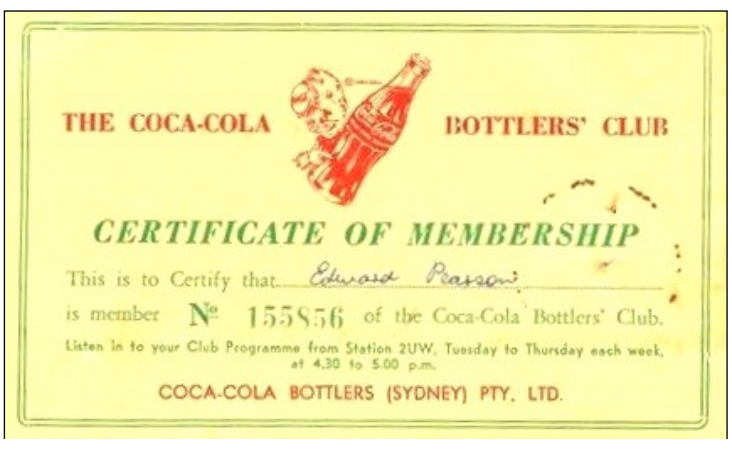






John Sheppard

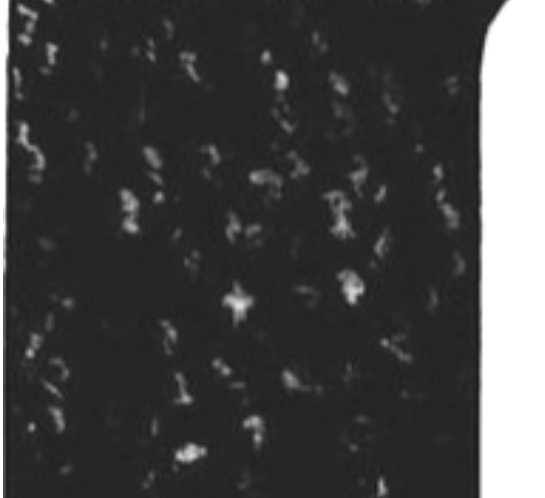




2UW

Proudly presents...

The greatest programme schedule in the history of broadcasting in Australia...designed for your better entertainment and your better enjoyment of the air.



- ALL SPORTING RESULTS IN SPLIT-SECOND SERVICE
- ALL THAT'S BEST IN RADIO

***In DAYTIME . . .* 12 Great Serials for your Entertainment.**

"Always This Yesterday"	Mon. and Wed.	11.45 a.m.
"Aunt Jenny's Real-Life Stories"	Mon. to Thurs.	11.00 a.m.
"Crossroads of Life"	Mon. to Thurs.	10.00 a.m.
"Doctor Paul"	Mon. to Wed.	2.00 p.m.
"Johnny October"	Tues. and Thurs.	11.45 a.m.
"Mary Livingstone, M.D."	Mon. to Thurs.	9.45 a.m.
"My Husband's Love"	Mon. to Thurs.	9.00 a.m.
"Pollyanna"	Mon. to Thurs.	11.30 a.m.
"Stepmother"	Mon. to Thurs.	11.15 a.m.
"The Corsican Brothers"	Mon. to Thurs.	9.30 a.m.
"The Devil's Duchess"	Mon. to Thurs.	9.15 a.m.
"The Man In the Iron Mask"	Mon. to Thurs.	10.30 a.m.

PLUS . . .

Devotion	Fri.	9.30 a.m.
Diggers' Session	Sat.	9.00 a.m.
"Katy and John"	Wed.	2.15 p.m.
"Kitchen Kapers"	Mon. to Fri.	10.15 a.m.
Midday Community—Quiz	Mon., Wed., Thurs. and Fri.	1.00 p.m.
Surf Life Parade	Sat.	11.00 a.m.
"The Garden Beautiful"	Thurs.	12.30 p.m.
"The Home Beautiful"	Sat.	10.45 a.m.
"What's the Name of that Song?"	Mon.	2.15 p.m.

AND, For Your Inspiration, "MORNING DEVOTIONS," Mon. to Sat., 8.45 a.m.; Sun., 7.50 a.m.

For your EVENING Entertainment.

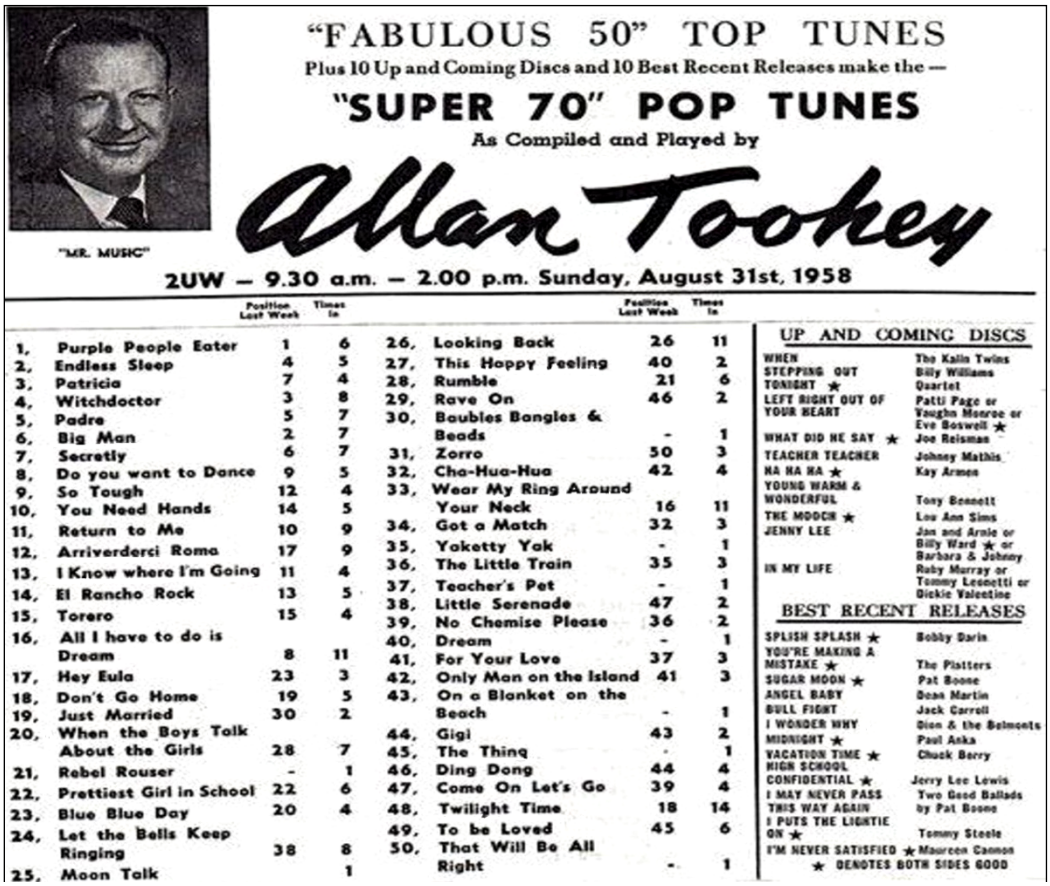
"Adventures of the Falcon"	Sat.	8.30 p.m.
"Alias Dusty Logan"	Tues. to Thurs.	6.15 p.m.
"Atlantic Show," starring Bob Dyer	Sat.	8.00 p.m.
"Australia's Amateur Hour"	Thurs.	8.00 p.m.
"Burtons of Banner Street"	Mon. to Thurs.	7.15 p.m.
"Camille"	Wed. to Fri.	6.45 p.m.
"Colonel X"	Fri.	9.45 p.m.
"Courtship and Marriage"	Mon. to Wed.	7.30 p.m.
"Dad and Dave"	Mon. and Tues.	6.45 p.m.
"Dark Swallows"	Sun.	7.05 p.m.
"Dramas of the Court"	Tues.	8.30 p.m.
"Ghosts of Music"	Tues.	9.30 p.m.
Hector Bolitho	Sun.	6.30 p.m.
"Information Please"	Sat.	7.30 p.m.
John Henry Austral	Wed.	9.15 p.m.
	Fri.	9.30 p.m.
"Love Everlasting"	Sat.	9.00 p.m.
"Lux Radio Theatre"	Sun.	8.00 p.m.
"Martin's Corner"	Mon. to Wed.	6.30 p.m.
"Monbulk Jamboree"	Fri.	9.00 p.m.
"Musical Forget-Me-Nots"	Thurs.	9.30 p.m.
"National Fair"	Thurs.	9.00 p.m.
"New Tales for Old"	Tues.	9.15 p.m.
	Thurs.	7.30 p.m.
"On With the Show"	Tues.	8.00 p.m.
"Opera for the People"	Wed.	8.30 p.m.
"Pioneer Parade"	Wed.	9.00 p.m.
"Rendezvous With Leo White"	Thurs.	7.45 p.m.
"Secrets of Scotland Yard"	Mon.	8.30 p.m.
"Send for Susan Brown"	Wed.	8.00 p.m.
"Strange Endings"	Thurs.	6.30 p.m.
"Tales of the Campfire"	Tues.	9.00 p.m.
"Telegraph Sports Parade"	Fri.	8.00 p.m.
"The March of Science"	Sat.	7.15 p.m.
"The Two Dianas"	Mon. to Wed.	7.45 p.m.
"Voices of Fame"	Sun.	9.00 p.m.

AND FOR THE CHILDREN

"Charlie Chuckles"	Sun.	9.00 a.m.
Children's Session	Mon. to Fri.	5.00 p.m.
	Sat.	5.30 p.m.
"Search For Golden Boomerang"	Tues. to Thurs.	6.00 p.m.
"The Jackson Family"	Fri.	5.45 p.m.

NEWS *You hear "The Daily Telegraph" NEWS from 2UW at 6 a.m., 6.45 a.m., 7.45 a.m. (8.45 a.m., Sundays), 12 noon, 4 p.m., 7 p.m., 10.30 p.m., midnight, and 2 a.m.*

SPORT *Boxing Ringside Story, Mon., 9.15 p.m.*
General Sport Round-up, Fri., 6.30 p.m.; Sat., 10 a.m.
Racing Preview, Fri., 6.15 p.m.; Sat., 10.15 a.m.
Results, Sat., 6.10 p.m.; 10.35 p.m.


























£1 for 2UW Letter

The Australian Women's Weekly is offering £1 a week for best letters on the special 2-3 Women's Session from 2UW. See Page 27.

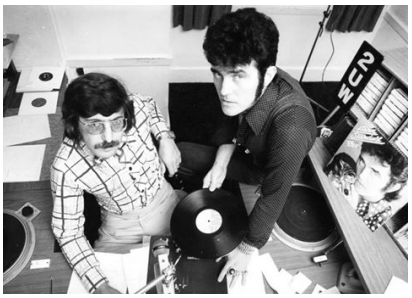








Started annual broadcasts of "*Carols by Candlelight*" from Hyde Park in 1946. Lunchtime concerts and community singing were broadcast from the Town Hall. Russ Walkington featured "Gerald the Grasshopper" with a 55,000 fan club (originally on **5KA**) on his breakfast program for 25 years from 1952. John Laws once said on air ***"I am sick to death of rating number one on a station that rates number four"***. John also told a caller that her comments were "*as useful as a leaky submarine*". Known as "Funtastic Radio" from 1973. Unsuccessfully applied for callsign W110 in 1978. Known as "Magic 11" from 1984, but known as "Tragic 11" within the industry. They moved to F.M., as MIX FM 106.5 in April 1994.



Sam Galea and Alvin Stardust



1944 Studio

















2CR Tamworth 26-06-1925. Broadcast station owned by Lionel Todd, the first Tamworth amateur (1921). Broadcast music on Sundays from 1030 when **2MO** went off the air on the same frequency. A microphone was placed in the horn speaker of a gramophone. On Sunday nights, Lionel often relayed programs from **2CM** (which was received off air when conditions were good). Lionel changed his callsign to **2LS** in 1937 when the A.B.C. commandeered the **2CR** callsign for their **C**entral **R**egion service at Orange. See **2LS** Tamworth 29-4-1937.







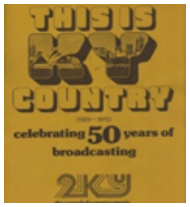




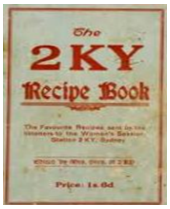
2KY Sydney 31-10-1925. Financed (£1,636) by Emil Voigt, President of the Australian Federation of Broadcasting Stations, and the Radio and Telephone Manufacturers Association (in 1923 he built a station in Los Angeles). He instigated the inquiry into the licensing of "B" class stations, won the A.W.A. patent battle, and donated the station to the Trades and Labor Council. His son, Rion from the B.B.C., was an announcer for 40 years from 1932. First planned to open as **2LC** (**L**abor **C**ouncil), then **2TH** (**T**rades **H**all). Known as "The Voice of Labor" (world's first Labour station). On air six hours daily except Sunday from the Dymocks book store with the transmitter on the Trades Hall roof (later at Dee Why). Broadcast a metronome while changing records, to let listeners know that they were on air. First year costs were £1,500, with an income of £500. Planned a State-wide network and a shortwave service which never eventuated. Applied for an 8,000 watt license in 1926 believing they would cover the U.S.A. First station to broadcast boxing and wrestling (1928). First in Australia to broadcast Parliament (1931). Installed a 630 feet long antenna from the State Theatre to the Murdoch Building in 1934. Manager Bert Beaver hosted a weekly "Amateur Trial" program (won by Tex Morton in 1938, launching his career). Closed by the Government (the PMG cut their program landline to the transmitter) on 21-12-1938 for five days for inciting labour unrest. Their toilet was next to their production studio and couldn't be used while recording due to no soundproofing. Their slogan was "The







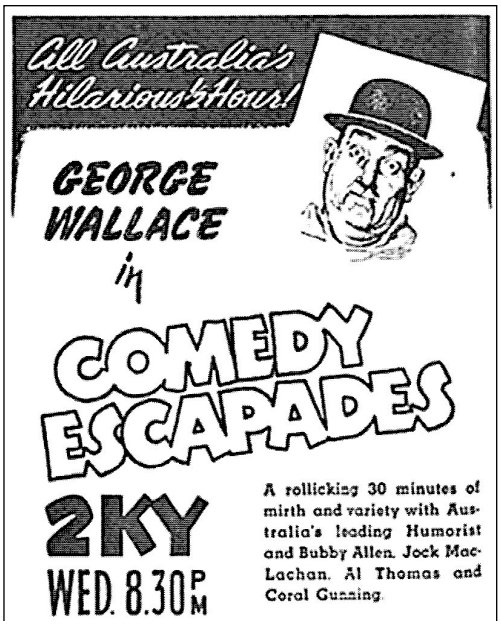


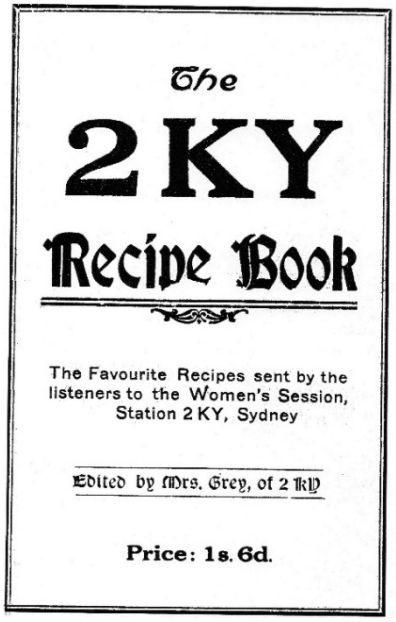


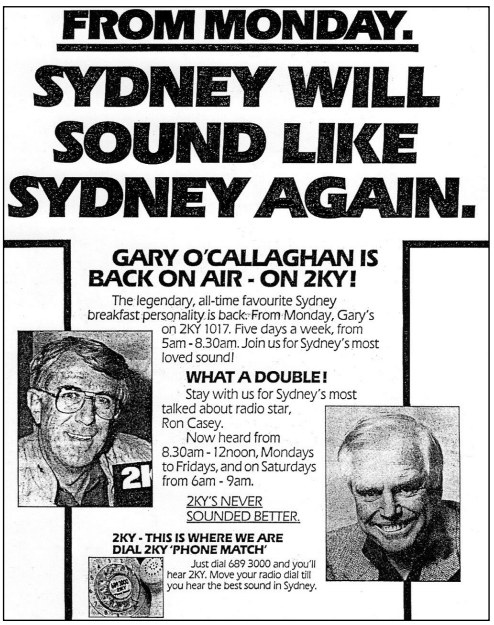




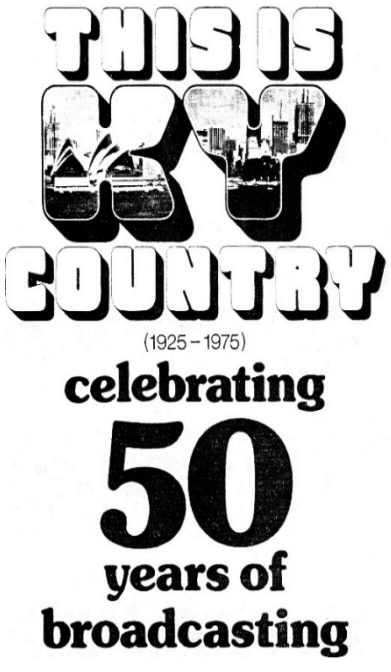
Brightest Station on the Air". All programs were relayed from H.M.S. Grenville on shortwave in the Pacific during 1946. Launched the career of the McKean Sisters; Joy, who married Slim Dusty, and Heather, who married Reg Lindsay. Announcer John Harper was sacked 20 times during his 28 years. Broadcast from the former "Roosevelt" Nightclub in Kings Cross from 1954-1979. Received their news from **2GB** via teleprinter. 1,385 complaints were received re comments on Asians by Ron Casey. Broadcast horse races from **2GB** with Clif Cary in 1965. Started their own racing service in 1974, with country music and known as "KY Country".



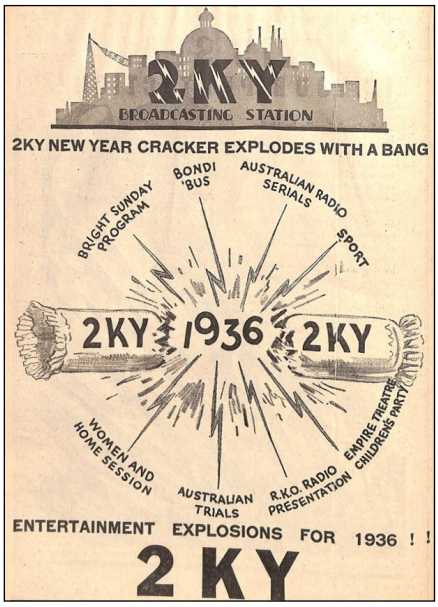


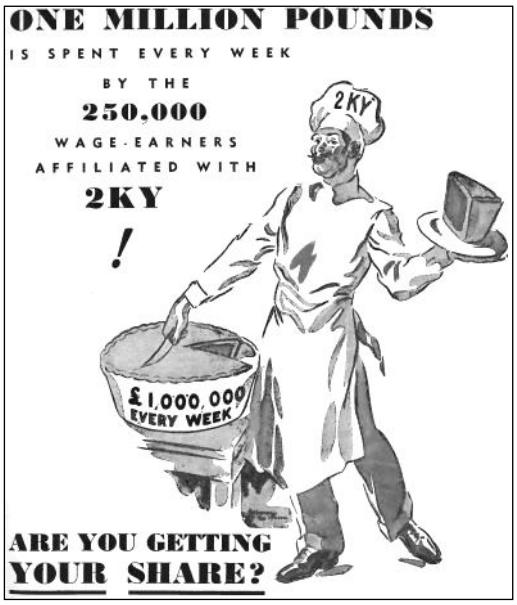




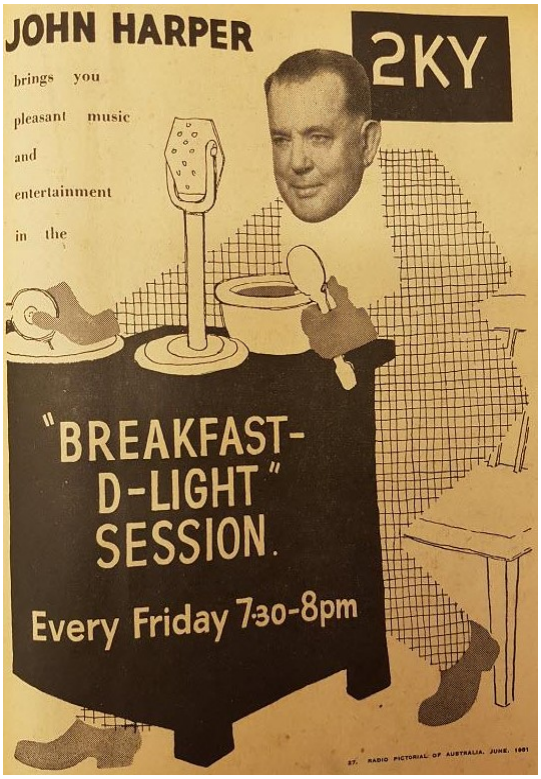










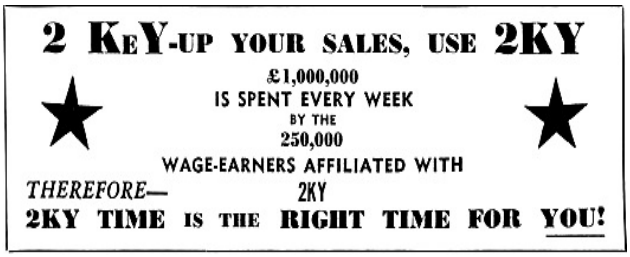




2KY TOWER ON ITS WAY TO BE INSTALLED





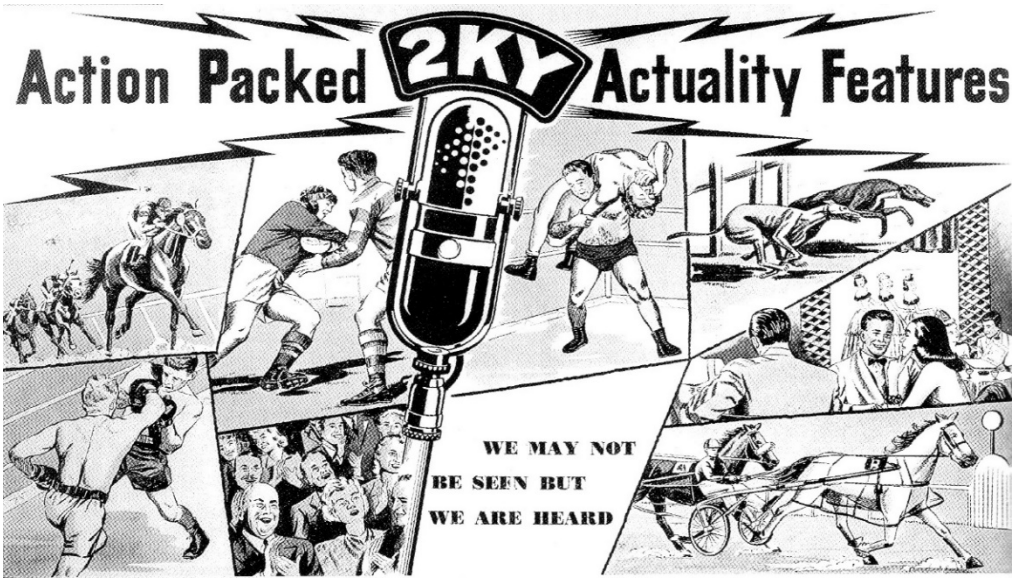








They now relay to Wollongong and Newcastle plus numerous narrowcast stations. Their transmitter was destroyed by lightning in 1989. Opened a nostalgia station (**2KM**) in 2000-2001 with announcer Kevin O'Neill (the licence was sold to an ethnic group in 2002). This callsign was first used in Kempsey from 20-9-1937. Dropped their news service on 15-7-2005 to concentrate on sport.

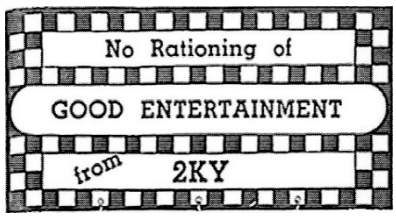




Control Room 1955











The walls were covered with hessian, and the "furniture" consisted of a wind-up gramophone, a pianola and a microphone . . .

How 2KY was born at Sydney Trades Hall

THAT'S how it was 33 years ago when Station 2KY was born in a small room at Sydney Trades Hall.

Its personnel? The late H. E. Beaver, with the late Peter Sinclair as chief engineer, until 12 months later he handed over to John Brown. The staff was enlarged by the addition of Harcourt Garden in 1927, and the following year, the late John Harper, and Eric Walker came on the scene, and things began to move.

The outstanding session in those days was the early morning session, known by the staff as "the milky way." This breezy affair was given a good send-off by John Harper and Eric Walker, and delighted the early-rising worker, who before it started had nothing to cheer his lot.

Even in those early days, with meagre equipment, 2KY tried to make its programmes up-to-the-minute with somewhat ambitious outside broadcasts, often encountering many setbacks.

Private transport was out of the question, so all the clumsy equipment had to go by public transport! The energetic pioneers would sit perched precariously on tram or bus seats, trying to balance batteries, mikes, hook-up cables and other paraphernalia on their knees.

Still, they were happy days in spite of the lack of revenue. Sponsors were few, and even the small charge for a birthday call was eagerly garnered to help swell the funds!

Later 2KY moved to Dymock's Building in George Street, where, with the increased financial support of advertisers, conditions improved immensely.

As the years went by, many additions were made to the staff, including such names as Tom Bairnsfather, Lionel Lunn, Rion Voight, Brian Bergin, Bill McColl, Denis O'Brien, Lyal Richardson and Freddy Witt.

In 1955, 2KY made its major move to excellent premises in Orwell Street, Potts Point, where today it has one of the most modern stations in Sydney. It has continued its policy of a well-balanced musical programme, interspersed with descriptions of current sporting events, including simulcasts of Trotting.

The station is owned and controlled by the N.S.W. Labour Council, with the Hon. R. A. King, M.L.C., as general manager, and Les Hood as assistant-manager.

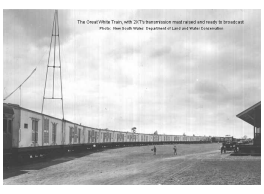
THE A.B.C. WEEKLY—September 24, 1958 41

2ZH Sydney 1925. Broadcast station owned by New Systems Telephones. Didn't last for long.

2LE Lismore 17-8-1925. Broadcast station owned by the **L**ismore **E**lectrical Company in Molesworth Street using a 50 watt transmitter on 1100 KHz. This callsign was later reissued as a commercial licence to Radio Corporation Limited at Meadow Flat in 1933, but never went to air, despite their studios and offices being installed in Sydney.

2MK Bathurst 11-11-1925. Owned by **Mock**ler Bros., with manager Trevor Evans (VK2NS), and only two licensed listeners in Bathurst. On air 14 hours weekly with 250 watts on 1199 KHz. with an antenna 100 feet long and 80 feet high. Sold crystal sets with a five mile range for two guineas. Broadcast election results live from Sydney on 14-11-1925, being heard in most States plus the USA. One month later they had 35 landlines to various locations for live outside broadcasts. Listeners were encouraged to visit their studio. Closed in December 1930 due to a lack of advertising. It took one year before the licensing authorities realised they had closed.

2XT Rural N.S.W. 11-11-1925. A.W.A. e**x**perimental **t**rain 500 watt radio station. Nicknamed "The Great White Train". **World's first complete mobile radio station**. Operated in over 100 rural NSW towns broadcasting local live programs and advertisements. On air for five days in each town between1600-1700 and 1900-2030. Spent two days travelling, plus setting up equipment. Heard throughout Australia, Papua, and New Zealand. They closed in December 1927, with their Sales Manager, Charles Coldwell then moving to **2GF** as their first manager. Pictured is their 40' tower which folded down for transit.



2GB Sydney 23-08-1926. Owned by Theosophical Broadcasting from "Clifton Gardens" in Mosman, on air four evenings each week, sharing 870 KHz. with **2BE** until 6-11-1929. First planned to operate as **2AB** (**A**nnie **B**esant, British Theosophist) but named after Italian Philosopher **G**iordano **B**runo. Their first manager, Edward Bennett, had three staff. He later started Artransa (The Radio Transcription Recording Co). Their first Chief Engineer was Len Schultz (**2LO** 21-9-1923). Len had earlier installed the **2KY** transmitter. The studio had one microphone and one wind-up horn gramophone. Their first receptionist and telephonist was Joy Moorhouse. She stayed for 50 years, advancing to program producer. Off the air for two days in May 1927 due to a cyclone. Their children's host (Uncle George, originally from **2BL**), received 150 letters daily. Started the "2GB Happiness" club in 1929 with thousands of women organising activities for needy people. Opened a record shop in Her Majesty's Theatre in 1930. Briefly partly owned **2LT**, **2LF**, **2WL**, **2CA**, **3AW**, **3CV**, **4GR**, and **5DN**. First Australian station to broadcast election results live from the tally rooms. Jack Davey started his career in 1931 on breakfast and also read the Movietone News scripts until 1957. He once put a transcription serial to air, and then dashed to the local newsagent for a paper. They were listening and told him he had put the second half on first. Jack returned and turned the record over, not realising that a technician had already done so. He was then suspended.



Known as "The Nation's Station" from 1932, with new studios in Savoy House in Bligh Street (**2UE** was already there). First to broadcast transcription records (1933). **They had the world's largest transcription library.** John Dease started his career of over 30 years in 1935, becoming Chief Announcer. He presented the very popular nationally broadcast "Quiz Kids" program for 30 years from 1942. Installed a 3,000 watt transmitter at Homebush Bay (the world's first crystal controlled transmitter). Sold their 1928 water-cooled 500 watt transmitter to **5DN**, and their 2,000 watt transmitter to **2CA** in 1936. Relayed the B.B.C. news from 1937, and produced a "Children's Radio Newspaper". Sold to Sir Hugh Denison in 1938 (owner of the *Sun*, previously chairman of **2CA** and A.W.A. 1913-1917). Sir Hugh planned to launch **3GB**, **4GB**, **5GB**, **6GB**, and **7GB** (first planned by the station before Hugh in 1928). This proposal folded due to a lack of funding. He then **formed the Macquarie Radio Network** on 4-7-1938, which became the **largest radio network in Australia**. Moved into new studios in 1941 with a 300 seat auditorium. They paid Gracie Fields £6,000 to perform live in 1944, after she turned down £1,000 from the A.B.C. Often used the **2GZ** Sydney studio to broadcast live drama programs. Known as "The Station of the Stars" in the 1950s, (as were all Macquarie stations), and started a listeners "Radio Reporters" club and a "Youth Radio" club. In 1954 an appeal broadcast to find an albino crow for mating at Taronga zoo resulted in a man from Orange winning a prize of £385. From 4-1-1954 James Dibble spent two years here before returning to the A.B.C. 30,000 people visited Taronga Zoo to see Eric Baume locked in a cage next to King Kong the gorilla on 30-8-57. First station in Australia to broadcast news on the hour every hour (1957), with eight journalists. Introduced an all Australian Hit Parade in 1959. Popular announcers included Eric Baume, Jack Davey, Keith Smith, Terry Dear, John Dunne, Clif Cary, John Dease, Willie Fennell, Ken Howard, and Bobby Limb. Unsuccessfully applied for a U.H.F. experimental F.M. licence in 1960.



Known as "The Top Tunes Station" in the 1960s. Commenced 24 hour broadcasting in 1962. Banned Beatles and Rolling Stones records in 1964. Announcer Mike Carlton was suspended for saying on air that he was "*pissed as a fart*". Mike Bailey started his weather career here in 1976. Introduced a "Mellow Rock" format in April 1976 aimed at under 25s which only lasted for seven months. Their ratings dropped from 12.1% to 4.5%. As a result, over 20 executives and announcers were put off, with newspapers describing it as a "bloodbath". Ratings then improved with the addition of Bob Rogers from **2SM**, Malcolm T. Elliott from **2UW** and the return of John Pearce. First Sydney station to use a helicopter for traffic reports (June 1978). Ceased their horse racing service in 1981 after competing with **2KY** for seven years. Also in 1981, new Manager Nigel Milan dropped all music programs and replaced them with news and current affair formats. Popular announcers also included John Tingle, Kel Richards, Brian Wilshire, Bruce Barnett, Owen Delaney, Peter Wherrett, and Owen Delaney. Converted to stereo in 1984, with new transmitters costing $650,000.

Bought a 15% share of **6PR** in 1985. Studio and control room upgrades included becoming a fully solid state station in 1986.







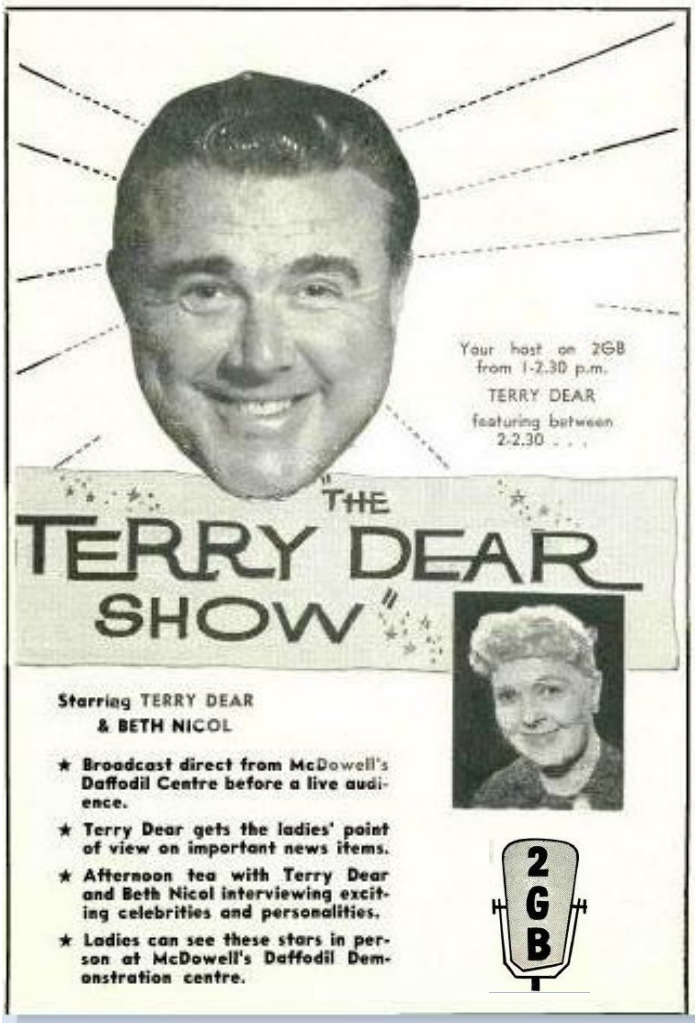




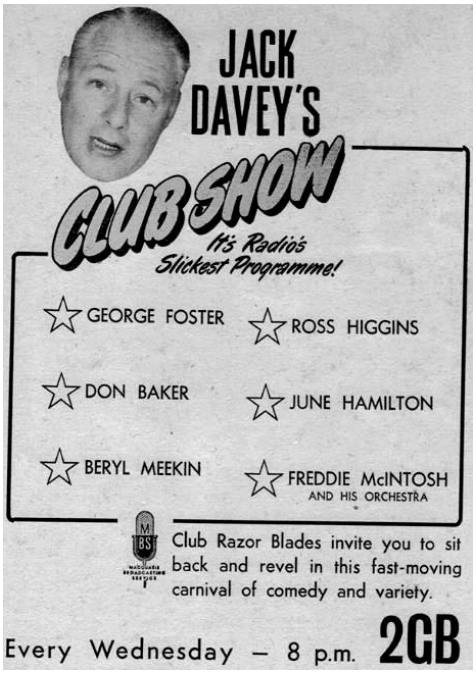
















THE FINEST PLAYS!
THE FINEST PLAYERS!
You hear them in
THE MACQUARIE PLAY

"BABY MINE"
"OUTWARD BOUND"
"MY LIFE WITH CAROLINE"
"THE INFORMER"
"THE DICTATOR"

Sundays 2GB 8 p.m.



UNCLE GEORGE and BIMBO

DEBUTANTES

To be presented to Mrs. W. J. Stelzer, President and Foundress of the 2GB Happiness Club

1. MISS IRENE WEMSLEY
2. MISS BETTIE BAYLISS
3. MISS JEAN JILES
4. MISS GLADYS ROBERTSON
5. MISS BETTIE LUPLEN
6. MISS DAPHNE SUTER
7. MISS WINNIE FRISK
8. MISS THORA FRISK
9. MISS BETTIE DAVIS
10. MISS OLIVE DAVIS
11. MISS ELIZABETH DAVIS

Flower Girl .. .. .. ELAIN PAULL

Debutante's Leader .. EVAN FARRER
WILLIAM BRUNT

MRS. STELZER'S
2GB HAPPINESS CLUB

BANKSTOWN BRANCH

1938

6th Annual Ball

Milma Betty Davis
Arthur Brundle

CAPITOL THEATRE
BANKSTOWN

SATURDAY, 27th AUGUST 1938



The Utmost Realism in Music



WIDE RANGE
HIGH FIDELITY
MUSIC
is exclusive to
2GB

2GB IS THE ONLY STATION USING WIDE RANGE MUSIC PLUS WIDE RANGE TRANSMISSION

EVERY DAY OF THE WEEK WORLD BROADCASTING PROGRAMMES GIVE YOU PERFECT MUSICAL ENJOYMENT
EVERY INSTRUMENT IN THE ORCHESTRA—EVERY NUANCE IN THE HUMAN VOICE

THE FAVOURITE 2GB STATION

THE STORY OF THE 870 CLUB

One of the phenomena of modern Sydney is 2GB's Eight Seventy Club. The 870 Club (the title is derived from 2GB's broadcasting frequency — 870 kilocycles) was launched in June, 1963. Membership was to be free and all benefits in the club were to be free. Benefits would include gifts, entertainment activities and competitions. The station budgeted to recruit about 30,000 members in the first 12 months of operation, and in June, 1963 applications for membership were invited. The response was staggering. The 12 months target of 30,000 members was passed in three months, and membership has continued to rise steadily ever since. Of the total membership of 107,000, 49% are male, 51% female. 65% of total members are of employable age — 16 years and over.

Entertainment activities are usually enormous and spectacular. Stadium "pop" concerts, take-overs of Luna Park, "Dance, Look and Listen" shows featuring leading recording artists, harbour cruises, fashion spectaculars, movie and theatre outings, visits to motor racing meetings, ice skating, are among the many activities of the 870 club.

THE TAUBMANS SHOW

The Taubmans Show is broadcast every Thursday at 7.30 p.m. on 2GB, Sydney, and at slightly different times on other stations of the Australia-wide Macquarie Network. An entertaining half-hour programme designed for adult listening, it takes us back into a childhood world where every day is different and every experience is wonderful.

Keith Smith did not "break" into radio—he fell in! Off a signwriter's ladder, to be exact. "I was apprenticed to a firm of signwriters and display artists in Melbourne, soon after I left school," said Keith in his breezy manner. "And as my apprenticeship progressed, it dawned on me that there might be some more comfortable way of earning a living than standing on the top of a 28-foot extension ladder in a biting wind, holding a pot of paint in one hand and my life in the other." After his war service, Keith began interviewing children and quickly earned the title of "Radio's Pied Piper." Since his first radio show, Keith Smith, with a team of technicians, has travelled thousands and thousands of miles, including shows in nearly every country of the world. Keith said he would not even hazard a guess at the number of children he has interviewed, but he meets an average of 150 before each show is broadcast, and has been broadcasting over 50 shows a year since 1948.

Widely known for his magical way with children, Keith Smith is now touring Australia to interview children for The Taubmans Show. Taubmans have pleasure in bringing to you this nationally famous show, as it is Australia's greatest radio entertainment value—just as Taubmans paints are great value for protecting and beautifying your home inside and out—because only Taubmans specially formulate Inside Paints for inside and Outside Paints for outside



This Photo is of Sam Galea and Fred Nile in one of the 2GB studios.















2GB, key station of the Macquarie Broadcasting Service

THE FIRST BROADCAST OVER 2GB WAS ON AUGUST 23, 1926

AS Len Schultz, 2GB's chief engineer says: "Most of us feared the programme would go off the air."

Nor were they disappointed, several times it disappeared altogether. That was the nature of broadcasting in those days.

Transmission and programmes, however, rapidly fell into the pattern we know today. The first breakfast session started on June 3, 1931. That was when 2GB studios were in The Manor, Mosman, the Company being known as the Theosophical Broadcasting Station Ltd., with Bishop Armidale presiding.

New studios at Savoy House, Bligh Street, were used from November 3, 1932, until 1940, when Macquarie House was erected in Phillip Street: four floors comprising auditorium, four studios and office accommodation.

Another studio was added two years later. 2GB, as key station of the Macquarie Broadcasting Service, has originated many successful programmes in Australia, lots of them snapped up in America, Britain, Canada, New Zealand and South Africa.

To bring 2GB programmes to the air today, it has 30 recording machines, ranging from the glamorous "Scully Disc Recorder," costing £7,000, to the small E.M.I. tape recorders, used for all outside interviews.

Special reference must be made to the Macquarie Broadcasting Service, formed originally as the Macquarie Network in 1938, and financed by 2GB. The first small group of stations were slowly joined by others.

A new company was formed in 1947, and individual stations became shareholders and owners of the network Company.

2GB, which was the leader in the formation of the Macquarie Network, remains the key station, and the largest individual shareholder. It is also the originating station for the majority of the network programmes.


MRS. W. J. STELZER'S
2GB HAPPINESS CLUB
MOTTO: "OTHERS FIRST"

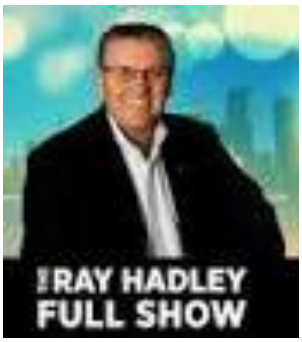
Service Certificate

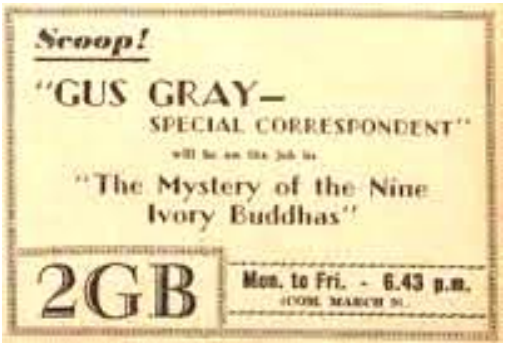
AWARDED TO

Mrs. Cuthbert

IN APPRECIATION OF WARTIME SERVICES RENDERED THROUGH THE ABOVE CLUB.

DATE March 1940 Eunice M. Stelzer
Mrs. W. J. Stelzer's 2GB Happiness Club.




Scoop!

"GUS GRAY—
SPECIAL CORRESPONDENT"
will be on the job in
"The Mystery of the Nine Ivory Buddhas"

2GB Mon. to Fri. - 6.43 p.m.
(COM. MARCH 31.)





THE QUEENSLAND RADIO NEWS. **Page Thirty** Monday, 2nd January, 1928.

Station 2GB Now Re-organised

As stated by the Managing Director of the Theosophical Broadcasting Station Ltd., Mr. A. E. Bennett, when on a visit to Brisbane recently, the activities and organisation of his company have been extended. 2GB has just been 14 months in existence, and is undoubtedly the premier "B" class station of Australia. With its recent extensions it will equal many "A" class stations, both in regard to length and number of daily sessions, and in quality of programmes. The salient features of the reorganisation are:—

New Announcer.

2GB has secured the services of Mr. George Saunders, late of Broadcasters Ltd., Sydney. Mr. Saunders, as "Uncle George" of 2BL, has built up a reputation as the most popular announcer in Australia, and and it is to him that a great deal of 2BL's success is due. Mr. Saunders, who is acknowledged as one of the few prominent announcers of Australia, as well as fulfilling the office of announcer-in-chief at 2GB, will also act as studio manager.

Increased Sessions.

2GB will now be on the air every day of the week, with morning and afternoon as well as evening sessions. The evening session will commence at 5.30 p.m. with the children's hour, 6.30 music, 7.0 news and market reports, talks interspersed with music until 8.0, and then regular programmes until 10.0 p.m. Programmes will be increased in variety, but the same high standard of quality will be maintained.

Sub-Stations.

A small station will, in the near future, be established at Perth, to be followed at some date later by further relay stations in the other capitals. Experiments are to be shortly commenced with short-wave transmissions by 2GB, in order that the re-broadcasting of same, by the proposed relay stations, may be tested.

New Musical Director.

Mr. Clement Hosking, the popular baritone and teacher of singing, has been appointed Musical Director of the Theosophical station, and is at present busily engaged compiling programmes and interviewing artists. Owing to this quite recent reorganisation of programmes, the published programmes of 2GB have not yet been brought into line with the new arrangements. This matter will be rectified very shortly.

Other Innovations.

A new idea introduced into 2GB's programme is that a serial story will be broadcast nightly—Saturday and Sunday excepted—at 9.37 p.m. for ten minutes. The serial story selected is "Forty Years in the Pacific," by Frank Coffee. It is an adventure story of Mr. Coffee's experiences.

A further appointment to 2GB's staff is that of Miss Helen Jean Beegling. Miss Beegling, who has had considerable experience in broadcasting work in many parts of the world, has taken charge of the women's session of 2GB.





John Laws headed a "News/Talk" format in 1985, until returning to **2UE** in 1988. Announcer Bob Rogers was sacked for allowing John Singleton to use a four-letter word on air. Ironically, Bob now works for station owner John. **First in Australia to broadcast live on the internet** (January 1998). On 19-4-2010 they leased **3MP** in Melbourne as **MTR** (Melbourne Talkback Radio), mainly relaying the top rating **2GB** programs. Due to low revenue with low ratings, the lease was surrendered on 2-3-2012. Currently (2016) **the number one station in Australia** (even ahead of all the F.M. stations), with **Alan Jones being Australia's top rating announcer**. On 2-11-2014 he achieved his 100th straight ratings win. In 2015 **2GB** announced that they would be buying **2UE** and therefore selling **2CH** under the Two Station Ownership regulations.

















2PH Gosford 1925. Broadcast station owned by **P**eter. **H**oare. Peter also established the Gosford District Radio Club.

2LG Goulburn 1926. Broadcast station owned by Jack Wallace.

2WC Goulburn 1926. Broadcast station owned by **W**illiam **C**avanaugh. Closed in 1931 when he was appointed the first technician at **2GN**. The **2WC** callsign was previously issued as an experimental station in Sydney in 1922.

2AM Sydney 1927. Projected commercial station by Nocturnal Radio Ltd. Planned to operate from midnight to 6AM from 29 Bligh Street, which later housed **2GB** and **2UE**. Their licence application for a 50 watt transmitter at Darlinghurst, or 200 watts at Bligh Street, was denied. (Also see **3AK** Melbourne 29-11-1931).

2UX Wagga Wagga 1927. On air one night per week as a short-lived experiment, on relay from **2UW** via A.W.A. shortwave station VK2ME. 208 headphones were installed at the Wagga Wagga hospital beside each bed.

2MO Gunnedah 1928. Broadcast station owned by **M**arcus **O**liver, with the studio and 50 watt transmitter in his lounge room. Marcus used to whistle to let his listeners know that he was still on air while he changed records. Shared the frequency and times with **2CR** Tamworth. On air 0700-0900, 1200-1400, and 1830-2200 daily. Marcus had to turn the microphone off each time a train went past his back yard, except for the evening train. He arranged for this train to blow its whistle as it went past, which was broadcast live, to let children know that it was bedtime. Granted a commercial licence on 16-6-1930. (See **2MO** 16-6-1930).

2XL Lismore. Commercial licence with a very short life, somewhere between 1926 and 1929. This callsign was reissued to a commercial licence at Broken Hill on 18-8-1931, then to a commercial licence at Cooma on 30-8-1937.

2GL Lismore 1929. Broadcast station operated by the Richmond River Listeners League.

2KG Newcastle 1929. Broadcast station owned by **K**enneth **G**reenhaigh from the Newcastle Broadcasting Company P/L. Transmitter at Sandgate. Kenneth was later appointed Chief Engineer of **2KO** in 1932.

2CZ Lismore 06-01-1930. Broadcast station owned by George Walter Exton (previously amateur station VK2CZ). Became commercial licence **2XN** on 1-5-1930, and was the forerunner of **2LM** (10-2-1936).

2KB Newcastle 1930. Broadcast station owned by Allen Fairhall, later a Newcastle alderman, then Sir Allen Fairhall, MHR, with a five watt transmitter at Cooks Hill (previously a Morse code station from 1927). On air Sundays 0900-1000. His studio was in his dining room. Gained a commercial licence as **2KO** on 1-8-1931.

2XN Lismore 01-05-1930. Started by George Walter E**x**to**n** as experimental station **2CZ** on 6-1-1930. (George was later manager of **4VL**). Used some equipment from VIB, the Brisbane Marine Radio Station. Cost £1,700 to establish with a profit of 10/- per week. A petition was circulated in March 1931 asking the Post Master General to take control of the station as a relay of Newcastle A.B.C. station **2NC.** They broadcast live to **2UW** on New Year's Eve in 1932. Also relayed a broadcast of the Sydney Harbour Bridge opening, which was heard in the U.S.A. Known as "The Smiling Station". Received thousands of letters from New Zealand listeners despite being on only 50 watts, using a 120' tower. On air 0700-0800, 1400-1500, and 1800-2200 daily. Used one 78 R.P.M. turntable at their transmitter to stay on air when their studio was flooded. Sold to the *Northern Star* for £25, with new callsign **2LM**, on 10-2-1936.





2MO Gunnedah 16-06-1930. (See **2MO** 16-6-1928). Started by **M**arcus **O**liver using 100 watts. His equipment was all home built. He had a large following with his personal comments on daily news items that he read from the Tamworth paper, the *Northern Daily Leader*. Marcus sold the station to **2TM** in 1939. Their first manager was Harry Whistler from **2MW** (later an announcer at **2UE**). Their very popular 1940s "Hillbilly Request Hour" received numerous requests from all over Australia and New Zealand. Operated with four staff during WWII. Telephonists all over Australia listened to their Saturday night "Songs of the Prairie" program, on relay from the Gunnedah telephone exchange. Later relayed several programs from **2TM**, **2GB**, and **2UE**. Started their children's "Smilers" club and a "Pyjama Parade" club in the 1950s, with over 5,000 members. Known as "The Voice of the North West" (part of the New England Network, then with **2TM**, **2VM**, and **2RE**). Established a Narrabri studio in 1969 in the *Courier* newspaper building (see **2NZ** Narrabri). Narrabri announcer Bob Lippman was always broadcasting 24 hours a Day during severe flooding, as the only local communications source. In 1973, they established and operated the annual Ag-Quip Field Days in Gunnedah with **2TM** (the largest Australian agriculture field day, and third largest in the world). The network, then including **2MO**, **2TM**, **2AD**, **2RE**, and **4WK**, was sold to **2SM** in January 1995. Launched a separate FM service (2GGG) in September 1997.



2JC Armidale 16-08-1930. Broadcast station owned by E.**J**. **C**awthorn. On air every Sunday evening.

2MV Moss Vale 15-12-1930. Designed and installed by A.W.A. Owned by W. Young (a radio dealer in Exeter) as **M**oss **V**ale Broadcasting Services Ltd. Received several reports from interstate and overseas despite only using 50 watts. Relayed **2UW** daily 2000-2045. Mr. Young developed memory loss from being gassed in France during WW1, and was forced to close **2MV** on 16-9-1931. The licence, equipment, and pre-fab building, were transferred to Goulburn four months later, being used to launch **2GN**.

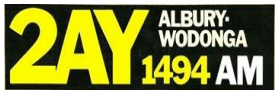














2AY Albury 17-12-1930. First planned to operate as **2RI** (owned by Charles **Ri**ce - also see **2LM** 10-2-1936). Charles's son, Cecil, was the first manager. Their official opening was a live concert with local artists from 1900-0000. One week later they had an outside broadcast of a band at the local square, followed by a broadcast of the Wodonga races. Often heard in New Zealand, Canada, and the U.S.A. while using only 50 watts. Taken over by A.W.A. on 1-6-1932, with 100 watts, and known as "The Border Station" (later "Riverina's Fine Station"). Ernest **Fisk** was a Director. Installed landlines to the Plaza Theatre, Ritz Ballroom, and the Town Hall in 1936. Relayed numerous programs from the A.W.A. installed **9MI**, the world's only floating radio station, on board the *M.V. Kanimbla*, from 1936 until 1939. Moved to the A.M.P. building in 1939. Often used a shortwave transmitter for relaying live outside broadcasts to their studio. Originated the "Mad Hatters Boat Race" in 1973, raising funds for charity, with 294 rafts and 20,000 spectators by 1974. They caused an April fool's traffic jam in 1974, airing the arrival of a Concorde aircraft at Albury airport. Bought by Wesgo in 1987. Started an FM service on 1-5-1993. Their old valve transmitter was replaced in 1996. Photograph is Eric Patterson in 1949.







2NC Newcastle 19-12-1930. Programs were from the privately owned Australian Broadcasting Co. with 60 minutes of advertising daily on 2,000 watts. Opening broadcast was from the Newcastle Town Hall. Their studio was in the Strand Theatre. Taken over by the A.B.C. on 1-7-1932 relaying **2BL** with a one hour local program daily (**2BL** was issued a relay licence for Newcastle in 1925 which never went to air). Severely criticised for playing the song "Old Man River" during the bad 1955 Maitland floods.









2WL Wollongong 18-07-1931. Owned by Russell Yeldon. He built all the equipment and operated the station 1800-2200 by himself for the first two years. His hand-built 50 watt transmitter is now on display in their foyer. The entire station was in his 14 feet by 12 feet living room. Commercials cost 2/6 (two shillings and six pence = 25 cents).







Often heard in New Zealand and the U.S.A. Moved into a new building in 1937, adding 1030-1200 daily to their hours using a 300 watt transmitter. Known as "The Voice of the Illawarra". Relayed the news and numerous other programs from **2GB**, and also news from the B.B.C. Live dance parties were very popular. First station in Australia to employ a female Aboriginal announcer (1941). Partly owned for a short time by **2GB**. Launched their children's "Friendship" club and "Tail Waggers" club in the 1950s. In 1954 a program called "Who is Your Artist" required listeners to correctly identify 10 artists to win 10 lottery tickets. Opened a relay studio in Nowra on 9-6-1958. Known as "The Voice of the South Coast" in the 1960s. Their Wollongong building was deliberately burnt down in 1966. Their Nowra studio was eventually closed on 4-6-1972 when **2ST** opened. First commercial station to install a remote control transmitter. Their transmitter tower was destroyed by a tornado in November 1980. When they went back on air, they simply announced that "*we have had a slight technical hitch*". Often aired outside broadcasts, including the opening of the Unanderra to Moss Vale railway on 20-8-1932. (See **2MV** 15-12-1930.) Now known as "WAVE 96.5".









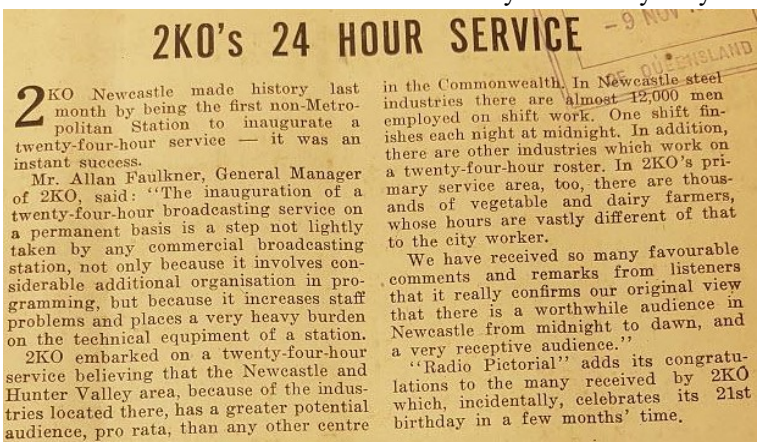




2KO Newcastle 01-08-1931. See **2KG** 1929 and **2KB** 1930. Owned by Allen Fairhall, but controlled by the Labor party as "The Voice of Industry". Started with the five watt **2KB** transmitter at **Ko**tara, on air 0900-1000. Often heard in Perth and New York. Played 10 minutes of advertising daily, raising £15 per month, just covering costs. Allen paid his assistant two meals daily, but no wages for the first year. Relayed some **2GB** programs. In 1933 power was increased to 200 watts, moving to Sandgate (500 watts in 1935). The studios moved to Hunter Street in 1937, then Charlestown in May 1988, with power increasing to 2,000 watts, then 5,000. Sponsored an "Amateur Hour" program from Dungog on 11-6-1943. Launched a "Radio Correspondence" club in the 1940s, and a children's "Cheerio" club in the 1950s. Broadcast news from the *Newcastle Herald* from 1951, and started 24 hour broadcasting. On 21-6-1952 they donated records to **2CK** which was forced to broadcast from their transmitter site at Neath when their studio and record library was destroyed by fire (also see **2CK** 9-1-1939). In 1953, with **2HD**, they purchased land at Sugarloaf Mountain to apply for a Newcastle television licence. Purchased **2UE** in 1956. Claims to be the first to start the "Top 40" (see **2UE** 1925). Banned Ike and Tina Turners' song "River Deep, Mountain High". Announcers still wore a suit and tie in the late 1960s. First Newcastle Station to start "Talkback". Known as "The Greatest Memories, Latest Hits Station" from 1986. Off the air when their tower was felled by the NBN-3 TV news helicopter in 1987. Moved to Charlestown in May1988. Moved to F.M. on 12-10-1992, then sold to Austereo on 22-1-1996.







2KO's 24 HOUR SERVICE

2KO Newcastle made history last month by being the first non-Metropolitan Station to inaugurate a twenty-four-hour service — it was an instant success.

Mr. Allan Faulkner, General Manager of 2KO, said: "The inauguration of a twenty-four-hour broadcasting service on a permanent basis is a step not lightly taken by any commercial broadcasting station, not only because it involves considerable additional organisation in programming, but because it increases staff problems and places a very heavy burden on the technical equipment of a station.

2KO embarked on a twenty-four-hour service believing that the Newcastle and Hunter Valley area, because of the industries located there, has a greater potential audience, pro rata, than any other centre in the Commonwealth. In Newcastle steel industries there are almost 12,000 men employed on shift work. One shift finishes each night at midnight. In addition, there are other industries which work on a twenty-four-hour roster. In 2KO's primary service area, too, there are thousands of vegetable and dairy farmers, whose hours are vastly different of that to the city worker.

We have received so many favourable comments and remarks from listeners that it really confirms our original view that there is a worthwhile audience in Newcastle from midnight to dawn, and a very receptive audience."

"Radio Pictorial" adds its congratulations to the many received by 2KO which, incidentally, celebrates its 21st birthday in a few months' time.

2FR Singleton 1931. Broadcast station owned by **F.R.** Bassett.

2XL Broken Hill 28-08-1931. Barrier Broadcast Ltd., located opposite the Courthouse. Closed on 15-4-32 due to economic problems. Their technician, E. Jinks, then reopened the station as **2HX**. Broken Hill was the second of three towns to be issued with callsign **2XL** for a commercial licence (see **2XL** Lismore, 1920s, and **2XL** Cooma, 1937).

2CO Albury 16-12-1931. Operated by the privately owned Australian Broadcasting Co. with 60 minutes of advertising daily. Their 7,500 watt transmitter was at **Co**rowa (then the most powerful in Australia). First planned to open as **2CD**. Taken over by the A.B.C. on 1-7-1932 as a relay of **3LO**/**3AR** with some local programs. A Dutch plane lost at night in a London to Sydney air race, landed safely after a broadcast appealing for car drivers to light up the Albury air strip with their headlights. Actor Rod Taylor recorded a 15 minute daily program on his trip down the Murray river, re-enacting the explorer Charles Sturts' expedition. Moved their studios to Wagga Wagga in 1991.

2JZ Singleton 1931. Broadcast station owned by Alex Mather (VK2JZ - later first engineer at **2HR**). Closed in May 1933.

2BU Wallsend 1931. Broadcast station owned by Cecil Butterworth. Closed in May 1932.

2SM Sydney 24-12-1931. Started in **S**t. **M**ark's Catholic Church in Drummoyne by Monsignor James Meany. Father Archibald Shaw, who provided all the radio equipment to Douglas Mawson for his 1912 Antarctic expedition, was his technician. (Fr. Shaw was originally licensed as Morse code station XPO in 1910, and owned the Australian Wireless Co.). The P.M.G. first offered callsign **2CC**, and then **S**t **M**ark's requested **2CB** (**C**hristian **B**roadcasters) then agreed to **2SM**. Installed a 1,000 watt transmitter on 21-6-1932, with Australia's first active antenna. Pioneered an "Amateur Hour" format in 1935 compared by John Dunne. Sued **2UW** in 1936 for copying their programs. Their children's "Uncle Tom's Gang" club had over 50,000 members in 1938. First Sydney station to have a studio seating 120. Known as "The Family Station". First station to use one parabolic microphone to cover a whole theatre stage (plays were relayed to Australian and New Zealand stations). TV producer Reg Grundy started his career here. The Government once censored all their political comments. Gary O'Callaghan started his career here as an office boy. Ken Howard started his race calling career here, before joining **2KY**. Started the "Top 30 Tunes" before the "2UE Top 40", with Tony









Withers, who said ***"Rock 'n' Roll will be dead within 9 months".*** (He was later the Chief Announcer at "Radio Caroline", a British rock 'n' roll pirate station). Moved to new studios in Clarence Street in 1958. Upon the 1963 death of Pope John XXIII, their Rock 'n' Roll format was replaced for a few days with religious music. First to broadcast stereo in Sydney (with **2CH**). (See **2CH** for details). News readers in the 1960s were banned from using the words "pregnant" and "rape". Banned the song "Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini", and any mention of the musical "Hair". During the 1964 Beatles tour, disc jockey Mad Mel presented them with a 10 metre long scarf, knitted by his listeners. Dropped the top hits "Good Guys" format in favour of "Talkback", which didn't rate at all. Mike Walsh claimed to be the first to try "Talkback" in Sydney (0700 17-4-1967) but was beaten

HOW'S THIS FOR A LINEUP? - THE 'ORIGINAL' 2SM GOOD-GUYS FROM 1963.



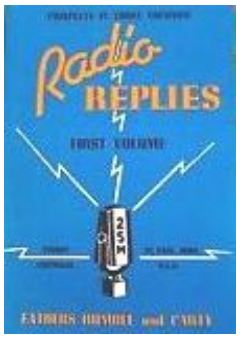
PHIL HALDEMAN **JOHN MAHON** **JOHN FRYER** **BOB ROGERS** **MIKE WALSH** **DAVID PATERSON** **PHIL HUNTER** **JOHN BRENNAN**

OR ARE THESE THE 'ORIGINAL' 2SM GOOD-GUYS FROM 1963?



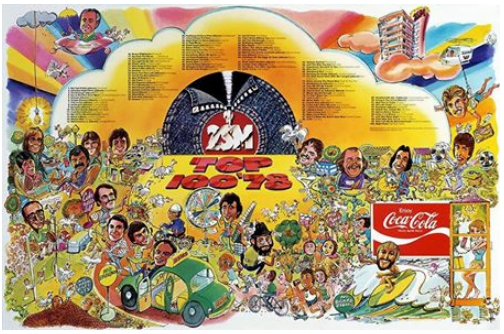
JOHN MAHON JOHN BRENNAN MIKE WALSH BOB ROGERS TONY MURPHY DAVID PATTERSON

by **2UE** by seven hours. A news reader in the 1960s stated *"It wasn't a very happy weekend for 17 N.S.W. motorists as they were all killed on the State's roads"*. Reintroduced a "Top 40" format in 1969. Despite their Rock 'n' Roll and Talkback formats, until the 1970s they continued to broadcast the Angelus Bells calls for worship at 0600, 1200, and 1800. Purchased **2NX** in 1971, **4IP** in 1978, and **2NM**. First station in Australia to install an 8 track production recorder (1973). Rated number one with the "Rocktober" promotion in 1974. Known as "Lite 'n' Easy 1269" from April 1988. Bought by **2WS** in 1992 for $2,000,000 with computer programs except for live breakfast and drive programs. Changed to "Sydney's Hottest Country" in October 1992, known on air as "Kick AM 1269" specialising in line dancing music. A nostalgia format followed, then talkback (again). Sold to Bill Caralis in 1999.



















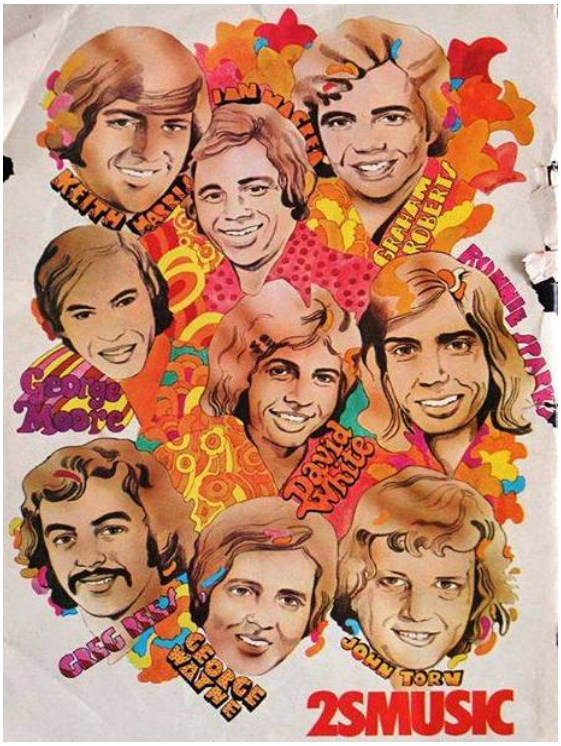






2SM and COCA-COLA BOTTLERS
invite you to
the
FINAL
of the
ROCK'N' ROLL EISTEDDFOD
Wednesday July 15, 1981. 7.30pm
CAPITOL THEATRE
ADMIT ONE





2SMUSIC TOP 40 SURVEY

FRIDAY, AUGUST 27, 1971

* Denotes Special Hit

1.	I DON'T KNOW HOW TO LOVE HIM	Helen Reddy
2.	EAGLE ROCK	Daddy Cool
3.	DADDY COOL	Drummond
4.	FATHER AND SON	Cat Stevens
5.	HELP ME MAKE IT THRU THE NIGHT	Sammi Smith
6.	HOW CAN YOU MEND A BROKEN HEART	Bee Gees
7.	LOVE HER MADLY	The Doors
8.	*IT'S TOO LATE	Carol King
9.	I DID WHAT I DID FOR MARIA	Tony Christie
10.	*L.A. INTERNATIONAL AIRPORT	Susan Raye
11.	LOVE STORY	Andy Williams
12.	BLACK NIGHT	Deep Purple
13.	A LITTLE PIECE OF PEACE	Digby Richards
14.	LADY ROSE	Mungo Jerry
15.	ME AND YOU AND A DOG NAMED BOO	Lobo
16.	*HE'S GONNA STEP ON YOU AGAIN	John Kongos
17.	I'LL MEET YOU HALFWAY	The Partridge Family
18.	HOT LOVE	T. Rex
19.	SEASONS OF CHANGE	Black Feather
20.	BROWN SUGAR	Rolling Stones
21.	*TOAST AND MARMALADE FOR TEA	Tin Tin
22.	*DRAGGIN' THE LINE	Tommy James
23.	*IF	The Bread
24.	CAN YOU FEEL IT BABY	Sherbert
25.	*SWEET SWEET LOVE	Russell Morris
26.	TOO YOUNG TO BE MARRIED	The Hollies
27.	*DON'T PULL YOUR LOVE	Hamilton, Joe Frank & Reynolds
28.	JOY TO THE WORLD	Three Dog Night
29.	*NEVER ENDING SONG OF LOVE	Delaney & Bonnie & Friends
30.	ME AND MY ARROW	Nilsson
31.	MOZART SINFONIA No. 40	Waldo De Los Rios
32.	SONG OF MY LIFE	Petula Clark
33.	WHEAT IN THE FIELD	Harry Young & Sabbath
34.	WHEN YOU'RE HOT, YOU'RE HOT	Jerry Reed
35.	*DOUBLE BARREL	Dave & Ansil Collins
36.	SUPERSTAR	Colleen Hewitt
37.	SWEET HITCH HIKER	Creedence Clearwater Revival
38.	FALLING	Autumn
39.	IF NOT FOR YOU	Olivia Newton-John
40.	LOVE IS A BEAUTIFUL SONG	Dave Mills





2SM first came on the air on a Christmas Eve

THE licence of 2SM is held by the Catholic Church, and in telling the 2SM story, great tribute must be paid to the late Monsignor J. Meany.

As secretary of a large international church festival in 1928, he became interested in reaching the masses of people in Sydney, and the Church's interest in radio was aroused, and a licence eventually granted.

2SM came from small beginnings but has developed into one of the leading Australian commercial broadcasting stations in Australia. It is moving to new offices and studios which are among the most modern in Australia.

● ***There were only two other commercial stations in Sydney when 2SM came on the air on Christmas Eve, 1931.***

Its programming staff realise that they must use popular music, presented by leading radio personalities like John Laws, John Brennan, John Mahon and Gerry Connolly.

Surveys have shown that Sydney's vast factory audience listen mostly to Dom Harnett on 2SM, while, with 2CH, 2SM has pioneered stereophonic sound.

It was the first station to broadcast the Sydney-Hobart yacht race from a yacht; the first to broadcast from gaols and mental asylums; and from on top of the Harbour Bridge; the first to broadcast musical comedy; the first to introduce an amateur hour, and the first station with a quiz programme on which the present quiz format is based.

It was incidentally the first with the current "top tunes" format.



JOHN DUNNE, of 2GB, was 2SM's studio manager for 20 years.



"Codswollop"

That's what you say to the next person who talks to you about the 25 to 39 year old male market.

There is a very great difference between a 25 year old male and a 39 year old male.

That difference is fourteen years, three or four changes of life-style, a wife or two, three mortgages, a lot of hangovers, the size of the overdraft and so on.

Yet, "the book" will tell you exactly where you can find the 25 to 39 year old male.

"Codswollop."

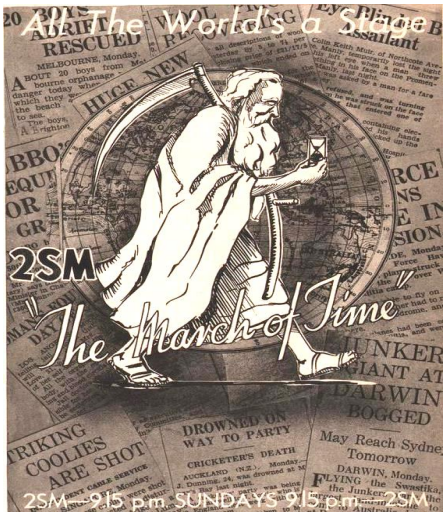
There is no such animal. Common sense tells you that.

It's time we used the brain, as well as the book.

Next time you're looking for a market in black and white, have a look at the colour photograph. Then talk to 2SM, we understand the difference.



If it fits, wear it.





2SM

Club AU-GO-GO

This is to certify that

.....

is a member of the

Club AU-GO-GO

Membership No. 1814

JON ROYCE

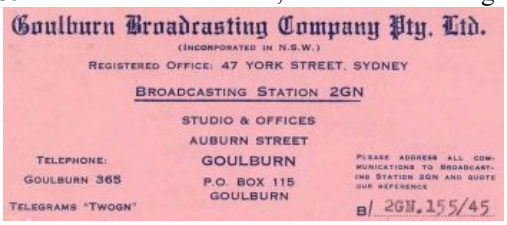
Keep this card and be listening—you could win valuable prizes.

While the guys down the dial talk and talk, the 2SM good guys play more music

2SMUSIC
The real more music station.



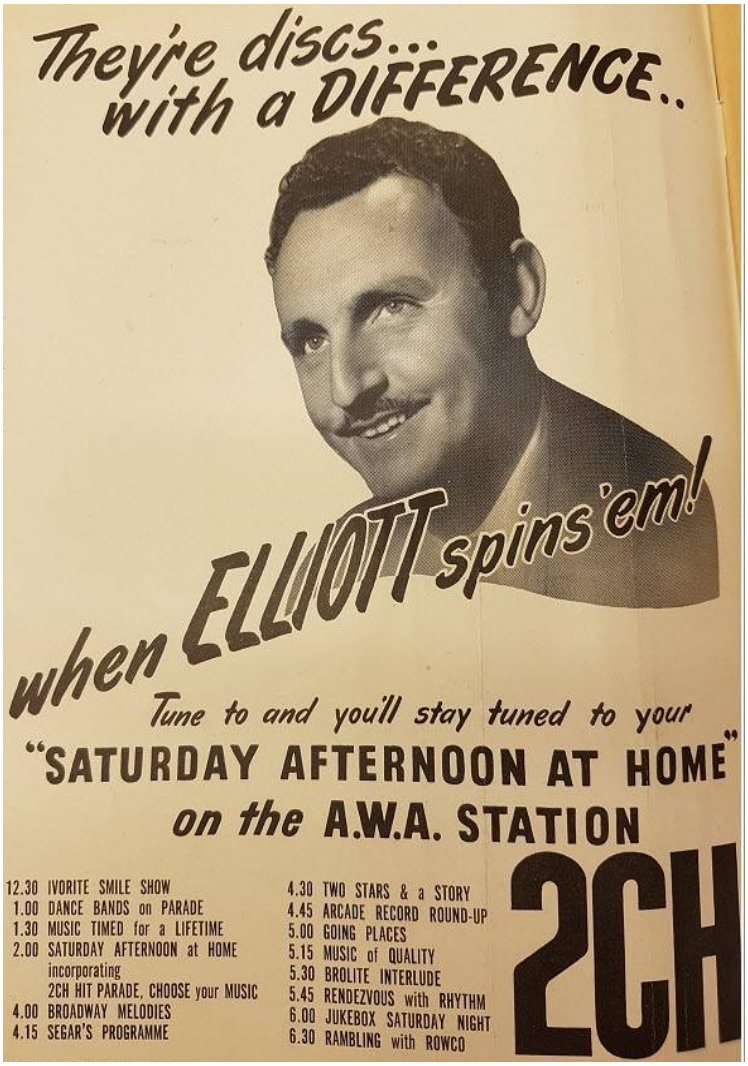
2GN Goulburn 25-01-1932. Originally established at Moss Vale (see **2MV** Moss Vale 15-12-1930). Their pre-fab building, equipment, and licence then moved to Goulburn. Opened with 50 watts (100 watts in 1937). Their official opening on 25-1-1932 was relayed to **2SM**. On air Sunday 2000-2130, Tuesday 1215-1345, 1830-1900, 2000-2100, Thursday 1215-1345, 1830-1900, 2000-2100, Saturday 1830-1900, 1930-2000, 2030-2130. Closed Monday, Wednesday, and Friday. Bought by A.W.A. in 1934 with two staff (manager-engineer-announcer, and an office girl). Ernest **Fisk** was a director. Increased hours to 0700-1345, and 1730-2230 daily in 1936. Relayed several programs from the A.W.A. installed **9MI**; the world's only floating radio station, on the *M.V. Kanimbla*, from 1936 to 1939. Their first technician, William Cavanaugh from **2WC** (1926), used a bicycle daily to ride to the transmitter to turn it on and off. Their transmitter was wired with explosives in WWII in case the Japanese attacked. Organised food parcels for Britain at the end of WWII. Broadcast numerous balls during the 1940s. Broadcast four live concerts each year by inmates from the Goulburn Gaol starting in 1947. One announcer said "*demand the breast in bed*" instead of "d*emand the best in bread*". First station to play a Bee Gees record. Taken over by **2NX** in 1990. They now have a relay transmitter at Crookwell.

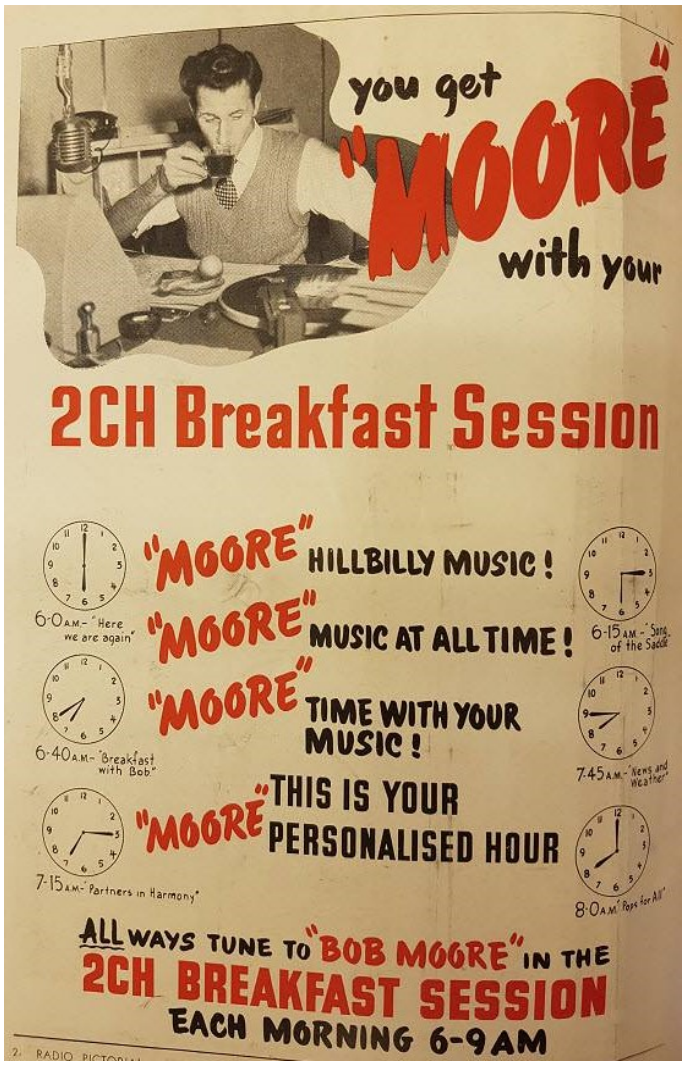

Goulburn Broadcasting Company Pty. Ltd.
(INCORPORATED IN N.S.W.)
REGISTERED OFFICE: 47 YORK STREET, SYDNEY
BROADCASTING STATION 2GN
STUDIO & OFFICES
AUBURN STREET
GOULBURN
TELEPHONE: GOULBURN 365
P.O. BOX 115 GOULBURN
TELEGRAMS "TWOGN"
PLEASE ADDRESS ALL COMMUNICATIONS TO BROADCASTING STATION 2GN AND QUOTE OUR REFERENCE
B/ 2GN.155/45





2CH Sydney 15-02-1932. Owned by the N.S.W. Council of Churches using 1,000 watts. Opening transmitter problems were relieved by placing condoms over an oscillating valve. Managed by A.W.A. from 1-5-1936, with the Council of Churches providing all Sunday programs. Broadcast the longest running Australian sitcom series, "Fred and Maggie Everybody", produced by A.W.A., from 16-3-1936 with 3,000 episodes. Their "Women's League" club raised over £50,000 for WWII relief, and also knitted more than one million pairs of socks for the Red Cross. When a fire destroyed the only studio at 2UE in 1943, they used a 2CH studio.





Their record library had over 25,000 records in 1945. Eric Pearce (later manager of **5KA** and **3DB**), and Bob Dyer (originally employed as a singer), started their radio careers here. Eric had earlier worked for the B.B.C., and Bob had worked in U.S. radio. Their slogan was "Entertains the Whole Family". Banned gambling and liquor advertisements, and any mention of the Melbourne Cup. Launched their women's "Homemakers" club and their children's "Happy Companions" and "Smile" clubs in the 1940s. Tried singing weather reports three times daily in February 1948. Pioneered the "Beautiful Music" format. First to broadcast stereo in Sydney (with **2SM**) for five months of testing from August 1958. Both stations broadcast the same program at the same time, with the left and right channels on separate stations. Listeners needed two radios to hear stereo. Known as "The Real Sound of Radio" in the 1960s. From 1965 to 1972 10% of their programs were in foreign languages with English translations (as with **3XY**). Bought by **2GB** in 1989. In 1992, John Singleton described the listeners as "*The type of people who read all the funeral notices to see if they are dead*". However, John later bought the station. In 2015, **2GB** stated that they would sell **2CH**, due to a **2GB** / **2UE** amalgamation. The **2CH** callsign was first issued to a broadcast station at Uralla in the 1920s.


The Friendly, Warm and Sincere
Personality of
SID EVERETT
pervades the
morning air
Memories of Yesterday, Kitchen of the Air, Let's Go Shopping, Music Box, Household Harmony, Listeners' Choice, Musical Consequences, Haywin Happiness Hour, Sky Pilot's Log, Musical Jewel Box, Celebrity Review
Keep tuned to your favourite station
2CH
9 am to 12.30
EACH DAY
MONDAY
TO
FRIDAY


the more you hear—
the more you want to hear
2CH
Walter Elliott
PRESENT THE
COMMUNITY SHOW
FROM THE
AWA
STATION
2CH
CAPITOL, BANKSTOWN, every Thurs., broadcast 12.30 p.m.
RIVOLI, Hurstville : TOWN HALL, Parramatta, every 4th Friday, broadcast 1 p.m.


Nice and Easy
2CA
STEREO 1170


2CH
EASY 1170
Easy listening hits


2CH
1170am


TURN ON THE SNOB MOB
2CH
1170


HE'S COMING! DOUBLE-SHOOTING RIDER FROM BAR-20
2CH Presents "HOPALONG CASSIDY"
BEST LOVED AND MOST FAMOUS COWBOY OF ALL TIME . . IN HIS FIRST RADIO RELEASE!
EVERY EVENING
MONDAY TO THURSDAY
7·15 p.m.
Sponsored by the Manufacturers of Y-COUGH
Clarence Mulford's colourful character—the hero of 19 gripping Bar-20 novels and 30 nerve-tingling western films—is brought to life in this thrilling serial drama of life in America's wild-and-woolly west. You must not miss a single episode of Hopalong Cassidy.
AMALGAMATED WIRELESS (A'SIA) LTD


TOMORROW.. rise to
"BREAKFAST with BERGIN"
SYDNEY'S BRIGHTEST, BREEZIEST,
EASIEST-TO-LISTEN-TO BREAKFAST SHOW!
PETER BERGIN compères:
5.30 - 8.45 a.m. Mondays to Fridays.
5.30 - 8.00 a.m. Saturdays.
and YOU could win fabulous prizes — watch for the 2CH Treasure Trove Car!
Tune to 2CH tomorrow, and every morning for "BREAKFAST WITH BERGIN"! There's more Music, Time-Calls, Newsflashes, Quizzes, Fun — in 2CH's New Breakfast Show.
TUNE TO SYDNEY'S MUSIC STATION 2CH

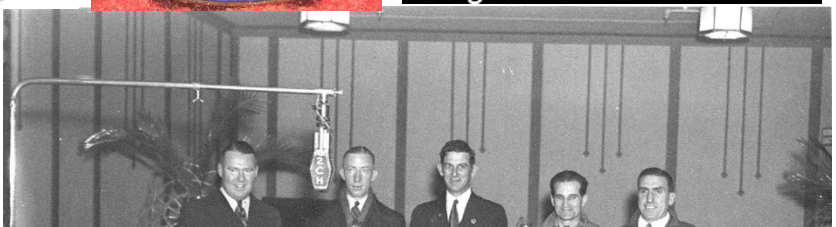

2CH PRESENTS
ROCK & ROLL HEAVEN
MUSIC WEEKEND


2CH
1170
WE DISCOVERED THE SNOB MOB

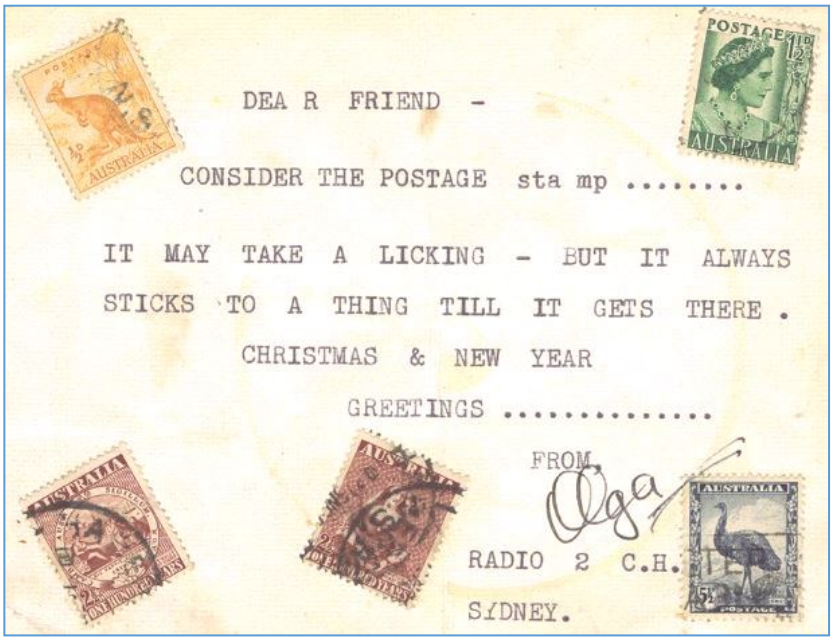

PLATTERPALS
CLUB


Sydney's
2CH
easy classics 1170am & DAB+


Nice and Easy
2CA
STEREO 1170
9 O'CLOCK SPECIALS
August 1986
FRIDAY AUG 1ST JOHN DENVER


2CH

1937



1986

2CH SYDNEY 248 Metres

Day Sessions as usual.

5.10: "THE FAIRY GODMOTHER."
5.55: "THE HELLO MAN."
6.40: AN ADDRESS by REV. D. J. KNOX (Church of England).

EVENING SESSION

7.0: CHIMES AND ANNOUNCEMENTS.
7.2: RECORDED MUSIC.
7.30: VALDA KERSEY AT THE ORGAN—
Grand Opera Selection .. .. .. arr. V. Kersey
Shepherd's Dance (Henry VIII. Dances) German
Serenade .. .. Pierne
7.40: RECORDED MUSIC.
7.50: RUGBY UNION TALK by C. L. BROWN.
8.0: VALDA KERSEY AT THE ORGAN—
Kashmiri Song .. .. Finden
Goodnight, Little Girl .. .. Dobson
Valse de Fleurs (Nut Cracker Suite), Tschaikowsky
8.10: RECORDED MUSIC.
8.25: VALDA KERSEY AT THE ORGAN—
Reve Angelique .. .. Rubinstein
Marche Militaire .. .. Schubert
From the Land of the Sky Blue Water; Cadman
8.35: RECORDED MUSIC.
8.50: VALDA KERSEY AT THE ORGAN—
Promise You'll Remember Me .. .. .. Brown
Morning (Peer Gynt) .. .. Grieg
Drink To Me Only.
Marilyn .. .. Lopez
9.0: FROM THE STUDIO—RECORDED MUSIC.
9.15: THIRD NEWS AND COMMENTARY.
10.0: STUDIO MUSIC.
10.30: Close.

1932



TUESDAY NIGHT PROGRAMME

6 p.m. to 11 p.m.

6.00 SONGS BY FAMOUS SINGERS
6.10 DINNER MUSIC
6.15 "THE LONE RANGER"
6.30 FROM THE CONSOLE
6.45 DINNER MUSIC
7.15 HARMONY HALL
7.30 "BLACK FLAME OF THE AMAZON"
7.45 "LET'S WALTZ TOGETHER"
8.00 "FRED AND MAGGIE EVERYBODY"
8.15 THE TOPS IN POPS
8.30 HOWIE WING—A SAGA OF AVIATION
8.45 "YES-WHAT?" School Farce
9.00 "PERSONALITY PROMENADE"
9.15 BRINING UP SALLY
9.45—"THE WEINTRAUBS"—Comedy Syncopaters
10.0 SOFT LIGHTS; SWEET MUSIC







A THRILLING SAGA OF THE AIR

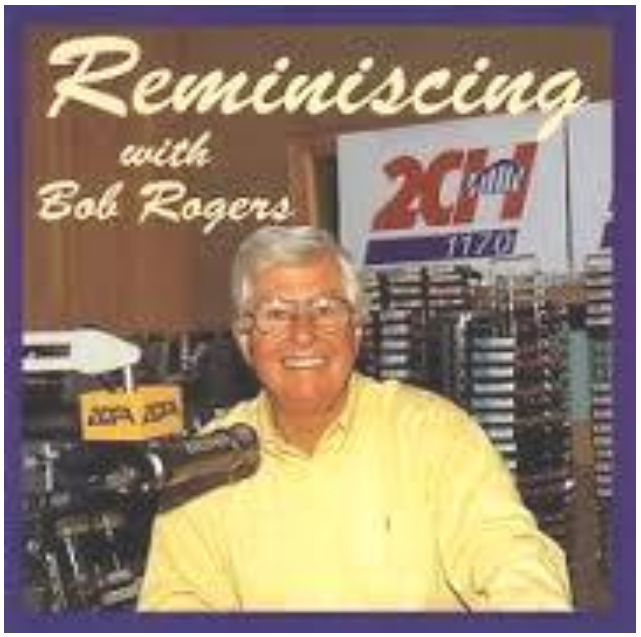
The thrilling story of the exploits of Squadron Leader Biggles-worth, D.S.O., D.S.C., and his band of intrepid pilots.

Parachute descents at night into enemy territory. Aerial combats with Spitfires triumphant.

BROADCAST EVERY MONDAY TO THURSDAY AT **6.15** P.M. ON **2CH**

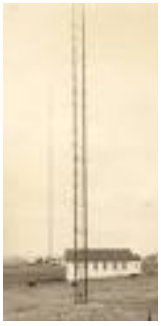












2CH Tower





Barry Spicer 1980





TUESDAY
NIGHT PROGRAMME
6 p.m. to 11 p.m.

6.00	SONGS BY FAMOUS SINGERS
6.10	DINNER MUSIC
6.15	"THE LONE RANGER"
6.30	FROM THE CONSOLE
6.45	DINNER MUSIC
7.15	HARMONY HALL
7.30	"BLACK FLAME OF THE AMAZON"
7.45	"LET'S WALTZ TOGETHER"
8.00	"FRED AND MAGGIE EVERYBODY"
8.15	THE TOPS IN POPS
8.30	HOWIE WING—A SAGA OF AVIATION
8.45	"YES-WHAT?" School Farce
9.00	"PERSONALITY PROMENADE"
9.15	BRINING UP SALLY
9.45	"THE WEINTRAUBS"—Comedy Syncopaters
10.0	SOFT LIGHTS; SWEET MUSIC



JULY 17th, 1933. **2 CH** **ADVERTISING** MA 6008 (3 Lines) **SCHEDULE** **2 CH** JULY 193

THE number of listeners within the receiving radius of a broadcasting station constitutes its circulation, and you will therefore readily grasp the significance of the increase in licenses in New South Wales and the Commonwealth, which area is encompassed by 2CH.

Bear in mind that each *license* is estimated to represent *four listeners*, so that, as you will see, the listening public in New South Wales to-day totals nearly 700,000 persons.

Remember, each listener is a potential buyer, because to hear our programmes, that listener must hear our advertisements.

We believe radio is the greatest advertising medium extant. It offers unique scope for personal salesmanship, and in this respect 2CH is confident in the possession of the very best talent on the air to-day. As you are probably aware, Mr. A. S. Cochrane, popularly known as "The Hello Man," is Chief Announcer; assistant announcers: Mr. Warren Penny and Mr. Ernest Walsh.

We have pleasure in presenting this brochure for your consideration.

DIRECT ANNOUNCEMENTS

Number	NIGHT 5 p.m. to 10.30 p.m.	DAY Other than Women's and Early Morning Session.
208 or more ..	20/- each	10/- each
104—207 ..	24/- „	12/- „
78—103 ..	28/- „	14/- „
52— 77 ..	32/- „	16/- „
26— 51 ..	36/- „	18/- „
1— 25 ..	40/- „	20/- „

Approximately 100 words each.

EARLY MORNING SESSION

7 a.m.-9.30 a.m.

Number	
208 or more	19/6 per announcement.
104—207	21/- „ „
78—103	22/6 „ „
52— 77	24/- „ „
26— 51	25/6 „ „
1— 25	28/- „ „

Approximately 100 words each.

WOMEN'S HOME SESSIONS

10.30 a.m. to 11.15 a.m.
or
3.30 p.m. to 4.15 p.m.

Number	
208 or more	15/- per announcement.
104—207	16/- „ „
78—103	17/- „ „
52— 77	18/- „ „
26— 51	19/- „ „
1— 25	21/- „ „

Approximately 100 words each.

SPONSORED SESSIONS

NIGHT (between 5 p.m. and 10.30 p.m.)

Sessions	30 mins.	15 mins.
52 or more	£10/10/-	£5/15/-
39—51	£11/-/-	£6/-/-
26—38	£11/10/-	£6/5/-
13—25	£12/-/-	£6/10/-
6—12	£12/10/-	£6/15/-
1— 5	£13/-/-	£7/-/-

DAY (between 7 a.m. and 4.30 p.m.)

Sessions	30 mins.	15 mins.
52 or more	£5/5/-	£2/17/6
39—51	£5/10/-	£3/-/-
26—38	£5/15/-	£3/2/6
13—25	£6/-/-	£3/5/-
6—12	£6/5/-	£3/7/6
1— 5	£6/10/-	£3/10/-

Not to contain more than 10% advertising.

NEWS AND COMMENTARY SESSIONS

Monday to Saturday inclusive
at 11.15 a.m., 2.30 p.m., 9.15 p.m.

No. 1 SCHEDULE:
Three 50 word announcements daily. (One in each session.)
Two sponsored half-hours (between 10 a.m. and 4.30 p.m.) every four weeks. **£10** per week.

No. 2 SCHEDULE:
Nine 50 word announcements per week.
Four during either 11.15 a.m. or 2.30 p.m. sessions,
Five during 9.15 p.m. session, **£5** per week.

The above two schedules are subject to the following discounts for extended contracts:

52 weeks	25%
39 weeks	20%
26 weeks	15%
13 weeks	10%

REGARDING the studio accommodation, the first thing which impresses is the attention which has been paid to detail, without which there is no art in broadcasting.

By a careful blending of decorative art and accoustic science, studios both artistic and utilitarian have been evolved.

The control room is centrally situated so that alternating broadcasts may be handled with equal ease. The large studio, owing to its proximity to a natural echo-chamber, is provided with that most valuable broadcasting asset, "controllable echo." By the skilful blending of suitably placed microphones, full justice can be done to the rendition by any combination of voices or musical instruments.

The smaller studio is ideal for the speaker, who incidentally maintains there is a certain sympathy in its atmosphere.

Both studios have every modern facility for the transmission of recorded, and "flesh and blood" artists, with the utmost fidelity, and, in addition, are dually controlled to permit of rehearsals and auditions, while the normal programme is being transmitted. Special broadcasts to other States, which are not required to radiate locally, can be conducted from 2CH studios without interfering with the regular programme.

The transmitting station is situated at Dundas, where, in open country, an enormous aerial and earthing system has been erected. 310' high masts, 600 feet apart, support the aerial, which has been acclaimed the finest in the Commonwealth. An equally efficient earth, comprising nine miles of wire buried fan shape around the station, forms the natural corollary to the wide range of our 1 k.w. Telefunken Transmitter.

Their record library had over 25,000 records in 1945. Eric Pearce (later manager of **5KA** and **3DB**), and Bob Dyer (originally employed as a singer), started their radio careers here. Eric had earlier worked for the B.B.C., and Bob had worked in U.S. radio. Their slogan was "Entertains the Whole Family". Banned gambling and liquor advertisements, and any mention of the Melbourne Cup. Launched their women's "Homemakers" club and their children's "Happy Companions" and "Smile" clubs in the 1940s. Tried singing weather reports three times daily in February 1948. Pioneered the "Beautiful Music" format. First to broadcast stereo in Sydney (with **2SM**) for five months of testing from August 1958. Both stations broadcast the same program at the same time, with the left and right channels on separate stations. Listeners needed two radios to hear stereo. Known as "The Real Sound of Radio" in the 1960s. From 1965 to 1972 10% of their programs were in foreign languages with English translations (as with **3XY**). Bought by **2GB** in 1989. In 1992, John Singleton described the listeners as "*The type of people who read all the funeral notices to see if they are dead*". However, John later bought the station. In 2015, **2GB** stated that they would sell **2CH**, due to a **2GB** / **2UE** amalgamation. The **2CH** callsign was first issued to a broadcast station at Uralla in the 1920s.



Len London 2-6-1982



Howard Craven 30-7-1984



Bob Rogers

















TODAY, 2CH is recognised throughout N.S.W. as "Sydney's Music Station," because more hours are spent preparing music programmes than at most Sydney stations.

Mr. Philip Geeves, in charge of Programme staff, sees that every member is taught to appreciate and understand all forms of music.

He heads a series of staff conferences about new recordings releases, as well as daily meetings to play and discuss new releases.

2CH has developed a form at that provides what it calls "middle road" music. All

2CH music now has stereophonic sound

THIS STATION'S LIBRARY HAS MORE THAN 30,000 RECORDINGS.

forms are played, including hit parades, rock 'n' roll and skiffle are regularly aired, but overall the appeal is to as many people as possible.

But in addition, more than 16 hours of "good" music are played weekly; whole operas being aired as well as entire symphony works and orchestral productions.

2CH started in 1932 from two studios at the top of Grace Building in York Street, with Frederick Stewart (later Sir Frederick Stewart), as manager.

The Company moved to its present premises at 47 York Street, in 1935, and the manager is Mr. Hamilton Huntley.

The station's Women's League, with Mrs. Meg McSpeerin still as organiser after 23 years, has 5,000 members, but that and its other varied activities are not allowed to interfere with the music side.

2CH now includes an hour's stereophonic sound broadcast, and already has a year's supply of these programmes.

THE A.B.C. WEEKLY—September 24, 1958 37

2HX Broken Hill 1932. Broadcast station owned by E. Jinks (see **2XL** Broken Hill 18-8-1931). The transmitter was at Railwaytown. Mr Jinks was in charge of the local Department of Civil Aviation office. Originally on air on Sunday mornings. A spring broke in their only wind-up gramophone. An appeal broadcasting a request for a replacement gramophone resulted in several being delivered within minutes. Closed in 1937 when Jinks joined **2BH**.

2DN Deniliquin 1932. Broadcast station owned by John Parris. Operated from John Tasker's Garage every Sunday. Programming was mainly live local artists. Became commercial licence **2QN** on 2-11-1935. Callsign **2DN** was previously issued as an experimental licence at Sydney in 1922.

2NM Mudgee 193?. Broadcast station owned by Harry Milton. Became commercial licence **2MG** on 2-7-1938. The **2NM** callsign was later reissued at Muswellbrook on 14-1-1954.

2KK Kurri Kurri 1932. Broadcast station owned by Matt Dodds.









2WG Wagga Wagga 29-06-1932. Started by local teachers, Eric and Nan Roberts, installed in their home, using 2,000 watts. Originally proposed by the Friendly Farmer Broadcasting Syndicate. "The Voice of the Riverina". Kept on air during flooding by an amateur operating his radio link to the transmitter. Heard in numerous countries. Their "Bushells Tea Party Sing-a-Long" was a very popular live program. Their "2WG Women's" club financed the establishment of an Aged Care Centre in 1955 called "The Haven". Designed, built, and installed some of the original equipment for **2BS**. Published a regular newsletter called "*Behind the Dial at 2WG*". Launched their children's "Glee" club in the 1950s. Station manager Yvonne Braid, retired in 2008 after 50 years with the station. Now has relay transmitters at Gundagai and Tumut.

2LE Meadow Flat 1933. Commercial licence issued to Radio Corporation Ltd situated between Lithgow and Bathurst, stating that they would cover all of New South Wales. Their studios and offices were installed in Sydney, but the station never went to air. This callsign was previously issued as an experimental station at Lismore in the 1920s.

2EM Dubbo 1933. Owned by **E**rnest **M**ars. Closed on 29-10-1935. Before closing, he helped the local Mechanics Institute launch **2MX**. Ernest had previously launched **4EM** in Charleville in 1923.











2GF Grafton 15-12-1933. Their first manager was Charles Coldwell from **2XT**. Licensed on 16-8-1932 with 50 watts, but criticised by the P.M.G. on 2-2-1933 for not opening. A.W.A. stated they 'forgot', while opening **2AY** and **2GN**. Also criticised for having one person as manager-announcer-technician. Installed a new studio in 1936 using the original **2FC** equipment. Broadcast several plays by the "2GF North Coast Players Club". Ernest **Fisk** was a Director. On air 1300-1400 and 1800-2200. Broadcast a weekly formal ball from the 1930s/1950s. Twice attempts were made to dig up and steal the entire copper earth mat around their towers. Put off the air when a farmer dug up their cable. Relayed some programs from A.W.A. station **9MI**, the world's only floating station, on the *M.V. Kanimbla*, from 1936-1939. Increased power to 100 watts on 30-7-1937 (1,000 watts in 1951, and 5,000 in 1977) with two towers 160 feet high and 625 feet apart. Used illegally late Saturday nights in 1939 by amateur operators with the callsign **2ZM**. Known as "The Voice of the Clarence". On air hours were reduced during WWII due to electricity rationing. Sacred music was played for a full day in 1943 after 13 Wolf Cubs were drowned in a boating accident. News was relayed from the A.B.C., plus **2GB**, **2KY**, **2UE**, **2CH**, and **2WS**. Broadcast 24/7 in 1945, 1946, 1948, 1950, 1954, and 1963 during severe flooding. Live flood reports were sent via two-way radios from Army DUKWs. Acted as the Grafton Emergency Communications Centre after all other emergency communications were flooded. **2LM**, **2AD**, **2KM**, and **2MW** helped with staff and equipment, using a rowboat to reach the studio. Started a children's "Smile" club in the 1950s. In 1954, five ambulances had car radios installed. Urgent messages were broadcast on air to the ambulances (also see **2LM** 1936). Announcers have served free breakfasts to the public yearly since 1972 as part of their Jacaranda Festival sponsorship. Started 24 hour broadcasting in 1976. Gained a Wales Award for Outstanding Community Service in 1978. An application for a relay transmitter at Coffs Harbour was refused. In 1979 they organised a Scrabble competition in support of the local Big River Festival of Arts. Bought a standby transmitter from **2KM** in 1980. Both their transmitters were later sold to **2XL**. A 5,000 watt standby transmitter was bought from **4GG** when they moved to F.M. Announcer Mike Summers **broke the world record for the "Longest Continuous Broadcast by One Announcer"** in 1986, as recognized by the Guinness Book of Records. (This World Record was broken again in 1994 by the compiler of all this research, Bruce Carty, broadcasting for 121 hours at 2CCC Gosford). Moved to the A.B.C. building in 1988 when the A.B.C. moved to Lismore.











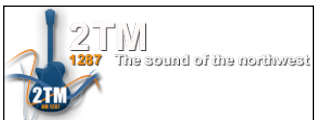
2BH Broken Hill 30-06-1934. Started by Ronald Hipwell (founder of **3SH**), as "The Happiness Station" (later "The Voice of the Western Darling") using 100 watts. Ron was also the Chief Engineer. Officially opened by the Post Master General on landline from Sydney. On air 0700-0900 and 1800-2230. In 1936 they bought the original transmitter used at **5BQ** and **5DN**. Programs pre-recorded at **5AD** were sent by train. Became "The Barrier Miner Broadcasting Station" on 27-10-1936. Increased on air hours to 0700-1230 and 1700-2300 after WWII. On 21-10-1944 they broadcast a one hour WWII relief concert being relayed on short wave by the Royal Flying Doctor Service. Started their children's "Smilers" club, and broadcast a 'cheerio' call to passengers on all flights departing Broken Hill in the 1950s. Jack Davey broadcast his Ampol Show from the Town Hall live across Australia in 1958. Opened new shop-front studios in 1975, with an intercom allowing passers-by to talk to the announcers. Bought by a Church of Christ minister, John Curtis, in 1984 for $167,000. A new building in the shape of an old Phillips radio was opened on 20-9-1990, with a souvenir shop and antique radio display. Opened a separate F.M. service on 18-1-1993.





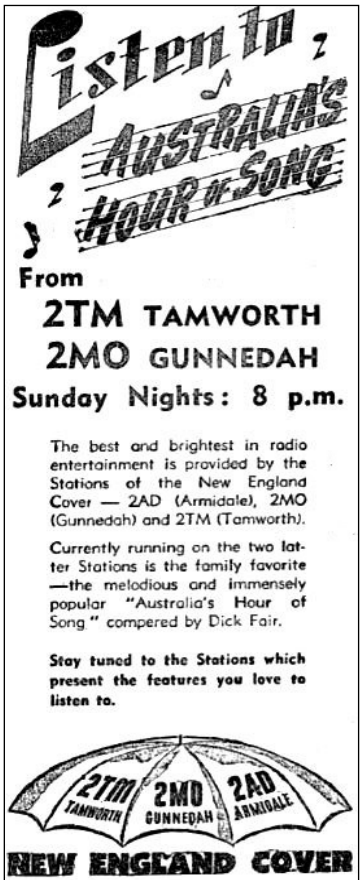


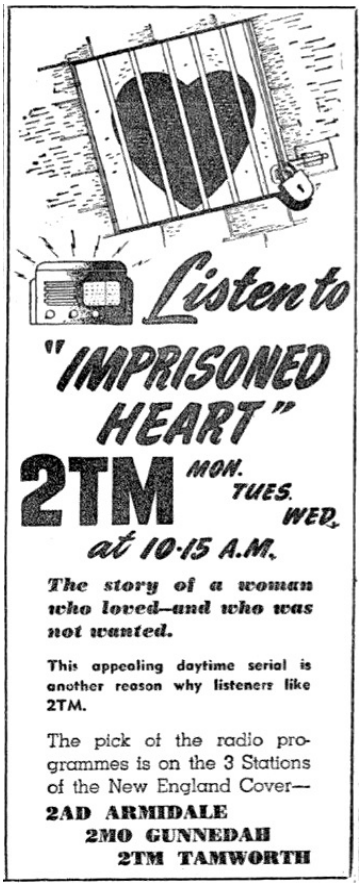




2TM Tamworth 27-02-1935. First licensed as **2WO**, but changed before their opening broadcast from the Royal Hotel, including live messages from **2SM** and **2UW**. Started by Tom Whitcomb and the Higginbotham family (see **2VM**). On air 0700-0800, 1200-1400, and 1730-1900 daily with 50 watts, (1,000 watts in 1936) from a house on Manila road. Sued most of their advertisers for non-payment of their first accounts. Opened a shop selling and installing receivers in 1936. First country station to broadcast all day (0700-2200). Started a listeners "Women's" club with over 3,000 members, featuring announcer Edith Marshall,

and a children's "Possum" club with over 10,000 members in the 1930s. In 1937 they moved to Peel Street above the Farmers Co-op, then to a new building on the New England highway in 1959. In October 1942 their Women's Radio Club raised £1,500 to purchase a trainer plane for the R.A.A.F. As the head station for the New England Network, they often relayed programs to **2MO**, **2AD**, **2RE**, and **2VM**. In 1965 John Minson started his "Hoedown" country music format, on relay to several stations. In 1971, Johnny Ashcroft was awarded three gold records while performing at their 36th anniversary. This led to the formation of the annual Golden Guitar Awards in 1973, with Tamworth becoming Australia's "Country Music Capital". Also in 1973, with **2MO**, they launched the annual Ag-Quip field days in Gunnedah, becoming Australia's largest primary industry exhibition, and one of the largest in the world. The New England Network was bought by **2SM** in January 1995.









2II Dubbo 1935. Broadcast station owned by Max Moore. Closed in May 1936 due to the opening of **2DU**.

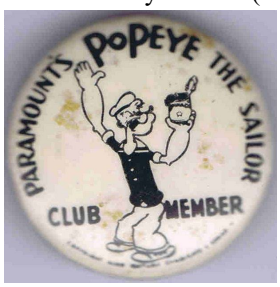






2KA Katoomba 07-09-1935. Started at Medlow Bath, with 100 watts in a house on the corner of Portland and Rutland roads. Installed by Wally Grant from **2KY**, who also installed the **2LT** equipment. In 1937 the studio moved to Bligh Street in Sydney, taking programs from all six commercial stations. Known as "The Happiness Station". First country station to relay a program to a city station (New Year's Eve procession to **2CH** in 1935). Increased power to 1,000 watts in 1938 with a transmitter and studio at Wentworth Falls, installed by Chief Engineer G. Pollock (VH2XU). The transmitter was wired with explosives in WWII in case the Japanese attacked. Most programs came from the **2GZ** Sydney studio during WWII. They then moved to Katoomba above the Rural Bank, but had more listeners in Lithgow. First station to broadcast school results despite a Government ban. Started a listeners "Radio Service" club in the 1950s with the slogan "The Voice of the (Blue) Mountains". Thieves stole most of their Wentworth Falls studio equipment in October 1951. Ward 'Pally' Austin (later **2UE**) started his career here.







2KA FORMS A POPEYE CLUB

In January, 2KA, in conjunction with the Theatre Embassy, Katoomba, commenced a special Saturday morning children's party. This has been such a tremendous success that, at the request of many children, the organisers are now inaugurating a Popeye Club, with an anticipated membership of 2,000.

Popeye badges will be distributed to all members, and many concessions will be made to the children in various ways. A birthday book will be kept, and free passes will be distributed to members on their birthdays.

Picnics and sports meetings are also being organised, and a big tie-up with schools is planned, with presentations to the best scholars.

Members of the Popeye Club will elect their own office-bearers at the parties, also a "Head Popeye," who will be presented with a sailor outfit and Popeye mask, and will be entitled to sit on a special throne on the stage of the Embassy Theatre whilst the party is in progress.





Opened a relay transmitter (1476 KHz.) and studio at Penrith. Later closed their Katoomba studio. Bought by Mike Walsh in 1983, d moving into a Penrith studio next to his cinema. All the fish in their foyer aquarium died on their opening day. Moved to F.M. as "The Edge 96.1 FM" on 23-10-1992. Their Wentworth Falls A.M. frequency was to become a **2LT** relay. Their Penrith transmitter became an unrelated separate service called "Cool Country 2KA" which closed on 24-2-2015. Also see **2FC** Emu Plains 1962.

2MX Dubbo 10-1935. Established by Ernest Mars for the Mechanics Institute of Dubbo when he closed **2EM**.

2GZ Orange 31-10-1935. First planned to open as **2GX**. Officially opened by the Post Master General, Alexander McLachlan, from **3GI** via landline. Started by the local **Gra**z**i**ers Association, but owned by the Ridley family. Their first manager, George Anderson, also oversaw the start of **2IN**/**2LV**/**2NZ**, before moving to **2GB** as manager. Produced a 40 page "*2GZ Magazine*" in 1936 explaining how a radio station operates. Their phone was jammed by listeners for weeks wanting a copy. Jack Ridley, son of the owners, became the manager of **2UE**, after studying radio and television in the U.S.A. His brother, Alan, was the first General Manager of CBN-8 TV in Orange, with Jacks' son Ian Station Manager. Claimed to have *the highest powered and most completely equipped "B" class broadcasting station in Australia*. Broadcast a talent quest from Molongo in 1945 with a £50 prize. Off the air on 3-3-1950 due to a lightning strike on their tower, and on 10-9-1950 due to a power failure, and on 21-7-1951 due to a heavy snow fall bringing down trees over their power lines. On 8-1-1951 their transmitter was saved from a bushfire by their technician interrupting the program feed to put out an urgent call for water trucks and fire fighters. Night-time programs came from a Sydney studio with a landline to the transmitter until 1958. (This studio was also used by **2GB** and **2UE** for live drama programs). **2KA** relayed some of their programs. Often broadcast community singing from Bathurst, Wellington, Lithgow and Parkes. Their most popular program was "Behind the Dial"; a weekly expose behind the scenes in radio stations. Evening announcer Frank Semple became an early Radio Australia announcer. Formed "The Provincial Network" on 11-7-1938. Their slogan was "2GZ - Central New South Wales". Jack Ridley was president of the Federation of Australian Commercial Broadcasters 1947-1950. Several staff members formed a charity concert band, touring country towns. Started their "Junior Country Service" club for children in the 1950s. Johnny Ashcroft started his singing career on air here. Employed John Laws in 1956 (also see **2PK**, **3BO**, and **3DB**). In 1983 they failed in an attempt to purchase **2MG**, **2BS**, and **2LF**. They later moved in with CBN-8 TV, and **2CR** then moved to the **2GZ** building. Moved to F.M. on 8-10-1999. The **2GZ** A.M. frequency (1089 KHz.) was used to establish **2EL** (**E**asy **L**istening). (See **2EL** 8-10-1999).

2QN Deniliquin 02-11-1935. See **2DN** Deniliquin 1932. Started using a 50 watt transmitter and known on air as "The Riverina Station". The station was destroyed by fire on 10-6-1939. A temporary station was then installed at John Taskers garage (see **2DN** Deniliquin 1932), then at the old School of Arts building. An application to move to Wangaratta was refused in 1944. Local community groups then raised enough money to save the station. Bert Day started his race calling career here. In 1947, they played 19% Australian music despite a quota of only 2.5%. Launched a "Women's" club in the 1940s and their children's "Cheerio" club in the 1950s. In June 1950 they held a radiothon to raise funds for the Deniliquin children's hospital. Bought by **2WG** on 1-7-1955. A new 335 feet high tower was erected in 1960, using nine miles of copper tubing for an earth mat. This tower was knocked down by a storm on 30-6-2008. Lost an appeal against the issuing of a separate licence on F.M. at Shepparton in 1989. They then opened a separate F.M. station in 1994. Breakfast announcer Paul Dix was on air for 52 years until he passed away in in 2013 at 80 years of age.





2QN 2QN 2QN 2QN 2QN
"2 Q N"
presents the pick of Australia's National Programmes.
- Jack Davey Shows
- Tales of the Supernatural
- Blue Danube
- Famous Court Dramas
- Murray's Theatrette
- The Guardsmen

. . . and at 7.55 every morning and at 7.15 every night

The "RIVERINA RADIO NEWS" (including the Hay "Grazier" News).

"Tune and stay tuned to 2QN"
2QN 2QN 2QN 2QN 2QN





2SL Lismore 12-01-1936. Broadcast station owned by Peter Hoare. On air Sundays. He first owned **2PH** Gosford.

2CJ Cessnock 1936. Broadcast station owned by **C**arl **J**ohnson.

2AD Armidale 05-02-1936. Designed by Harry Kauper from **5BG**, **5CL**, and **5DN** using 100 watts. Their first manager and announcer was R.A.F. pilot John Creighton from **2CH**. Known as "The Voice of the North", on air 0700-0900, 1200-1400, and 1800-2200. Initially, most records played were donated by listeners. Bought by the *Armidale Express* on 30-6-1936. Renowned for numerous live outside broadcasts, including balls in Armidale, Guyra, Uralla, and Walcha. These broadcasts were always popular and well attended, despite consisting of only a microphone connected to a P.M.G. landline. Other outside broadcasts included Sunday church services, weekly community singing from the Armidale Capitol Theatre (later from the stations Broadcast House auditorium), ANZAC remembrance services, and often from shop windows. The "2AD Women's" club established in 1938 raised money for several local community service organisations, and members helped operate the station during staff shortages in WWII. In 1942, a proposal to amalgamate **2NZ** and **2AD** at Guyra was approved but never eventuated. On 25-6-1943 they broadcast an appeal for cars to go to the airport and light up the runway with their headlights to enable an emergency landing. Launched a women's "Correspondence" club in the 1940s, and a "Busy Bees" children's club in the 1950s. Broadcast 4,666 paid birthday calls in 1945. Became "The Voice of New England" in 1953 as part of the New England Network (**2TM**, **2VM**, **2MO**, **2RE**). Relayed several programs from **2GB**, **2UE**, and **2TM**. Took over the operation of the Armidale Bureau of Meteorology from the Post Office on 2-7-1965, until 18-6-1997, with announcers taking readings every three hours, using equipment installed in their back yard. Readings were sent by telegram (later telex) to the Bureau. Increased power to 2,000 watts in 1963, covering Glen Innes. They then broadcast several charity appeals from Glen Innes, with some compered by **2GB**s top rating announcer, Andrea. They opened a relay studio in Glen Innes in 1965 (closed 1969). Peter Allen started his career here, playing the piano for some children's programs. Established an outside broadcast van in the 1970s. Their fiftieth celebrations in 1986 included greetings from Sammy Davis Jr., Ita Buttrose, Kenny Rogers, and Prime Minister The Rt. Hon. Bob Hawke. Bought by **2SM** in January 1995. Their first transmitter used to be displayed in the Armidale Folk Museum, however its' current whereabouts is unknown. Does any reader know of its location? Their callsign was previously issued as an experimental station in Sydney in the 1920s. Also see **2LV** 30-3-1936.



2NZ Narrabri. Commercial station owned by **2GZ**. Licensed for 2,000 watts, but never went to air. The licence was later changed to **2IN** (**I**nverell / **N**arrabri) in an attempt to combine their **2LV** and **2NZ** licences, but this station never went to air either, despite the studio equipment being installed in the *Courier* newspaper building. (See **2LV** 30-3-1936). The *Courier* studio room was re-equipped and used as a relay studio for **2MO** for a short time from 1969.

2LV Inverell 30-03-1936. See **2NZ** (above). Listed as **2IV** by S.T.C. who installed their equipment. Opened using 100 watts with Stuart Beattie (**2CH**) as manager/announcer. Owned by **2AD** and the *Inverell Times*. Known as "Your Station". Often heard in New Zealand. Sold to **2GZ**, changing their callsign to **2NZ** on 25-1-1937 with 1,000 watts. **N** (**N**orth) and **Z** from **2GZ**. (See **2NZ** 25-1-1937).

2LM Lismore 10-02-1936. See **2XN** 22-5-1930. First planned to open as **2RI**. (Also see **2AY** Albury 17-12-1930). Bought by the *Northern Star* for £25, moving into their building. Started with an A.W.A. 500 watt transmitter in their Chief Engineer's home at Alstonville. Often heard in Melbourne and New Zealand. Local towns Casino, Kyogle, and Ballina then all petitioned for their own stations. In October 1936 they formed an amateur radio drama club, hoping to present a weekly live play. Their old tower was donated to the military for the WWII war effort. Averaged 1,500 congratulatory letters each week in the 1940s. Announcer Tom Crozier (later very popular on **2UE**), started his career here. Broadcast several live concerts from the R.A.A.F. base at Evans Head. Sponsored a WWII victory picnic at Ballina, with 14,000 listeners attending. Cecil Woodland, pre-war manager, sued for lack of reinstatement after WWII. He was awarded



£200. In 1945 they stayed on air for 72 hours providing emergency communications during severe flooding. Their "Good Companions" children's club had over 6,000 members. In the 1950s, five ambulances had car radios installed. Urgent messages were broadcast live on air to the ambulances (also see **2GF** 1933). Included Italian programs in the 1950s. Technician Eric Rowe was electrocuted by their transmitter. Closed 1500-1700 daily in order to use their only studio for producing commercials. In 1950 they claimed to be the first Australian station to play a microgroove record. The Lismore telephone exchange blew up in 1952 when overloaded by a radio appeal for donations to assist two children who had lost their parents in an accident. Leonard Teale started his career here as an announcer. Featured country music in their "Radio Ranch" program, pioneering the format on Australian radio. Known as "The Feature Station". Moved in with RTN-8 TV in the 1970s. Now has a relay transmitter at Kyogle.

2DU Dubbo 03-07-1936. Owned and managed by Doug Holmes (VK2MX). Their official opening on 5-6-1936 was cancelled when the Radio Inspector failed to arrive for an inspection. Opened using 100 watts. In its pioneering days they built a studio capable of seating an audience of 80 people, and had a library with 4,000 records. Walter Grant (from **2KY**, **2KA**, **2BS**, and **2LT**), was appointed manager in 1943. Known as "The Western Station". Off the air several times due to a flooded studio. Often broadcast

















telegrams for the Post Office which couldn't be delivered due to floods. Their "Wagon Wheelers" listener's club financed an outback mobile baby health clinic. Several WWII army camps nearby held concerts courtesy of **2DU**, with well-known stars Bobby Limb and Jack Davey. They increased power to 2,000 watts in 1953 with a 350 feet high tower, after applying for 10,000 watts. Moved into a historic building (previously a guest house, then the local hospital) in 1953. Commenced 24/7 broadcasting in 1955. Opened a relay studio and office in Wellington in 1956. Member of the "Mid State Network", consisting of **2PK**, **2BS**, **2MG**, and **2LF**. Awarded the prestigious Wales Award for Community Service in Broadcasting in 1972. Purchased **2PK** in 1979, opened a 300 watt relay transmitter in Cobar on 1-11-1982, and then purchased **2MG** in 1983. Commenced 24 hour broadcasts on 22-5-1990. Their original microphone is on display in their foyer. Commenced a separate F.M. service known as ZOO FM on 7-2-1997.

2NR Grafton 17-07-1936. A.B.C., relaying **2BL** with some local programs. **N**orthern **R**ivers service with a 7,000 watt transmitter near Lawrence. Opening night featured a function broadcast from the Saraton Theatre. Their tower fell down in 1952. Their studio moved to Lismore in 1989. Now has a relay transmitter near Tweed Heads. Their Lawrence studio and transmitter building (see photo) is now a museum including radio memorabilia.





2RG Griffith 14-09-1936. The licence was granted in June 1935 to **R**adio **G**riffith, in the *Area News* building (the *Area News* was a major shareholder, but when contacted for this research, they denied all knowledge, even though they also acted as the stations advertising agent). The *Area News* editor, Dr. Leo Jones, was also the Managing Director of the station, and later helped establish MTN-9 TV. They designed and built their 100 watt transmitter. On air 1800-2200 daily. Their opening was a live broadcast of "Australia's Amateur Hour" with over 1,000 people attending at the Rio Theatre, with compere Terry Dear. Often heard in New Zealand. Their first manager and Chief Announcer was Cyril James from **2UE**. Graham Gilsenan once emptied a jar of 78 R.P.M. needles out the studio window, and an irate hairdresser, Madame Jeanette, burst into the studio while the microphone was on, and berated him because the needles had scattered through her new hairdo. Known as "The Voice of the Murrumbidgee". Increased power to 2,000 watts in 1951. Then introduced a popular Continental Music Club featuring Italian and Spanish music performances.





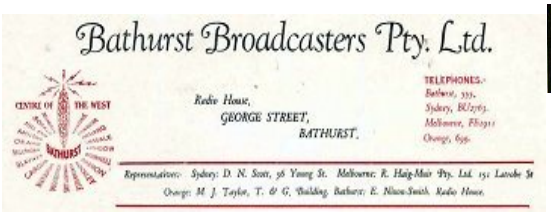






1951 Continental Music Club

Launched their children's "Sunshiners" club in the 1950s. Described by the Australian Broadcasting Control Board in 1954 as broadcasting "*much below acceptable standards in local community service*". Now has a relay transmitter at Lake Cowal. Current breakfast announcer Allan Wallett has been with the station for over 30 years.











2BS Bathurst 01-01-1937. First planned to commence as **2BX**. Opened by the Post Master General, The Hon. Andrew McLachlan, on landline from Melbourne. The studio equipment was designed, built, and installed by **2WG**. Their 200 watt transmitter was built by Cecil Stevenson from **2UE**. The studio, transmitter, record library, and office were all in one room. Owner Eddie Williams and his family lived in the second room (Eddie was previously a **2LT** announcer). The station was sold for £200 in 1939. Known as "The Centre of the West" and "Clarion of the West". On 21-7-1948 they held an appeal for winter clothes for the local orphanage. On 20-8-1948 they were off the air due to a "mechanical breakdown". On 23-9-1950 they broadcast a one hour variety concert by inmates from Goulburn gaol. Started their children's "Kookaburra" club in the 1950s. Bought by Kerry Packer in 1968 so he could install a directional aerial, to enable **3AK** (which he owned, and which broadcast on the same frequency, 1500 KHz.) to broadcast 24 hours. However, once the aerial had been

installed, the station was bought by Ron Camplin (owner of **2MG**) in 1969 (also see **2XL**). He doubled their revenue in one year. Ron was awarded the Order of Australia in 1995 for 'Services to Broadcasting'. He started his career as an office boy at **2CH**. Original member of the "Mid State Network" with **2LF**, **2PK**, **2DU**, and **2MG**. Opened a separate F.M. service on 2-12-1996. Now has relay transmitters at Blayney, Oberon, Burraga and Sofala.

2BS Bathurst *Goes on the Air*

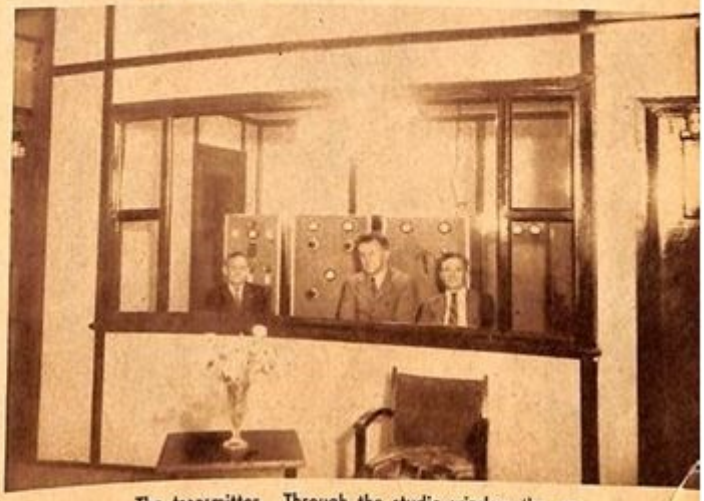
ON January 1, 1937, 2BS Bathurst entered the field of Commercial Broadcasting.

In 1934 after many years of correspondence on the subject with the P.M.G.'s department, Mr. Russell-Smith, a well-known resident of Bathurst, was informed that a licence would be granted to permit him to operate a commercial radio station. Still more water flowed under the bridge, and letters through the post, until, after still two more years, the licence for 2BS was granted in June, 1936.

A company was immediately formed with Messrs. E. V. Roberts, M.A., B.Sc., C. Y. Callaghan, R. G. Baillie LL.B., and Russell-Smith making up the Board of Directors. Mr. E. V. Roberts, Managing Director of Station 2WG Wagga, became Chairman of Directors and undertook the task of manufacturing the transmitting equipment at his Wagga workshops. When completed, the unit, an efficient 100 Watt Transmitter was shipped to Bathurst and installed. With the Transmitter went the Chief Engineer of 2WG, Mr. P. R. Roberts, and the advertising manager and chief announcer, Mr O. J. Storey, the one to put 2BS on the air, and the other to manage the new venture and make it a successful commercial proposition. And so, after many years endeavor, 2BS Bathurst was officially opened for service by the Postmaster General, Senator McLachlan, on 1st January, 1937.



No. 1 Studio, showing announcer-manager, Mr. O. J. Storey, at the table with programme manager, Russell-Smith standing by.



The transmitter. Through the studio window the engineers from left to right are Mr. P. R. Roberts, A.I.R.E, chief, who built and installed the plant. Mr. Trevor Evans, A.I.R.E., and Mr. J. E. Jarvis B.O.C.P., engineer in charge of the 2BS plant.

2NZ Inverell 28-01-1937. See **2LV** Inverell 30-3-1936. Listed as **2MZ** by S.T.C. who installed their 1,000 watt transmitter. Their phone numbers were 4 and 9. Acting Prime Minister, the Hon. Joseph Lyons opened the station. Their slogan was "2NZ, Northern New South Wales". Official voice for 42 branches of the Country Women's Association. On air 0700-0900, 1130-1400, and 1600-2200 daily. Chief Engineer was Oz Bartle (later the first Chief Engineer of NEN-9 TV in Tamworth). Jack Ridley from **2GZ** and **2UE** was the Managing Director. Broadcast numerous live plays by local groups, plus charity balls from 1938. Relayed news and several other programs from part owner **2GB** from 1-7-1939. They also took the B.B.C. news via shortwave. John Twyfold was manager for 27 years from 1940. Fifth birthday celebrations in 1942 included live broadcasts from the showground, the airport, and a Town Hall concert. Often supported local charities to raise funds for the war effort. In 1942, a proposal to amalgamate **2NZ** and **2AD** at Guyra was approved but never eventuated. From 1949 they broadcast the A.B.C. news for two years before changing back to **2GB**. Installed a 339 feet high tower with a 900 feet diameter buried ground plane consisting of 125,000 feet of copper in 1951. Broadcast daily 'silo stacking' bulletins at 0630 during harvesting periods. Started their "Junior Country Service" club in the 1950s. Broadcast emergency messages continuously during severe flooding in 1955, 1976, 1983, and 1984. Often received at the Heard Island Antarctica base 1948-1954. Opened new studios in February 1971, and installed an A.W.A. 2,000 watt transmitter in 1972. Awarded a "Community Service Award" in 1974. A radio appeal for one million green ants in 1978 to make some anti-venom for a local boy was successful. A listener survey in 1978 voted local news as the most popular program, and racing the least popular. Tried "Talkback" in 1981. Known as "2NZ - the Rhythm of New England" from 1982. Changed their news source from **2GB** to **2UE** in 1984. Off the air on 3-2-1984 when a tree fell against their landline to their transmitter. Emergency programs were taped in half hour segments and driven to the transmitter. Sold to **2VM** in October 1986.

UNCLE HARRY OF 2NZ

THOSE who believe that the organising of a radio children's club is hard work would be surprised to hear the views expressed by Harry Wharf, of 2NZ, Northern New South Wales. "Uncle Harry," as he is familiarly known to the 1500 odd members of the 2NZ Koala Club, says, "Working with the children for a good cause is sheer fun. The children like it . . . I like it . . . and the listeners enjoy our concerts. The concerts are bi-weekly affairs at which the 'Koalas' sing, dance and play with the aid of Aunty Gladys. Entering its 8th month, the 2NZ Koala Club is now taking the interests of the koala bear into its heart. In future, besides its other charitable work, 2NZ Koala Club will follow the objectives of the Koala Club of Australia, and with such objectives the members pledge active support and co-operation in the outstanding work of Mr. Noel Burnett at Koala Park."

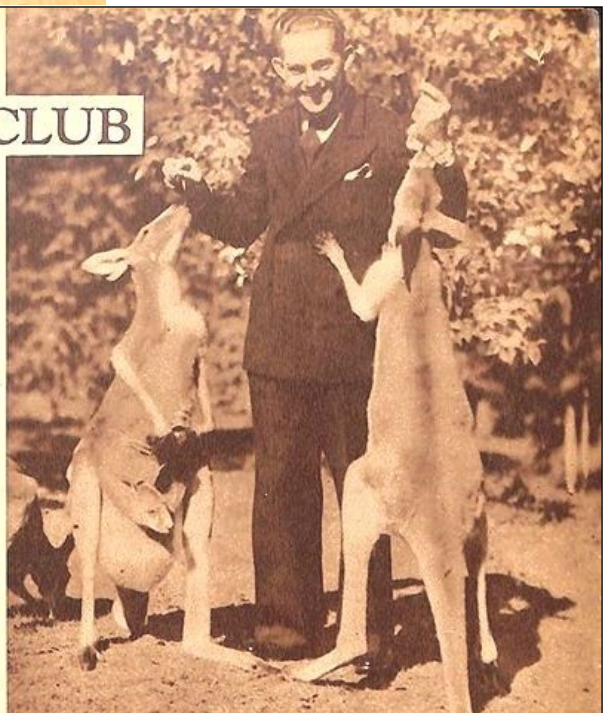
The KOALA CLUB

Popular at 2NZ

Harry Wharf, popular announcer at 2NZ, Inverell, has been particularly successful with his Koala Club. About 1500 boys and girls have already been enrolled.

It was therefore quite natural that when Harry came to Sydney recently he made a point of visiting Koala Park to make closer acquaintance with these cute little animals. He made great friends with the little fellow shown in the picture below. This baby bear was the one which was recently rescued at Palm Beach, where the mother bear had been found badly injured.

The Kangaroos, although not members of the 2NZ Koala Club, nevertheless gave Harry a welcome, and as can be seen from the photograph at the left, even Joey popped out of his mother's pouch to have a look!



Harry Wharf, of the 2NZ Koala Club, feeds the kangaroos with a potato chip.

2CR Orange 29-04-1937. A.B.C., relaying **2BL** with some local programs from 0930-1130. **C**entral **R**egion of N.S.W. Their 10,000 watt transmitter was at Cumnock (later 50,000 watts). Officially opened by the Mayor, Dr. W. Matthews, with special guests, including the Post Master General and Minister for Defence, The Hon. Andrew McLachlan. Their opening broadcast came from the Strand Palais, with entertainment provided by Jim Davidson with the A.B.C. Dance Band and Tex Morton. Moved into the old **2GZ** building in 1977 when **2GZ** moved in with CBN-8 TV. Opened a relay transmitter at Dubbo in 1992, which now has some local programs. Moved into new studios in 1995. This callsign was previously used as an experimental station at Tamworth on 26-6-1925.

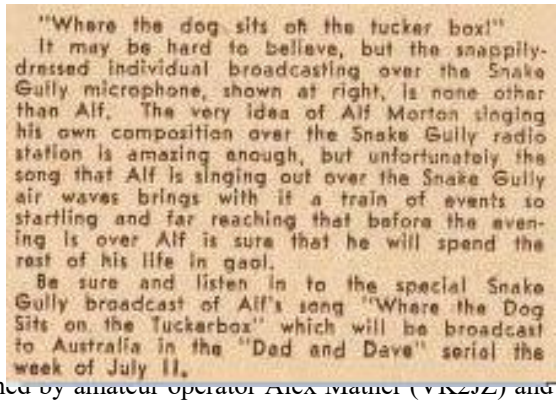
2LS Tamworth 29-04-1937. Broadcast station owned by Lionel Todd. See **2CR** Tamworth 26-6-1925. Closed in 1939 when Lionel moved to Sydney, accepting a position as a Radio Inspector. Probably the last callsign issued for an experimental broadcasting licence. (All experimental broadcasting licences were cancelled in 1939 due to WWII).

2XL Cooma 30-08-1937. Licensed in April 1937. Their motto was "To E**x**ce**l**". Tried a test broadcast on 20-8-1937 broadcasting a ball live from the Dodd's Hotel and the Monaro Theatre. Wyatt Evans was Managing Director and first announcer and built the station on his property. Started with one experienced radio person: their engineer John Scott from **2UE** and **3DB**. Briefly owned **2BE** in 1941, then sold it to John Kerr (later an announcer with Scottish pirate radio station "Radio Caroline"). Known as "The Southern Tablelands Station". In 1946 a train was reported 'lost' heading to Cooma. A message was broadcast for any listeners who had seen it. A listener telephoned saying it was held up by a snow drift. Increased power to 400 watts in 1947. Their weekly yodelling sessions included requests from all over Australia and New Zealand. In 1951, their only announcer, Ron Camplin, was on air 0600-1400 and 1700-2300, seven days a week (Ron later became the owner of **2MG**, **2BS**, and **2LF**). John Scott designed and built a 1,000 watt transmitter from disposal parts in 1953 (2,000 watts in 1958). Started all day broadcasting in 1955. Steve Liebmann started his radio career



here in 1958 as a 14 year old D.J. Broadcast all night on Fridays in winter from 1960 to provide snow and road reports for travellers. Started 24/7 broadcasting in 1964. Used a Commer bus as an O.B. van in 1966. Relayed most evening programs from **2CA** in the 1970s. John Scott died at the station in 1972. New studios and a 4,000 watt transmitter were installed in 1978. Bought **7QT** in 1982. Opened the first NSW F.M. relay transmitter (Thredbo) in 1987. Now also relays to Perisher, Jindabyne and Bombala. Their office and studios were later moved to Jindabyne. Cooma was the third town to be issued a commercial licence with this callsign, after Lismore and Broken Hill.

2SG Snake Gully 1937.
Fictional radio station on air in the popular radio serial "*Dad and Dave*" from 1937 until 1953.


"Where the dog sits on the tucker box!"

It may be hard to believe, but the snappily-dressed individual broadcasting over the Snake Gully microphone, shown at right, is none other than Alf. The very idea of Alf Morton singing his own composition over the Snake Gully radio station is amazing enough, but unfortunately the song that Alf is singing out over the Snake Gully air waves brings with it a train of events so startling and far reaching that before the evening is over Alf is sure that he will spend the rest of his life in gaol.

Be sure and listen in to the special Snake Gully broadcast of Alf's song "Where the Dog Sits on the Tuckerbox" which will be broadcast to Australia in the "Dad and Dave" serial the week of July 11.



2SI Singleton 1937. Owned by amateur operator Alex Mather (VK2JZ) and the *Singleton Argus* newspaper. The licence was transferred to Lochinvar before opening as **2HR** (**H**unter **R**iver Broadcasters), on 30-8-1937 (see next entry).

2HR Lochinvar 30-08-1937. See **2SI** Singleton 1937. **H**unter **R**iver Broadcasters, known on air as "The Hunter River Station". Owned by Alex Mather (VK2JZ) who later started **2GO**, and by the *Singleton Argus*. The studio and transmitter were installed by Geoff Partridge (VK2VU) at Lochinvar using 300 watts. The building is now a house with the **2HR** sign still in place, over 70 years after they moved out. The studio was re-sited above O'Brien's grocery store in High Street, Maitland, on 9-1-1939. Relayed **2GB** from 1830 each night. Started a "Listeners Radio Club" in the 1940s. They changed their callsign to **2NX** on 14-1-1954 with a new transmitter at Bolwarra (Maitland).



2MW Murwillumbah 02-09-1937. Started by local radio dealers Carl and Tom Small, and the Budd family. Opened using 100 watts (500 watts in August 1939, 1,000 in 1951, and 2,000 in 1952). Put off the air in 1954 by a cyclone. Started their children's "Smile" club in the 1950s. Closed at 2300 each night with a song called "Goodnight to You from 2MW", with local singer Gwen Ryan until 1970. In October 1938, they held, (with **4BH**) a Radio Picnic near Coolangatta, with 7,000 people. In March 1955, they conducted a radio-thon, raising over £1,200 for flood victims around Lismore. They launched an office and relay studio in Southport in 1958. Closed their Southport studio and moved the office to Coolangatta in 1967 when **4GG** opened. Known as "The Popular Station of the North East" and "The Voice of the Far North Coast". Increased power to 5,000 watts in 1972, with a directional aerial. They moved to Tweed Heads in June 1985. Introduced an Easy Listening format in 1986. A 50 year old restored Buick car was won by a listener during their 50th birthday competition. Bought by **2SM** in 1989. Opened a relay transmitter at Mullumbimby. Now known as "Radio 97AM".

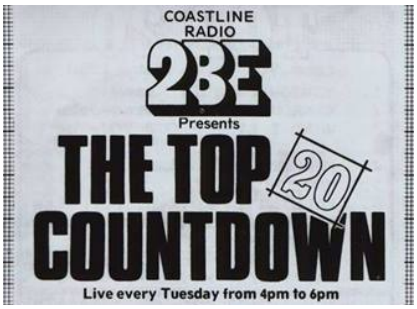


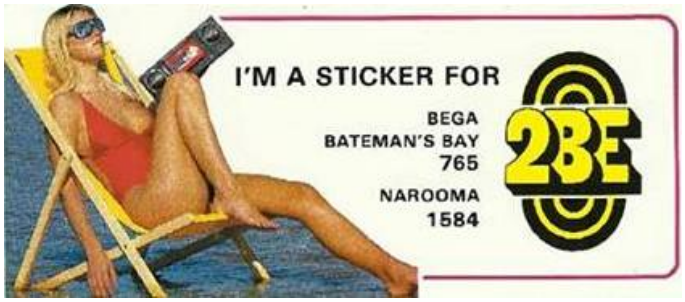
2KM Kempsey 20-09-1937. On air 0730-1100 and 1730-2230. Reception was better on Lord Howe Island than in Kempsey. Their original tower was moved to **2HD** in 1939. In the 1930s/1940s, they broadcast dance programs from a local hall, despite only having one microphone. At 7-45 pm the announcer would put on a serial, then take their microphone to the hall. He would return to the studio and put the microphone to air at 8-00 pm with dance music until he could return to the hall. At 10-00 pm, with the band playing to air, he would return to the studio and put on another

serial. Then he would return to the hall and retrieve the microphone. Charged 2/6 for birthday calls; 5/- for cheerio calls, buy and sell, and lost dogs; and 7/6 for funeral notices. From 25-8-1950 they were off the air for a week due to an announcers strike about unpaid wages. Launched their children's "Gumnut" club in the 1950s. Well known announcers included Tom Crozier and Peter Bosley, (later both at **2UE**) plus John Pearce and Leon Becker (both later at **2GB**). Almost lost their licence due to a 1969 April fool's joke about the surrender of 10 Russian navy ships and one submarine to our Navy at Trial Bay. Increased power to 5,000 watts in 1977. From 1978 breakfast programs came from Kempsey, mornings from Coffs Harbour, and afternoons out of Port Macquarie. Known as "The Voice of the Macleay". Changed their callsign to **2MC** (**M**id **C**oast) moving to Port Macquarie in 1982. Moved to FM as **2POR** in 2000. (Also see **2PM** Port Macquarie 26-1-2000). The **2KM** callsign was used **2KY** for a separate easy listening Sydney service 2000-2001, with well-known nostalgia announcer, Kevin O'Neill (later sold as an ethnic station).



2BE Bega 30-09-1937. Owned by local farmers above Grist's chemist (now Priceline) with a 50 watt transmitter, built by Director Morris Bell. On air 1200-1400, and 1800-2200 with a Colville 100 watt transmitter, as "The Voice of the Far South Coast". Their phone wasn't connected until July 1938. Local news by their "Newshawk" was described as '*a gathering of local news and gossip, with a nice economy of language in a breezy and unaffected style*'. Bankrupt in 1940 after being sued by the local tannery for comments on air about their 'evil smell', which resulted in a £2,000 fine. Kept on air by volunteers until sold in June1941 to **2XL**, and then to John Kerr (from **2XL** and **2PK**) for £500. Broadcast appeals for blankets and clothes needed at local beaches after attacks on fishing trawlers by WWII Japanese midget submarines. John Kerr built a 1,000 watt transmitter in 1950 (2,000 watts in 1967). Launched their children's "Koala" club and their listeners "League" club in the 1950s.







In January 1952, a radiothon raised £4,200 and 4,000 bales of fodder to aid farmers devastated by bushfires. On 5-2-1952 they appealed for trucks to move 2,500 starving cattle to Cooma. Alan Wilkie's weather career started here. Ray Rumble was manager and part owner from 1975. (Ray started his career as a **2GB** panel operator when 15 years old). Put off the air by a tornado in February 1978. Hired the Warren Daly Big Band for their fiftieth birthday to recreate the music played when they opened. Installed a studio in Batemans Bay. Opened Australia's first commercial relay transmitter at Broulee on 28-10-1983. Bought by music promoter, Glenn Wheatley on 1-11-1986. Sold to Hoyts Theatres on 30-3-1987, and became **2EC** (**E**ast **C**oast) on 1-10-1987. Bought by Grant Broadcasters in 1990. Launched a separate service (Power FM) on 24-9-1997. Their **2BE** callsign was first used by a Sydney commercial station on 7-11-1924.















2PK Parkes 05-10-1937. Owned by Mayor Frank Spicer, using 100 watts (200 watts in 1942, 500 in 1948, and 2,000 in 1958). Known as "The Voice of the Golden West". An announcer was sacked for saying "*The Voice of the Dirty Dusty West*" during a dust storm. The office, studio, and transmitter were destroyed by fire on 23-12-1946. A standby transmitter was borrowed from **2GB**. Their two towers were destroyed by a severe storm on 15-1-1949. Established the "Sunshine" club (later the "Koala" club raising over £50,000 for a children's hospital, plus £80,000 for flood victims. Their technician had his own program 1030-1200 daily from a studio at the transmitter in the 1950s. Sponsored a railway carriage converted into a mobile medical clinic that travelled around Western N.S.W. Their studio became flooded when the local dam burst. Member station of the Mid State Network with **2LF**, **2BS**, **2DU**, and **2MG**. John Laws resigned after one day as he was not allowed to smoke in the studio. Bought by **2DU** in 1981.











2LF Young 16-02-1938. Opened with a 500 watt transmitter operating on 300 watts at the old **L**ambing **F**lats gold fields. Their 240 feet high tower collapsed when half erected. The studio was installed in the A.M.P. building and operated by four staff from

YOUNG'S NEW RADIO STATION

Most local listeners have heard Radio 2LF Young, which has been testing each night since Friday week. The broadcasts have come through with exceptional clarity, despite the fact that only half-power is used, and the "radio mast" comprises 150ft. of wire strung to a tree on the Moppity Road.

When the 225ft. steel mast goes up this week, and the full 300 watt power is switched on, every radio set within 150 miles of Young will have perfect reception, such as has not hitherto been experienced in this area.

Commonwealth-wide reception will be possible from the Young Station, but within 150 miles at night and 100 miles by day radio listeners will have reception without static, no matter how bad the conditions.

Mr. Pat Barton, the announcer (from 2KY Sydney), is not only a keen music enthusiast, but an athlete of note, and his "Sports Flashes" session will have added interest for listeners with the knowledge that he was triple boxing champion (middleweight, cruiserweight and heavyweight) at Canterbury High School, a footballer who "repped" for Combined Schools first grade, and afterwards played for St. George and the holder of running championships.

WITH CRACK TEAM.

On the sporting side the station is particularly well served, for Mr. Rawdon Blandford, general manager, has played Rugby Union for Otago, New Zealand, and for the crack Wanganui team, when he repped for North Island.

Mr. A. Mitchell, chief engineer for the Young Station, is as keen as mustard on his job. He has been in radio since 1925. Formerly with the National Broadcasting Corporation of America, he has served in turn with 2RG, 4AY, 4MK and other stations.

Miss Edna Miller is Radio's 2LF's secretary, a position which she also fills for Western Newspapers Ltd.

The Young Station will be one of the most modern in the Commonwealth, as opportunity is being taken to include in the equipment only the latest and best available.

Two velocity microphones are installed in the studio, and there is an additional dynamic microphone for use at outside functions.

Cellotex is used to soundproof the studio, which looks very smart with its substantial furnishings and luxurious red carpeting.

RELAY APPARATUS.

An amplifying and relay panel just outside the studio has provision for 12 lines, to pick up relays from that many different broadcasting points. Two of these lines will be permanently linked with the Town Hall, where the station will be privately connected.

The other connections will be available for use along the telephone lines from anywhere in the town or district, such as the municipal baths, football ground and so on.

The lines may also be used for relays from any point in Australia, or, for that matter, any part of the world, over the radio-telephonic system.

A large desk in the studio contains an intricate interior. Mr. Mitchell dreams about it at night—it has 56 different wiring circuits, including the "mkes," the pick-ups, the ordinary telephones, and the "mixing circuit" (by which an announcement can be given a musical background).

On each side of the desk there are electric gramophone motors. By combining the two a continuous programme can be given—music, announcements, music, as a new record is ready as soon as the old one has finished.

RADIO 2LF, Young, has a vacancy for an experienced Announcer.

Modern, air-conditioned studios, good salary. Apply with audition tape to:

Manager,
2LF
YOUNG, 2594, N.S.W.

SOUND CONTROL.

A dial on the desk in front of the announcer, registers the "level of sound"—by this means the sound may be controlled, and so does not come roaring out of the set at home.

Outside the studio this speech is amplified before being put on to the programme line to the station, which has been built 3½ miles out on the Moppity Road.

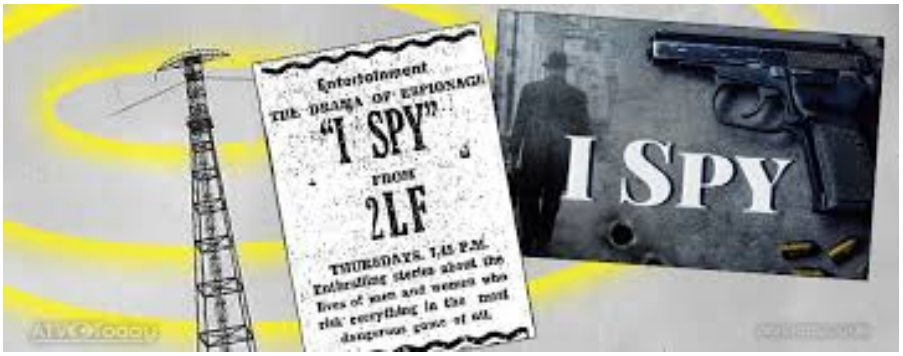
Monitor speakers both inside and outside the studio enable the broadcast to be listened to by the announcer and station staff. The studio speaker, however, is switched off for announcements, to prevent "howling" on the sets.

The wireless masts on the Moppity Road—nearly as high as the roadway over the Harbor Bridge from the water—will be constructed of 3·8 inch tubular steel, tapering from 8in. at the base to 3in. at the top. It will rest on a porcelain insulator, and be stayed in position with about twenty stays.

Radio 2LF will be heard better in this and adjacent districts than any other country or city station, and it will give a first class programme, to include features rarely put over in the country.

Among these will be imported transmission features to include musical comedies, revues, detective and mystery stories and magnificently arranged musical works.

"We are sparing no expense to give listeners an exceedingly high standard of entertainment," Mr. Blandford states.





RADIO 2LF *The Friendly Station*

YOUNG, N.S.W. AUSTRALIA.

Frequency 1340 KHz Power 2000 Watts

Transmitter located at Young — Studios at Young, Cowra and Cootamundra

We acknowledge with thanks your report on our transmission. The details were correct ~~not correct~~.

YOUNG BROADCASTERS PTY. LTD.
P.O. BOX 31, YOUNG, N.S.W.
AUSTRALIA.

0700-0900 and 1700-2200. Opening broadcast was a radio ball from the Town Hall with 1,000 people attending. Known as "2LF, the Friendly Station", then "The **Young** and Progressive Station". Often heard in New Guinea. Their manager, John Stevens, was enlisted to help with the WWII Army broadcasting stations in the Pacific, providing entertainment for our troops. Their applications for several experimental F.M. relay licences in different nearby towns were denied in 1946. On 4-7-1952 they relayed over 500 emergency messages during severe flooding when all other emergency communication systems were wiped out. Opened a relay studio in Cowra in 1956, then another at Cootamundra. Recorded several community singing, quiz, and talent quest programs in 10 nearby towns. Partly owned for a short time by **2GB**. At one stage, they relayed **2WG** from 1900. Broadcaster Ray Warren started his career here. Formed the Mid State Network with **2BS**, **2DU**, **2PK**, and **2MG**. Bought by Ron Camplin (owner of **2MG** and **2BS**) in 1978. They were the first regional station to broadcast "Talkback" programs.

2MG Mudgee 02-07-1938. Started by Harry Milton using 100 watts as experimental licence **2NM** (later reissued as a commercial licence at Muswellbrook on 14-11-1954). Opened with a broadcast by local artists from the old Hotel Mudgee. Every speaker at the opening said that the next thing Mudgee needed was an aerodrome. Relayed A.B.C. news three times a day until closing on 21-5-1942. Reopened on 13-10-1944, as a member of the Macquarie (**2GB**) Network. On air 0700-2200. Their early transmitter is displayed in the Mudgee museum. Started a "Radio Social" club in the 1950s. Bought by their manager, Ron Camplin, in 1958. Often off the air due to flooding, however, stayed on air in 1959 with three feet of water in the studio. First known as "The Voice of the Tablelands". Later a member of the Mid State Network, with **2LF**, **2BS**, **2DU**, and **2PK**. Purchased by **2DU** in 1982. Installed new studios in 1987.



2CS Casino 1938. Projected commercial station jointly owned by **2KA** and **2KM**. Never went to air. This callsign was reissued to a commercial station at Coffs Harbour on 16-12-1985.

2CK Cessnock 09-01-1939. **C**essnock/**K**urri Kurri. Coalfields Broadcasting Co. in Vincent Street with a 170 feet high active tower at Neath. Originally licensed as **2CZ**, but changed before opening (see **2CZ** Lismore 6-1-1930). Known as "The Voice of the Coalfields". Opened at 0530 to advise miners which coal pits to report to daily. Prior to **2CK**, this service was provided by a town crier in each town. A journalist from the *Newcastle Herald* read the news from their own studio at 0545 (then the earliest radio news timeslot in Australia). Closed at 1100, and reopened 1730-2200. Relayed several sports programs from **2UW**. Their third studio fire, which destroyed everything, was caused by a heater left on after the evening announcer left. This closed the station. The licence, transmitter, and tower were bought by **2HR**, and transferred to Muswellbrook. (See **2NM** Muswellbrook 14-1-1954). Photo is their first manager, Albert Ryan. Second photo is announcer Enid Hoggan in 1950.









2LT Lithgow 07-06-1939. Their tower fell down two days before opening. They used a wire over a tree as an aerial for their opening, which was a concert from the Theatre Royal, chaired by Mayor and **2LT** director, R. Fullager. Their 100 watt transmitter was situated in a house at Bowenfels with their studio and the manager and his family. They covered 18 miles at day and 10 miles at night. All the studio and transmitter equipment were installed by Wally Grant (**2KY** technician) who also installed the **2KA** equipment. Their main revenue source was birthday calls which cost 2/6. In 1940, the Post Master General banned the station from making any comments on industrial matters without preapproval of the script due to the airing of "*objectionable references*". Broadcast ballroom dancing live every Saturday night in the 1940s and 1950s with the "2LT Dance Band". Banned all Andrew Sisters records in 1943. Increased on air hours to 0700-1400 and 1700-2200 after WWII. Increased power to 500 watts in 1947. Known as "Lithgow's Sunshine Station". Member of the Macquarie Network, and partly owned for a short time by **2GB**. On 24-12-1956 they broadcast an urgent appeal for volunteers to assist with firefighting. Bobby Limb and Dawn Lake performed their first show in Lithgow, being broadcast live. News reader Eddie Williams often said "*here is the news – switch off*". Breakfast announcer Matt Ponsonby was blind. They were off the air for four days in May 2005 when rats shorted out both transmitters. Well-known announcers included John Tapp and Brian Bury. Opened a separate F.M. service in 1997.



2NA Newcastle 20-12-1943. A.B.C. Became **2RN** in October 1990.



9AP Sydney 1945. Callsign used by the Australian Army Amenities Service during WWII to test broadcast station equipment at Rose Bay on 980 KHz. The 10 to 200 watt stations were sent to 21 locations in the Pacific to entertain our WWII troops (each station was first built into a truck; however, two fully equipped trucks were stolen). The Australian Airforce also established several broadcast stations throughout the same areas. QSL cards are rare and highly prized.

2KS Kiama 1948. A.B.C. **K**iama **S**ervice. Moved to Wollongong as **2WN** in March 1959.





2NB Broken Hill 29-07-1948. A.B.C., relaying **5CL** with 1,000 watts, two staff, and one hour of local input daily. Ravaged by fire in 1966, with local news being read down a telephone line from the telephone exchange. Moved into a ten feet wide shop with the typist stopping while the microphone was on.

2TN Tenterfield 1948. A.B.C. **T**enterfield **N**ational service. Projected station which never went to air.

2NU Tamworth 09-11-1948. A.B.C. Relay of **2BL**. Opened by the A.B.C. Chairman, R. Boyer, with a temporary studio in the Town Hall. Introduced local news and sport programs in 1950; farming programs in 1953; and a local women's program in 1960. Their transmitter was at Manilla. Relays to **2GL** Glen Innes and **2AN** Armidale.

2TR Taree 15-11-1948. A.B.C. Originally a relay of **2NC** Newcastle, then **2NR** Grafton. Has relayed **2KP** in Kempsey (now Port Macquarie) since 22-4-1996.

2LG Lithgow 10-1949. A.B.C. Relay of **2CR** Orange. The **2LG** callsign was previously issued as an experimental station in 1926 at Goulburn.

2NS Narooma 1949. A.B.C. **N**arooma **S**ervice. Moved to Bega as **2BA** in May 1955.







2NI Norfolk Island 1952. Started in 1948 by the Department of Civil Aviation using one watt, to advise the arrival of aeroplanes and supply ships (a record was played into the microphone before and after each announcement). Their first broadcaster was Ray Hoare (VK9RH). From 1952, they broadcast from the local telephone exchange (20 subscribers), between 1000 and 1200 (**broadcasts were operated by the telephonist**). Increased their power to 10 watts in 1960. They also produced the local newspaper (two pages once a week). Fire destroyed the station in 1970. Reopened in 1971 in the local library using 50 watts. Currently 70% of programs are by local volunteers and 30% are relays of the A.B.C. School children operate the station some afternoons. Their licence conditions ban all night programs, power increases, and advertising. In 2015 the Government took over the station and dismissed five announcers whose political viewpoints were deemed to be not acceptable. 2NI now also broadcasts on F.M.



2RE Taree 21-02-1953. Owned by **R**eginald **E**agling. Their first studio and office were under the R.S.L. club. Their outdoor opening ceremony was rained out. The opening was conducted by **2SM** announcer Tom Jacobs (who later helped start **2GO**) and Taree Mayor Ron Butterworth. First manager was Bruce Valentine (from **2BE**, **2MG**, **2CA**, **2PK**, **2UW**, and **2SM**). Started with a 500 watt transmitter from **4AK** (2,000 watts in 1954). Their tower fell down twice before opening, and again in 1965. Known as "The Voice of the Manning". Opened record and gramophone shops in Taree and Wingham despite criticism from competing shops. Chairman of Directors, Ron Butterworth, was a cast member in a 1953 Anzac tribute. His last read scripted line was *"For us they fought, and in their dying, braved death cheerfully"*; he then died on air. Technicians used a bicycle to travel to the transmitter. Broadcast civil defence warnings during severe floods. Their technician was once lowered to the transmitter by a helicopter to keep them on the air. Relayed some **2TM** programs from December 1956. Received many requests from Sydney for their Hillbilly programs. They had over 3,500 members in their children's "Smilers" club. Moved into a new building on 20-11-1956 to avoid repeated flooding. They planned to establish a relay transmitter at Port Macquarie, but were beaten by **2KM** (**2MC**). Known as "The Voice of the Mid North Coast" in the 1960s. Established, with the *Manning River Times*, ECN-8 TV on 27-5-1966, with the former **2RE** manager Alan Thompson as manager. George Gibson (later at **2UE**) started his career here. Opened relay transmitters at Gloucester and Foster. Moved into the ECN-8 TV building when ECN-8 TV became a relay of NEN-9 TV in Tamworth. Became part of the **2SM** Super Radio Network in January 1995. Opened a separate F.M. service on 29-1-1997.



2NX Maitland 14-01-1954. See **2SI** Singleton (1937) and **2HR** Lochinvar (30-8-1937). During the 1950s/1970s, while owned by Catholic Broadcasting, they relayed evening programs to **2NM**, on air as **2NXNM**. Moved to the *Newcastle Herald* building in Newcastle in 1955 after severe flooding ruined their Maitland studios. Prior to the unsuccessful April 1967 referendum, **2NX** campaigned against the Hunter and Northern N.S.W. becoming a separate State. Bought by **2SM** on 1-1-1972 (other owners also include Austereo and Southern Cross). Launched the successful "Rocktober" promotion in 1974. Moved to Charlestown in 1988. Changed to F.M. on 29-5-1992 as NXFM. Their 1341 KHz. AM frequency was taken over by Sky Sports Radio (**2KY**). The photo is their 1965 studio.









2NM Muswellbrook 14-01-1954. See **2NM** Mudgee 1930s and **2CK** Cessnock 9-1-39. Officially opened by Ray Allsop from the Australian Broadcasting Control Board (also see **2YG** 1921 and **2BL** 1924). All present were given a tour and explanation as to how a radio station operates. Opened on the same day as its sister station **2NX**, and on air live one hour per day from a **2NX** Maitland studio. Gordon McBrien was their first announcer. All other programs were a relay of **2NX** until the Muswellbrook studios were built in August 1955. Broadcast from a makeshift studio at their transmitter when floods destroyed their landline from **2NX**; these transmissions being organised for Maitland by Gordon McBrien who broadcast 10 hours per day for seven weeks, with 10 local volunteers providing records and keeping the station on air for the other 14 hours per day. Unsuccessfully applied for Newcastle's television licence. During the 1960s/1980s they relayed **2NX** from 1800, identifying as **2NXNM**. Increased power to 5,000 watts in 1984. Opened a separate F.M. service in the 1990s (A.M. on 981 KHz. which is heard regularly in New Zealand, and 98.1 F.M.). They also have a narrowcast outlet called "Hot Country".

2ML Murwillumbah 1954. A.B.C. Relay of **2NR** Grafton.

2KP Kempsey 01-1954. A.B.C., relaying **2BL** until introducing some local programs from 5-3-1956. Transmitter at Smithtown. Has relayed to **2TR** in Taree since 22-4-1960. Opened a studio at Coffs Harbour in 1997 and moved their former Kempsey studio to Port Macquarie in February 2004.

2BA Bega 05-1955. A.B.C., relaying **2BL** with some local programs 0600-0800 and 1700-1900. Their studio was in the Shire Council building (later the Co-Op building - now above Woolworths). First opened as **2NS** in Narooma in 1949, relaying to **2CP** in Cooma. Weather reports were obtained from H.M.A.S. Albatross in Nowra. Now has relay transmitters at Batemans Bay and Eden.



2VM Moree 12-01-1957. "The **V**oice of **M**oree". Started by the Higginbotham family (see **2TM**) and local businessmen H. Sullivan (owner of the *Moree Champion* newspaper), and Barry Roberts. First Chairman, Jack Jones, lobbied for several years for the licence, citing the need for local information during flooding. Often broadcast Balls featuring the "White Rose Orchestra". After several babies died at the Moree hospital in 1964 due to a heatwave, the station held a radiothon to raise funds for air conditioning. Relayed several programs from **2TM**. Nick Erby started his media career here. Bought **2NZ** in October 1986. First regional station to be granted a supplementary F.M. licence (on air 19-5-1990). Sold to **2SM** in January 1995. Now has relay transmitters at Lightning Ridge, Collarenebri, Goondiwindi, Walgett, and Mungindi. The photo is their 1986 studio. Also see **2VM** Sydney.

2GL Glen Innes 02-1957. A.B.C. Relay of **2NU** Tamworth. This callsign was first used in 1929 at Lismore.

2AW Sydney 1959. Pirate station on 1485 KHz. operated by Vaucluse High School pupils. Closed by the P.M.G.

2WN Wollongong 06-03-1959. A.B.C., relaying **2BL** with some local programs. **W**ollongong **N**ational service. Started as **2KS** in Kiama in 1948, before moving to Wollongong. Held a radiothon in 1990 to raise funds for Newcastle earthquake victims. Moved to F.M. in March 1991, with **2RN** (Radio National) then

launching on their A.M. frequency.

2UV Sydney 05-1961. Educational licence. First **u**ni**v**ersity station in Australia broadcasting publicly, using an old RAAF AT-14 200 watt transmitter on 1750 KHz. located at Kensington (later moved to the old **2UE** mast at Concord with a larger RAAF AT-20 500 watt transmitter). Their licence was for university lectures only, and banned all music. By 1962 they were broadcasting thirty separate courses with over 1,000 fee paying students. They then used an old RAAF AT20 transmitter with a lease from Concord Council of the old 2UE tower. Experimented with television programs on U.H.F. in 1966.



2FC Emu Plains 1962. A.B.C. Projected station which never went to air except for late night testing from a Bathurst studio. To be used in place of **2FC** Sydney **in case a nuclear attack destroyed all Sydney radio stations** during the cold war. The tower was still in the Emu Plains prison farm until 2007. Planning included **2KA** using the transmitter as a relay in return for maintaining it, unless needed by **2FC**, but they were later given a separate relay licence at the same site. (See **2KA** Katoomba 7-9-1935).

2AN Armidale 02-1962. A.B.C. **A**rmidale **N**ational service. Relay of **2NU** Tamworth.

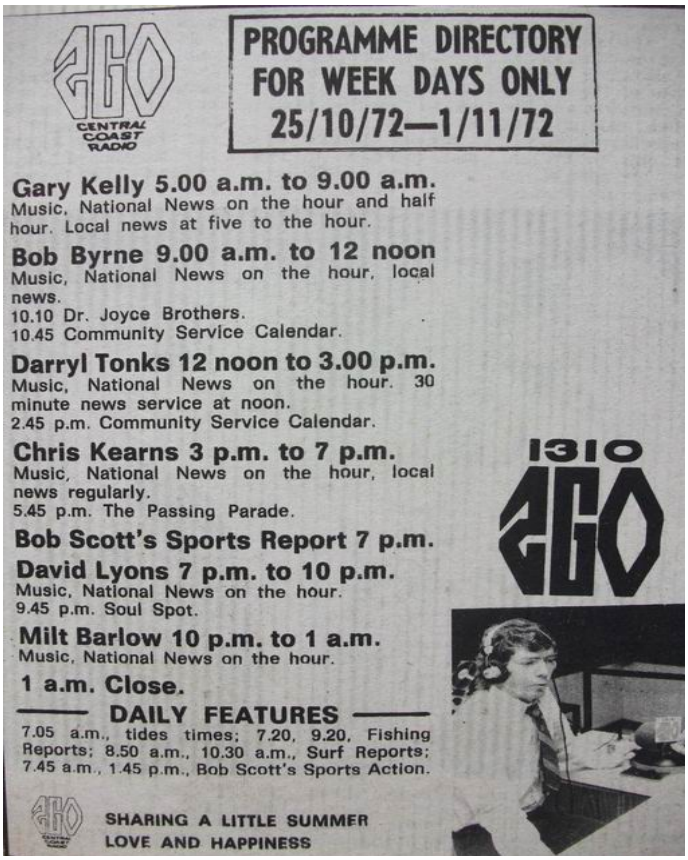
2UH Muswellbrook 06-1964. A.B.C. **U**pper **H**unter service. Relay of **2NC**. Some local programs from 1990 in a house opposite the Railway station. Now relays to Scone, Aberdeen, Singleton, Murrurundi, and Merriwa.

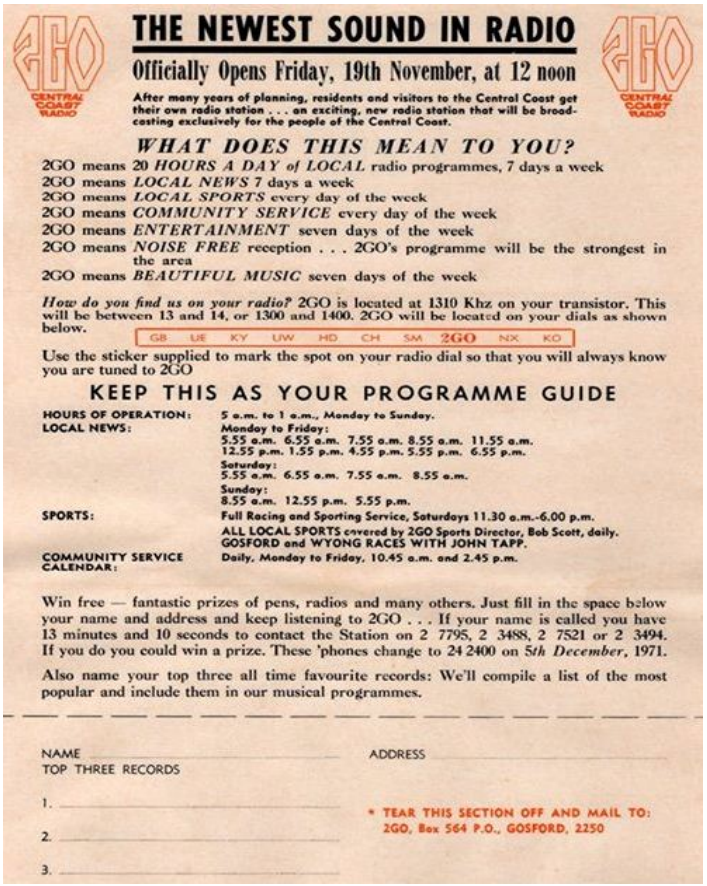
2PR Sydney 1964. **P**irate **R**adio station planned by singers Lee Gordon and Bobby Darin on a boat off Sydney.

2CP Cooma 12-1966. A.B.C. Relay of **2BA** Bega.

Norfolk Island 1969. Pirate radio station owned by a local electrical retailer, in an attempt to create a demand for the radios he was trying to sell. Closed by the Radio Inspector after nine days. An attempt to gain a commercial licence then failed when officials in Canberra and Norfolk Island couldn't agree on who had the licence issuing rights.

2GO Gosford 19-11-1971. First Central Coast station, launched by Tom Jacobs from **2RE** and **2SM**, and also Keith Graham from **2MO**, **2WG**, and **7HO**. Keith later launched the Wesgo network (see **2WS** Sydney 23-11-1978). Now on F.M. The 2GO A.M. frequency, tower, and transmitter are now used for an Italian service from Sydney provided by Rete Italia. Their directional antenna is one of three in Australia installed utilising three towers.

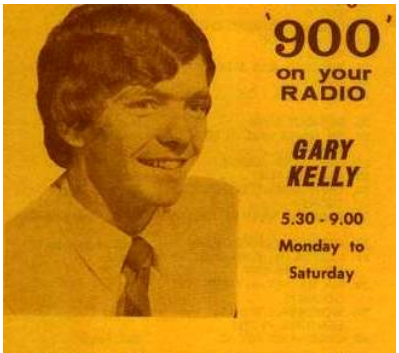




















2ST Nowra 04-06-1972. **S**outhern Coast and **T**ablelands. Known as "2ST - Part of Your Life". Their "Swap Time" program was popular for 40 years. Now has relay transmitters in the Southern Highlands covering Moss Vale with some local programs (see **2MV** **M**oss **V**ale 15-12-1930), plus Ulladulla. Bought **2EC** Bega in 1990. Sold to grant Broadcasters in 2015.

DJ John gets the boot for using THAT word

A TOP DISC jockey has been sacked — for saying THAT word over the air.

The popular radio man shocked listeners to a lunchtime program when he yelled ". . . it" into a microphone.

The DJ, John Hurst, 26, was dismissed minutes afterwards by the management of Nowra's radio station, 2ST.

Hurst told the Sunday Mirror he swore after he misread an advertisement.

"I was recording a commercial in Studio B while another announcer was conducting an outside broadcast," he said.

"When I made the mistake I just used the first word that came to mind."

The announcer doing the outside broadcast stopped in mid-sentence when he heard the word boom over his voice.

The manager of [illegible] Horton, summoned Hurst to his office and asked him if he realised what had happened.

"He told me the station couldn't tolerate that type of language and sacked me instantly," Hurst said.

Three listeners — including the sponsor of the commercial being taped — rang 2ST to complain about the offending word.

"The sponsor asked why the word was used at the end of his commercial," Hurst said.

"The person who took the call told him he could have it in the middle if he liked."

Hurst conducted the popular drive-time program on 2ST every day between 4 pm and 8 pm.

When he failed to do the show on Wednesday angry listeners complained.

They did not know he had been sacked because the incident was not reported on 2ST's local news service.

Hurst plans to approach radio stations in Sydney and Brisbane for an announcer's position.



John Hurst . . . lost job.

2BY Byrock 08-1972. A.B.C. On relay from the A.B.C. studios in Orange and Dubbo. (Some programs from the Dubbo studio are relayed to Lord Howe Island and Norfolk Island).

2LH Lord Howe Island 1974. Opened in the Public Hall before moving to the old Qantas Flying Boat Base at the end of the wharf. Moved again in 1988, and changed to F.M. with a community licence.



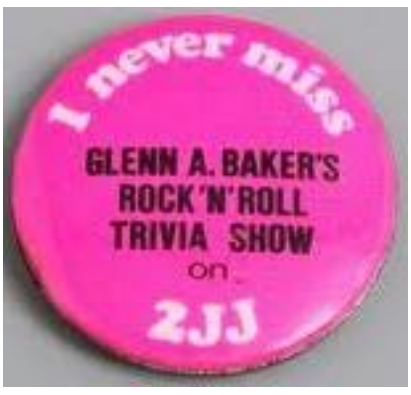


2JJ Sydney 19-01-1975. A.B.C. An experiment similar to **3ZZ** Melbourne, with youth programs, known as *"Rock without the Roll"*. The world's first 24 hour non-commercial rock music station. Their first record, "*You only like me coz I'm good in bed*", had already been banned by the Licensing authorities. A.B.C. management accused the station of broadcasting '*offensively obnoxious items*'. A launch party for an AC/DC album was closed by the police when it got out of hand. Closed by the staff in July 1975 to protest about poor coverage on 2,000 watts. Reopened with 10,000 watts. Launched The Little River Band album "Dreams of Love". Sued by the N.S.W. Commissioner of Police for slander. The A.B.C. then broadcast an apology and retraction. Moved to F.M. as 2JJJ in July 1980. Photo is their early studio.



Your report on reception dated 19/1/75 has been examined.
This confirms that you were listening to 2JJ on 19/1/75
Chrestchurch NZ
A.E.S.T. G.M.T.
This transmitter is located at Liverpool and operates on 1540 kc/s, metres. Power 10,000 (watts).
Thank you for your interest in reporting on our transmission.
Yours faithfully,
The AUSTRALIAN BROADCASTING COMMISSION





2EA Sydney 09-06-1975. **E**thnic **A**ustralia with ethnic programs. Originally established by Al Grassby (Minister for Ethnic Affairs) to provide Government information such as Medicare and other benefits to migrants. An offer by the Australian Government for the A.B.C. to



take over the station in 1976 was not taken up. Became the Special Broadcasting Service in 1978, presenting programs in 44 languages (57 languages in 1990 and 75 languages in 2013). Now relays to Wollongong and Newcastle. Pictured is their main studio.

2CT Campbelltown 13-05-1978. Community licence with some conditions as per a commercial licence. Closed by the Australian Broadcasting Tribunal due to financial problems and breaches of their licence conditions on 1-6-1981.

2WEB Bourke 13-11-1978. Community (originally educational) licence. **W**estern **E**ducation **B**ourke. Their three letter callsign was issued in error by the A.B.T. with the misapprehension that they were an F.M. station. They bought **4VL** in 1986. They now have F.M. relays at Wilcannia, Walgett, Coonabarabran, and Lightning Ridge.

2WS West Sydney 23-11-1978. Opened at 1224 A.M. on 1224 KHz. with 5,000 watts with Managing Director Keith Graham from **2GO**, as were many of their announcers (both stations later merged as the Wesgo network). A legal challenge to their licence by **2SM** was lost. Three hours before opening, both transmitters failed. Started in an old cottage which was later donated to a charity. First licensed to cover only **W**estern **S**ydney (Parramatta to Emu Plains), with a transmitter at Prospect. Originally known as "Your Station 2WS 1224" (later "The Greatest Memories - Latest Hits Station"). Don Burke and Jonathan Coleman started their careers here. Three executives were killed in a 1984 car crash when driving from **4GY** after their relaunch. Moved to F.M. in June 1993, known on air as WSFM. Following legal challenges, they now cover all Sydney with an Artarmon transmitter and new studios in Ryde. Their 1224 KHz. frequency is now used by Radio for the Print Handicapped (**2RPH**). Their directional aerial is one of only three in Australia using three towers.



2OO Wollongong 01-01-1979.
The station was opened by Jon English live leading a crowd singing the song "Auld Lang Syne" on New Year's Eve. They were then officially opened by the Wollongong Mayor, Frank Arkell.
Now on F.M. as i98FM.



2MC Port Macquarie 1982. **M**id **C**oast Radio. (See **2KM** Kempsey 20-9-1937). Their manager was Pat Maher from **4AY** and **4NA**. Moved to F.M. on 26-1-2000, with **2PM** launching on their 531 KHz. Frequency. Pictured in their studio is Gary O'Callaghan.









2RPH Sydney 11-02-1983. **R**adio for the **P**rint **H**andicapped. Started testing with 500 watts outside the broadcast band from a studio at **2UV**, using their transmitter hut and tower. Programs came from a **2SM** studio from April 1983. Moved to the original **2WS** 1224 KHz. A.M. frequency in March 1993 with 5,000 watts after **2WS** moved to F.M. Known on air as "Your Reading Service". They now have F.M. relays in Newcastle and Wollongong.




2CS Coffs Harbour 16-12-1985. Moved to F.M., with **2HC** starting on their former 639 KHz. frequency in 2000. Their format is Adult Contemporary, with music from the 1970s onwards. This callsign was originally issued as an experimental licence at Newcastle in 1924. Back in 1938 a joint venture with **2KA** and **2KM** was going to use the **2CS** callsign for a commercial station at Casino which never went to air.






2EC Bega 01-10-1987. **E**ast **C**oast Radio. (See **2BE** Bega 30-9-1937). Now has relay transmitters at Narooma, Eden, Merimbula, and Batemans Bay.

2GU Goulburn 1987. A.B.C. Now known as **2RN**.



2PB Sydney 1990. A.B.C. **P**arliamentary **B**roadcasting network, utilising the ABC's standby transmitter. Broadcast Muzak style music between daily Parliamentary sittings. Closed overnight and on non-sitting days. Started a 24 hour news service ("A.B.C. News Radio") in August 1994 with 16 NSW relay transmitters.



Rete Italia Sydney 22-9-1994. A High Powered Open Narrowcast (HPON) service with Italian programming. Most programs are on relay from Melbourne. Rete also has eleven HPON, two narrowcast and 44 narrowband outlets.




2EL Orange 08-10-1999. **E**asy **L**istening Radio. Started on the former 1089 KHz. A.M. **2GZ** frequency after they moved to F.M. Owned by **2SM**. Found guilty by the A.C.M.A of content rules breaches in 2008 and 2009.

2PM Port Macquarie 26-01-2000. Started on the **2MC** (**2KM**) former 531KHz. A.M. frequency after they moved to F.M. Owned by **2SM**. Found guilty by the A.C.M.A. of breaching local content rules in 2008 and 2009.





2HC Coffs Harbour 16-12-2000. Started by Ray Gamble on the **2CS** former 639 KHz. A.M. frequency after they moved to F.M. Known as "Radio 639". Owned by **2SM**. Found guilty by the A.C.M.A. of breaching local content rules in 2008 and 2009.




2KA Penrith 25-8-2004. Known as "Cool Country 2KA", and "The Best of New and Classic Country", with the old **2KA** Katoomba callsign and Penrith transmitter. Closed on 24-2-2015.

You can have . . .
Your Own Announcer on every Station
If your commercials are recorded by A.R.C. Your announcements become a personal message in a studio presentation . . . not just another record.
From script to transcription . . .

Letters to the Editor:

"You have so many advertisements that 2GB only puts records on to give the announcer a break between them".
Letter to 2GB from a listener in 1931.

"*There are too many vocal items on 2BL. Last night they played seven vocals, but only two instrumentals*".
Letter to the Editor, 6-5-1927.

"*Most of the music one hears on 2BL and 2FC resembles two cats snarling at each other in a kerosene tin. It is remarkable that receivers do not break into pieces when some of that classical rot comes on*".
Letter to the Editor, 8-1-1932.

KURRAJONG
RADIO MUSEUM
ABN: 39 962 294 348
Ian and Patricia O'Toole
Curators
Ph: 4573 0601
email: vk2zio@yahoo.com.au
web: google search "KURRAJONG RADIO MUSEUM"
842 Bells Line Of Road KURRAJONG HILLS NSW 2758

"It is about time 2KY woke up to themselves and improved their signal or get off the air".
Letter to the Editor, 21-3-1930.

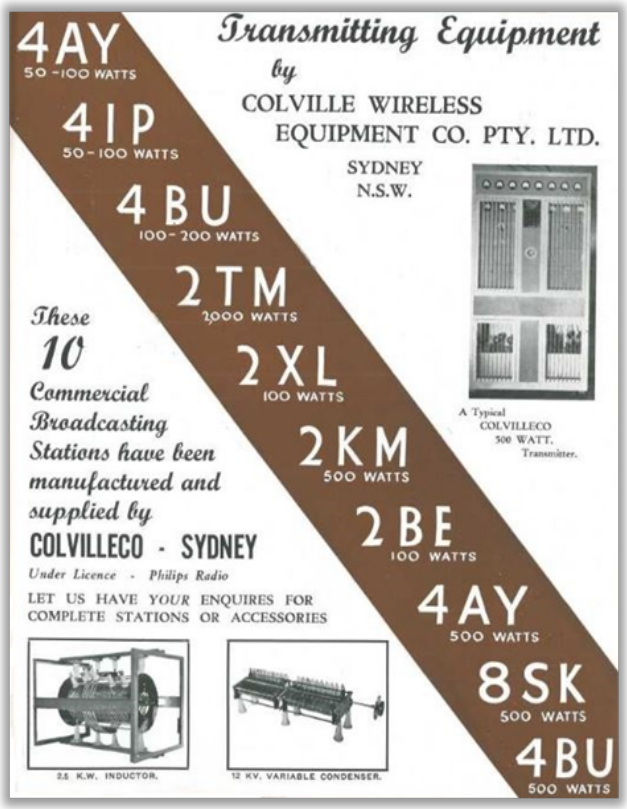
"Some radio stations succeed each week in achieving the impossible; that of broadcasting a program even worse than that of the previous week".
Quote from the Chief Justice of N.S.W., Sir Frederick Jordan.

"2FC has a callous disregard of advertised programmes, and displays irresponsibility by starting or finishing numerous tunes in the middle".
Letter to the Editor, 29-7-1927.

"I think Open Line Radio is a fad thing. I don't believe it will become a dominant form of programming in Sydney".
Quote from an ex 2GB executive before 2GB became the number one station in Sydney, thanks to an Open Line format.

"Most Australian music on radio is not serious music, but small minded gibberish about gums, galahs, and Gundagai".
Comment from a *Sydney Morning Herald* critic in 1952.

I am a University, right in your room.
I am an Opera sung by your fireside.
I am an orchestra to set your feet a-dancing.
I am a band to enthuse your musical soul.
I am an orator, whose eloquence holds you still.
I am a violin recital, rendered by a master at your side.
I am a statesman, conferring with you on the nation's needs.
I am a diplomat, voicing a foreign friendliness.
I am a doctor, coming to your home without charge.
I am a banker, watching your laid-away pounds.
I am a leader of industry, analysing the economic trend.
I am a newspaper, describing events as they happen.
I am a drama, played in your parlour.
I am a debate, where you hear both sides of the day's problems.
I am a football game, with thrills by the score.
I am a boxing championship, with a seat at the ringside.
I am a governess, teaching your children each day.
I am a friend, keeping you company.
I am a scientist, revealing wonders that you knew not of.
I am a patriot, kindling anew your love of country.
I am a preacher, reawakening your faith in human nature.
These I am and more. Yet, poor foolish men just call me radio.
Letter to the Editor, 30-9-1927.

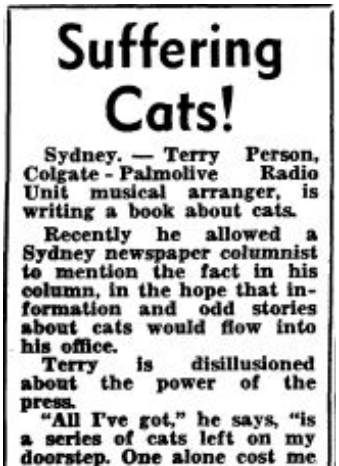


"If broadcasting stations are going to cater for religious bodies, punters, indifferent cooks, people who can't read, weather prophets, and other uninteresting subjects, they will all put us to sleep".
Letter to the Editor, 9-9-1927.

"Cut out churches, football matches, weather reports, cookery lectures, announcers opinions, clock chimes every half hour, kids stories, lies, and pious hymn singing, and let us have something worth listening to; not the doleful dreamy drivel we have suffered for so long".
Letter to the Editor 9-9-1927.

"I am sick and tired of rating number one on a station that rates number four".
On-air quote from John Laws on 2UW.

"Radio stations would be much better places without egotistical announcers".
Quote from a 2UW executive.



Suffering Cats!

Sydney. — Terry Person, Colgate - Palmolive Radio Unit musical arranger, is writing a book about cats.

Recently he allowed a Sydney newspaper columnist to mention the fact in his column, in the hope that information and odd stories about cats would flow into his office.

Terry is disillusioned about the power of the press.

"All I've got," he says, "is a series of cats left on my doorstep. One alone cost me



"*If 2FC and 2BL programs don't improve I will turn my aerial into a clothes line*".
Letter to the Editor, 6-5-1927.

Ward (Pally) Austin.
2KA - 2UE - 2GB - 2UW

"We listeners-in do not like what is called classical music, as we are not educated for it".
Comment on 2FC programs in a letter to the Editor, S.M.H. 17-2-1932.







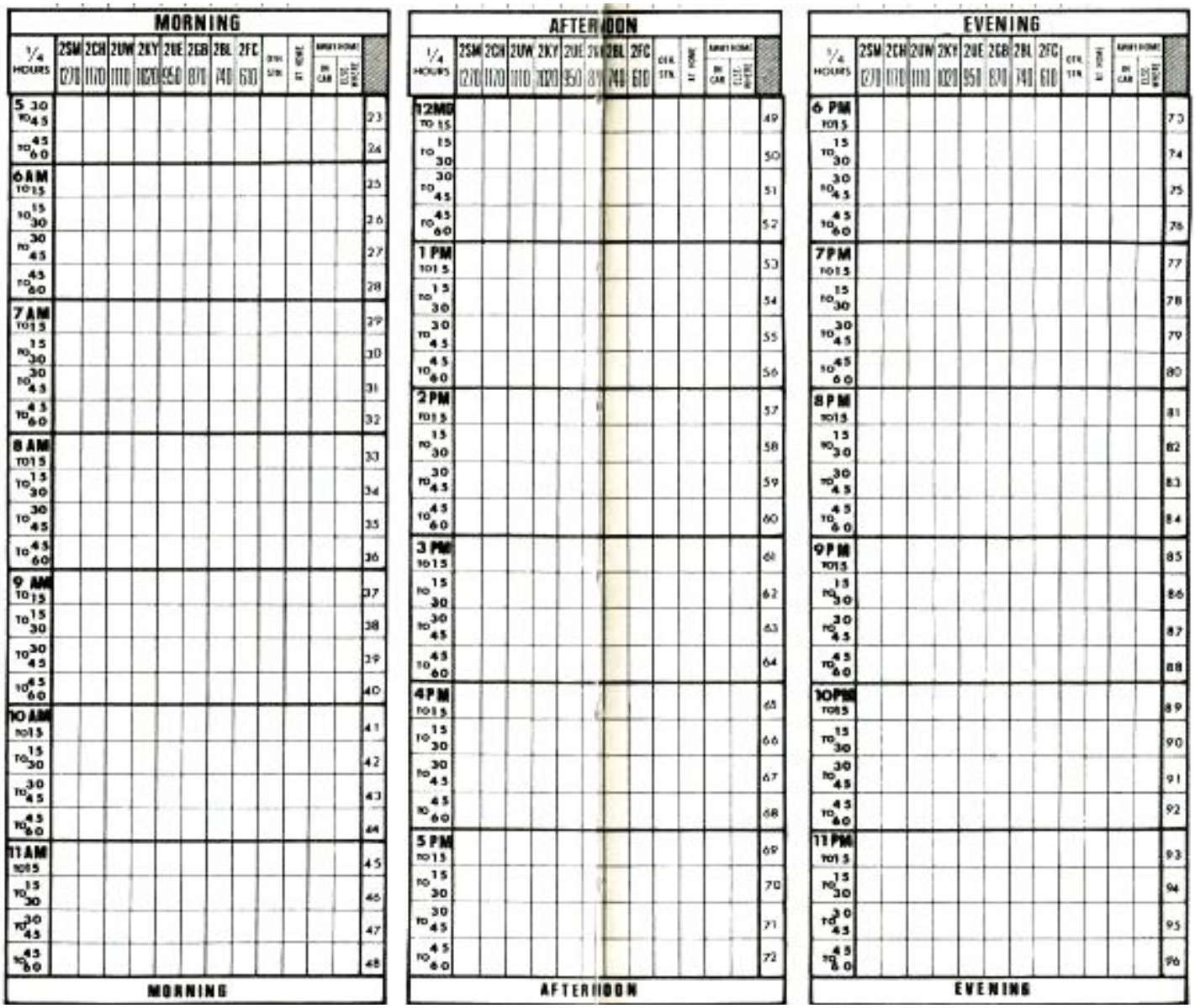
Australia-wide promotion for "Wherever You Go, There's Radio" – September 1959.







Typical 1920s studio – mic, pianola, turntable.



A page from a McNair Survey Diary to indicate listener responses (station ratings) from 5-30 AM to midnight.

KY makes 70th a winner

And the kids will all be at the party



radio

HEATHER CHAPMAN

On Tuesday, 2KY will celebrate its 70th birthday, and general manager Barrie Unsworth and his crew might well feel proud — theirs is the only Sydney commercial station still in the hands of its original owner, the NSW Labor Council.

Some of KY's early broadcasters (as well as Ian Craig, the station's gun race-caller) will be in the studio tomorrow at 10am when Gareth McCray (filling in for Ray Warren) will talk about the old days with Doug Melton, Jim Tregonning, Lyle Richards and Joe Weir.

McCray says: "On our birthday, Tuesday, we want to be the ones giving the presents, so we'll broadcast from the new Children's Hospital.

"The children and staff will be the stars of the morning program, giving the people of Sydney an insight into this magnificent hospital."

Since it went to air in October, 1925, 2KY has had a colourful career; it is much more sedate these days, since Unsworth brought an iron fist to the job of general manager and thumped down hard on any shenanigans.

Firebrand broadcaster Ron Casey and 2KY are still linked in many people's minds because of Casey's interesting capacity to make news during his 15 years as 2KY's pivotal star.

Now filling an important niche as the racing station (with 80 narrowcasting licences scattered across the State), 2KY is in 11th place in the Sydney ratings with 3.2 per cent, but Wallace says the station is certainly profitable. (I was told Unsworth was in Hawaii).

The station reached its highest point in the ratings at the end of 1987, when it came in equal second with 2GB, behind Triple M; then breakfast man Gary O'Callahan was in third place behind Mike Carlton (2GB) and Doug Mulray (MMM); Casey was in second place on mornings, just behind John Laws (then on 2GB).

Kicking off

KICK AM (formerly 2SM/Gold 1269) has completed its weekday line-up of on-air personalities and everyone is busily preparing for the station's launch on Wednesday with its new format of Cool Country, Rock and Blues.

The roster will be: Colin Buchanan, 6am-9am; Trevor Smith, 9am-noon; Andy Church and guest presenter, noon-3pm; Gavin Miller, 3pm-7pm; Carolyn Lee, 7pm-11pm; and Simon Harvey 11pm-6am.

Lee, a recent graduate of the Australian Film Television and Radio School, will also present Saturday afternoons.

Trevor Smith, CEO as well as morning presenter, says he first heard Lee with other students of the school broadcasting on Show Radio — at the Royal Easter Show — and hired the 22-year-old for the night request program the day after she graduated.

KICK has secured the rights to the US program The American Country Countdown, hosted by Bob Kingsley, which will be broadcast on Sundays from 6am to 10am.

Right answer

Annie Vallario, of Kingsgrove, won $8450 from 2CH for coming up with the right answer to one of those devilishly difficult What Am I? puzzles the station has been broadcasting for years.

Annie's prize is the largest since the game was conceived in the early '70s by former station chief (now retired) Bruce Rogerson, who is still driving listeners to distraction with his puzzles.

2CH claims it's the longest-running quiz in Australia.

Suzy's gig

Suzy Yates' Sunday program on 2UE, Positive Connections, will also be broadcast to Brisbane through 4BC from tonight. Yates, a very pleasant and professional presenter, also does Saturday nights on 2UE. This week, 2GB was trying out a Susie of its own — Channel 10's Susie Eleiman filled in for Brian Wilshire for the week.

Parting word

Graham Mott, who has resigned as general manager of the Australian Radio Network's 2WS FM, says he and ARN have agreed for him to leave on November 10.

Mott called a meeting of his staff on Monday to explain his shock decision to resign to go to Melbourne to manage 3AW and 3AK.

He had a parting word for whoever succeeds him: "2WS is a great station to manage, but you have to accept it for what it is: it's a unique station in that it's a Sydney station that really concentrates on the greater west — and you have to accept that."



Gareth McCray: old times



Trevor Smith: new line-up

Clown Clive

2GB listeners were entertained last weekend by the station's breakfast man, Clive Robertson, acting as a DJ on Saturday afternoon after his three years as a talk host, and by program director Les Thompson on Sunday afternoon.

The whimsical Robertson and the ubiquitous Thompson (who, it seems, can fill in capably for anybody, anywhere, anytime) were holding the fort for Bruce Barnett, who was in Melbourne.

Thompson finds it amusing that Robertson likes to rib him on air about Thompson's "many wives" (three) — but only one at a time!

He and Robertson are old friends, having been music presenters at 6IX Perth in 1968.

Filling in for afternoon man Peter Anderson later in the week, Thompson played a recording of him and Anderson singing along to a Roy Orbison record. It wasn't half bad.



Programming Cat



Breakfast Duo Cats



Announcer Cat



Tech Cat



Microphone Cat



Nostalgia Radio Cat



Mic. Testing Cat



Disco Cat



Rock 'n' Roll Cats



Old-time Music Cat



WOOLGROWERS, LISTEN

'Wool Report to the Nation'

Chairman of the Australian Wool Board, in a 30-minute broadcast, will give vital information to all Australian woolgrowers concerning the future of the Australian wool industry.

The promotion levy, functions of the Wool Board, responsibilities of the Wool Industry Conference, marketing and the offer of financial assistance by the Federal Government will be foremost among the topics discussed.

Listen to the following stations:

9 P.M. TUESDAY EVENING, OCTOBER 29, 1963

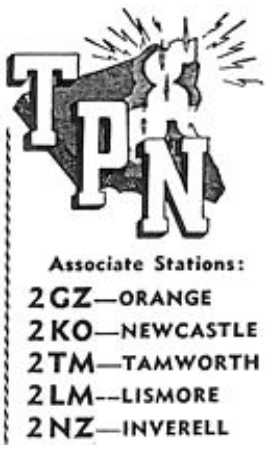
2AD ARMIDALE	2NM MUSWELLBROOK
2AY ALBURY	2NZ INVERELL
2BS BATHURST	2PK PARKES
2DU DUBBO	2QN DENILIQUIN
2GN GOULBURN	2RG GRIFFITH
2GZ ORANGE	2TM TAMWORTH
2LF YOUNG	2VM MOREE
2MG MUDGEE	2WG WAGGA
2MO GUNNEDAH	2XL COOMA

9.30 p.m.: 2CA CANBERRA



When A Girl Marries Recording Studio







The kids stay home since I installed the radio



1927 Wireless Display

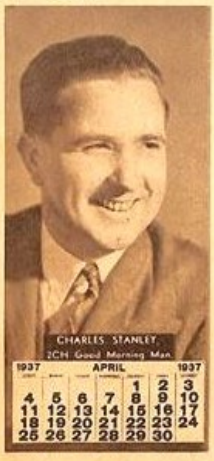
A RADIO CALENDAR FOR 1937

● Mount the two pages on light board and you have a radio calendar for 1937. Or cut out each square and staple together, one on top of the other, and you will have a neat progressive record of the months.







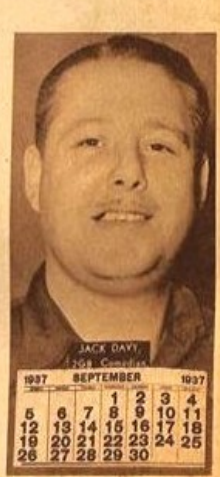






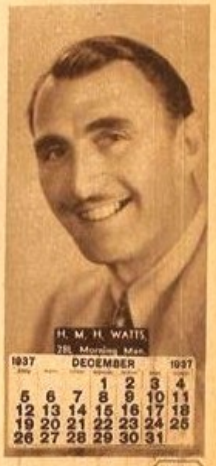












Well-known Sydney announcers from 1937

Here's a Career in
Radio & Television
For Ambitious Youth

Young man 16-18 years
of age to be trained in

- ——— Sound Recording
- ——— Radio, Production,
- ——— TV Production

Training to commence with general office duties. Interesting and educative work. Experience not necessary, we will undertake the thorough training of successful applicant. Apply by letter or telephone for an appointment:

RON R. BECK PTY. LTD.
29 BLIGH STREET, SYDNEY
BW 5744



★

Every Monday night at 8.30 Australia's Queen of Song, Gladys Moncrieff, presents five potential stars of tomorrow. At the conclusion of the programme their performances are judged by the audience in the Macquarie Auditorium, who vote in their order of preference. The winner is then invited to appear again the following week, and any artist winning three successive programmes will receive the £100 President Award to help him or her further their career.

★

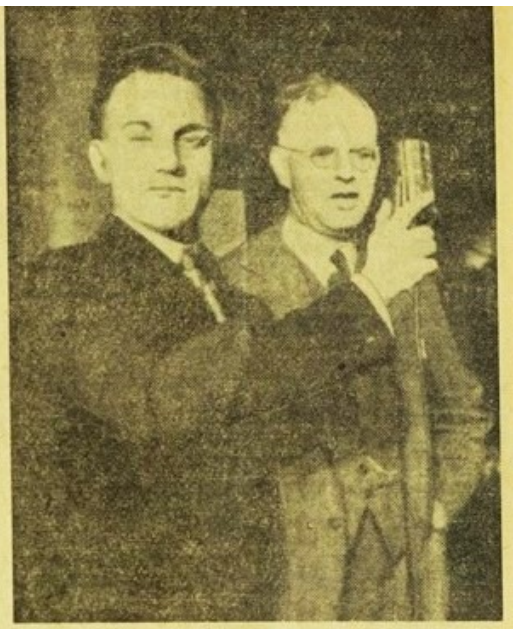
Gladys Moncrieff
in
"The PRESIDENT STARMAKER SHOW"

Presented by the makers of President Refrigerators on

2GB - 3AW - 4BH - 5DN - 6IX - 7HO
2NX 2NM 2MW 2LF 2PK 2MG 2WL 2LT 2CA
3CV 4GY 6WB 6MD 6BY 7LA

The MACQUARIE BROADCASTING SERVICE

2BE 2KM 2KA } NEWEST Commercial STATIONS



Mr. Curtin broadcasting from 2KM, Mr. Val. Hutchinson holding the mike.

THE CENTRAL NORTH COAST OF N.S.W. HAS ITS OWN STATION

OPERATING on the very latest equipment, 2KM is the latest commercial station picked up in Sydney. The wave-length is 306 metres, 980 kilocycles. 2KM is between 2GZ Orange and 2UE Sydney on the wave-band.

The studio and transmitter are situated in Kempsey proper, which is regarded as the capital of the rich Macleay district. 2KM is the only broadcasting station covering that area.

The station was declared "on the air" by the Deputy Mayor of Kempsey, Alderman J. B. McElhone, who said it was fitting that the radio station should come in the same year as Kempsey's Airport "Aldavilla" Aerodrome, which is soon to be opened.

NOVEL OPENING PROGRAMME.

The opening programme for 2KM was well organised and consisted of a gala premiere function at the Mayfair Theatre, Kempsey. From a microphone placed in the foyer of the theatre, Mr. H. S. Darke broadcast the arrival of many well-known district personalities in real Broadway style.

Since the opening of the Macleay station reports have been received from all over New South Wales on the excellent reception, strength and quality of the broadcasts.

Mr. Val Hutchinson is the resident manager of 2KM. Popular for some years past with listeners of 7UV Tasmania, and later with 2KA, Katoomba, Mr.-Hutchinson is a versatile broadcaster. Apart from announcing and programme duties, he is a technical expert and was responsible for the layout and installation of the new station, 2KM.

SOUTH COAST'S OWN STATION

STATION 2BE Bega, "The Voice of the Far South Coast," went on the air on September 30, 1937. Wavelength is 1490 kilocycles. 2BE will give definite service to a very large community, since it is virtually situated in a valley which cannot satisfactorily be serviced by metropolitan stations owing to the prevalence of static.

Alfred Andrew, one of the pioneers of broadcasting in Australia, is manager and announcer. Alfred Andrew joined 3LO Melbourne in April, 1925, coming direct from a long engagement as stage manager, actor and producer with J. C. Williamson, Ltd. He entered commercial radio in 1927, serving at different times with 3UZ and 3DB Melbourne, 5DN Adelaide and 2UW Sydney.

The transmitter was erected by Colville Wireless Equipment Co., Pty., of Sydney, and is one of the modern All Pentode Series, which has proved so successful wherever installed.



Alf. Andrew at the 2BE microphone.

NEW COMPANY TO TAKE OVER KATOOMBA

THE Blue Mountains commercial broadcasting station Radio Katoomba, Limited (in voluntary liquidation), has been purchased by the Transcontinental Broadcasting Corporation, Limited, a new company with a nominal capital of £25,000.

Now operating on a power of 500 watts, the directors plan to make 2KA a feature station. New plant and equipment is being purchased from Amalgamated Wireless (A'asia), Ltd., which will be the last word in efficiency, and capable of putting 2000 watts into the aerial.

A permanent landline channel between Katoomba and Sydney has been secured for quick and efficient relays.

The Katoomba station is unique, inasmuch that it is far enough removed from the metropolitan area to have its own individuality as a station outside the general group in the metropolis, and yet it is close enough to have a big slice of metropolitan listeners' licences included in its 50 mile radius.

It is officially estimated that 47 per cent. of the total population of Sydney holiday in the Blue Mountains every year. This fact is well to the forefront of the minds of the directors of the Transcontinental Broadcasting Corporation, Ltd., and no stones are being left unturned to see that bright holiday features are at all times included in the programmes.

The staff of 2KA is being completely reorganised with a view to ensuring the provision of first-class service during the whole of the transmission hours; there will be four announcers on the studio staff, and a producer, who will be responsible for the presentation of attractive feature sessions.

2KA's activities in Katoomba, Lithgow, and Portland districts include community singing concerts and revues, which are held at regular intervals, and which attract large, enthusiastic audiences.



Mr. J. W. Robinson

Mr. J. W. Robinson will be general manager of the new 2KA organisation. He has had wide experience in broadcasting, being associated in the past with 2FC, 4QG, 4BK, 4BC, and 2UW.



H. Barry, announcer at 2KA, Katoomba.

Reforms to sweep the ABC

SYDNEY.— The Australian Broadcasting Corporation will undergo sweeping structural reforms this year, including the opening of more than 100 top jobs to people outside the organisation.

There will be more women in top jobs, separation of the TV and radio news divisions, and greater concentration on news services and encouragement of new ideas.

The policy changes were announced yesterday by the corporation's new managing director, Mr Geoffrey Whitehead.

He said the reforms were intended to revitalise the corporation and make it a "lean and efficient" operation.

The ABC Board agreed the changes were necssary to make the ABC more relevant to Australia's future and to help justify its continued funding from the public purse.

"They also want to make sure that the best use is made of public funds, with an improved range of radio and TV programs," he said.

Mr Whitehead also foreshadowed moves towards greater public appreciation of the ABC, the sale of ABC news and sport services to commercial stations, and greater decentralisation to make state branches more autonomous.

He said the changes would occur in three stages, and people should see a more dynamic ABC within two years.

The first stage would be to advertise in Australia and overseas for eight management positions.

The second stage would involve a survey of all ABC staff to see where staff were needed and where they were unnecessary. The third stage would be a cost review of all overheads to see where streamlining was possible.

The seven new management positions would be directors of TV, radio, information services (covering news and public affairs), engineering and property, financial and EDP (computer) systems, human resources and new business opportunities (covering merchandising and other revenue-raising areas for the ABC).

An assistant managing director would be appointed next Monday.

In addition, Mr Whitehead said the top 100-plus senior officers' positions would face a quicker turnover, with jobs advertised outside the ABC as they became vacant. The positions would be on a fixed contract basis, probably for no more than a total of seven to 10 years, in order to ensure the stimulus of new ideas.

Women would be particularly welcome to take up the new management positions and a woman would be a member of the appointment committee.

The old guard of ABC management need not be concerned because age did not necessarily preclude new ideas.

The split into TV and radio news services was necessary because people could not concentrate on providing one service if they had "half a mind" on their requirements in the other.

WESTWARD HO!



"Strange As It Seems"

Hear about the man with 3 legs! And the Human Target — who allows arrows to be shot into his body . . . About the workman who was blown from the Hudson Tubes through the Hudson River and lived! And hundreds of other amazing, but true oddities of this world.

TUNE IN 2GB 8.45 SEPT. 14th

2UW

8 p.m. SEPTEMBER 14th

COMMENCING - SEPTEMBER 14th

The Greatest Radio Programmes Yet Broadcast . . .

FROM THESE STATIONS: "WESTWARD HO!"

2UW — Sydney
2KO — Newcastle
2GZ — Orange
3KZ — Melbourne
3BA — Ballarat
3MA — Mildura
3GL — Geelong
4BK & 4AK — Brisbane
4MK — Mackay
4RO — Rockhampton
4MB — Maryborough
4CA — Cairns
4TO — Townsville
5DN & 5RM — Adelaide
6PR — Perth
7HO — Hobart
7UV — Ulverstone

"STRANGE AS IT SEEMS"

2GB — Sydney
3ZY — Melbourne

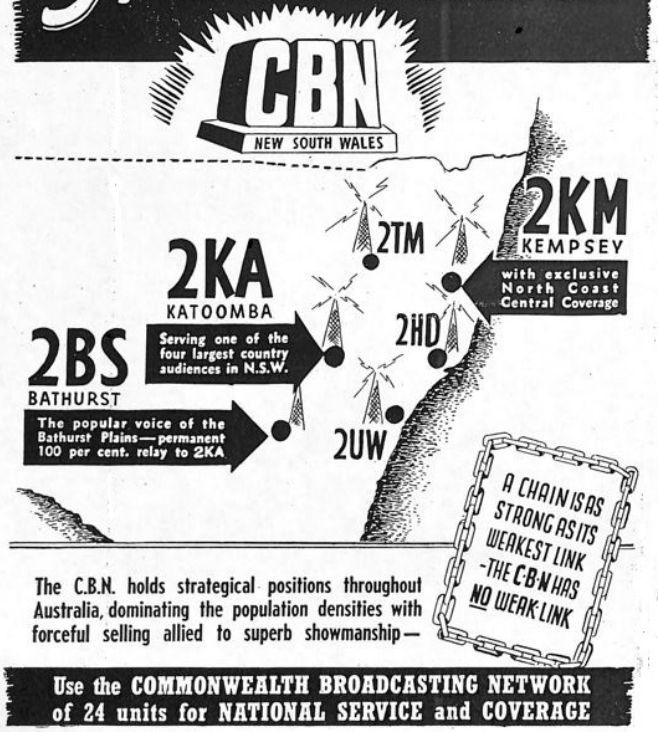
Two brilliant new radio features for your entertainment: Charles Kingsley's immortal "Westward Ho!" . . . and the thrilling, mysterious, exciting "Strange As It Seems!"

"B.A.L.M's" programme, commencing September 14th, with 65 episodes of each feature, is crammed with excitement and unusual interest . . . . "Westward Ho!" has been specially adapted for radio by George Edwards . . . and never has he given to any feature such realism and drama. It's rich in the thrill of England's most glamorous, most romantic period.

The second great feature . . . "Strange As It Seems" tells you of all the oddities of nature, the strange habits of men, the freaks of the world . . . it's instructive and exciting.

Sponsored by BRITISH AUSTRALIAN LEAD MANUFACTURERS PTY. LTD. Makers of B·A·L·M PAINT (HIGHEST GRADE PURE PREPARED) OULUX FINISHES

3 new links have been skilfully welded into the chain of Australia's greatest goodwill force in commercial radio—



The C.B.N. holds strategical positions throughout Australia, dominating the population densities with forceful selling allied to superb showmanship—

Use the COMMONWEALTH BROADCASTING NETWORK of 24 units for NATIONAL SERVICE and COVERAGE



WANTED!

more adventures with

Larry Kent

by all who've heard him in "The Rola Show"

Yes, Larry Kent — private detective, played by Ken Wayne, thrills listeners with his exciting adventures in the world of crime detection every SATURDAY night at *7.30 in "The Rola Show." Join Larry for half an hour of excitement as he fights, often single-handed, to bring a criminal to justice.

2GB. 3AW. 4BH. 5DN. 2NX. 2NM. 2CA. 3CV.

*7 p.m. on 5DN.

Australia listens most to the . . .

macquarie BROADCASTING SERVICE

Victorian A.M. Radio Stations

Part of the most comprehensive list ever compiled of Australian A.M. broadcasting stations.

AWA Melbourne 13-10-1920. Demonstration of music broadcasting by A.W.A. chairman, Ernest **Fisk**, to Members of Parliament in Melbourne's Queens Hall, at the request of Prime Minister The Rt. Hon. Billy Hughes. Weekly test broadcasts commenced three months later, being heard up to 1,600 kilometres away. Their 500 watt Marconi transmitter was at the Brighton home of the A.W.A. manager, Lionel Hooke. Lionel had previously accompanied Shackleton's Polar expedition to Antarctica as the shipboard wireless operator. He was knighted in 1957, and appointed Chairman of A.W.A. after Ernest **Fisk** in 1962.

3ME Melbourne 01-1921. Experimental broadcast station owned by Sydney Neuman of A.W.A. Transmitter at Canterbury. First on longwave 273 KHz. (see **2FC** and **6WF**) with weekly concerts, then on medium wave 750 KHz. Became VK3ME on 7-9-1927 on shortwave, **a forerunner of Radio Australia**, to relay programs between stations for rebroadcast. The transmitter was co-located with the **3LO** Braybrook transmitter. They used a **3LO** studio until 1929, then used an A.W.A. studio. The wavelength was often promoted as "35 yards" instead of the usual "32 metres". All VK3ME programs. started and ended with a kookaburra laugh, which was continued by Radio Australia. Sydney Neuman also designed and installed the original transmitters for **4QG**, **7LA**, and **3SR**, and a new transmitter for **3LO**. This callsign was reissued to an Arabic **M**iddle **E**astern station using 1638 KHz. on 25-10-1996.



3DP Melbourne 1921. Experimental broadcast station owned by N. Culliver. Transmitter at Hawthorn.

3BY Melbourne. Experimental broadcast station owned by H. Holst. Transmitter at Caulfield. A report from the Wireless Institute of Australia stated that this station had the best broadcast transmitter modulation in Australia. (Also see **3DB**).

3BM Melbourne. Experimental broadcast station owned by Howard Kingsley Love. Transmitter at East Malvern.

3MY Melbourne. Experimental broadcast station owned by L. **M**one**y**. Transmitter at Canterbury.



3DH Melbourne. Experimental broadcast station owned by I. Morgan. Transmitter at East Malvern.

3RG Castlemaine. Experimental broadcast station owned by **R**.**G**. Blake.

3DX Warrnambool. Experimental broadcast station owned by Les Kermond.

3GK Melbourne. Experimental broadcast station owned by S. McLean. Transmitter at Yarraville.

3TM Melbourne. Experimental broadcast station owned by A. Buck. Transmitter at Hawthorn.

3FW Melbourne. Experimental broadcast station owned by W. Nicholls. Transmitter at Moonee Ponds.

3ZN Melbourne. Experimental broadcast station owned by Morris Israel. Transmitter at Malvern.



3QH Geelong. Experimental broadcast station owned by J.F. Feldman, using a five watt transmitter.

3WA Ballarat. Experimental broadcast station owned by **W**arne Wilson and **A**lfred Kerr (VK3AL), on air Sundays. Became commercial licence **3BA** on 31-7-1930.

3AJ Warrnambool. Experimental broadcast station owned by E. Salamy using a 10 watt transmitter.

3FY Melbourne. Experimental broadcast station owned by the **F**itzro**y** Radio Club with a 16 watt transmitter.

3KP Melbourne. Experimental broadcast station owned by F. Monteath using a nine watt transmitter at Elstern Wick.

3KU Swan Hill. Experimental broadcast station owned by Ronald Hipwell using a 7.5 watt transmitter. His aerial was 60 feet high and 135 feet long. On air every Sunday. Often heard throughout the U.S.A. Ron also experimented with X-Rays. (Also see **3SH** Swan Hill 27-8-1931 and **2BH** Broken Hill 30-6-1934).



3GT Melbourne. Experimental broadcast station owned by **G**eoffrey **T**hompson (later VK3AC). Transmitter at Thornbury. Geoffrey often wrote technical articles for the *Listener-in* magazine. He also designed and built radio systems allowing the *Herald and Weekly Times* newspaper to receive instant news from country Victoria.

3HB Melbourne. Experimental broadcast station owned by **H**. **B**yrne for the Sunshine Radio Club at Brighton Beach.

3BH Violet Town. Experimental broadcast station owned by C. Whitelaw. Specialised in ragtime and dance hall music, with records loaned by listeners. Also had local musicians and vocalists broadcasting live from his lounge room.

3HF Melbourne. Experimental broadcast station owned by **H**arry **F**uller. Transmitter at Essendon. In the 1930s he broadcast the soundtracks of movies via landline from the local cinema for over a year, until the P.M.G. stopped the practice. Harry was later appointed Chief Engineer of **3SR**, then manager and Chief Engineer of **3YB**.

3CR Melbourne. Experimental broadcast station owned by the **C**oburg **R**adio Club. Started by engineer and main operator Clarence Bennett in his Brunswick Electrical Shop. Heard throughout Australia using five watts (later 10 watts). Often rang a bell hourly saying it was Big Ben live from London. This callsign was reissued as a community licence in 1976.

3GL Melbourne. Experimental broadcast station owned by **G**.**L**. Bartholo, using a 14 watt transmitter at Malvern. This callsign was reissued at Geelong on 31-12-1930, as a commercial licence.

3JG Melbourne. Experimental broadcast station owned by **J**ones & **G**lew Radio Shop at Brunswick.

3UD Melbourne. Experimental broadcast station owned by the **U**nited **D**istributors Radio Shop.

3NN Nhill. Experimental broadcast station owned by Herb Brown, using a 10 watt transmitter at Yanac.

3OR Kerang. Experimental broadcast station owned by Murray **Or**r.



3HK Melbourne. Experimental broadcast station owned by **K**. **H**eitsch using a three watt transmitter at Mitcham.

3JR Melbourne. Experimental broadcast station owned by C.**J**. **R**ainbow. Transmitter at Preston.
This callsign was reissued from 29-12-1976 to 6-1-1977 for scouts operating **J**amboree **R**adio at Dandenong on air 0600-2200 daily.

3SY Geelong. Experimental broadcast station owned by Jack Mathews using a 50 watt transmitter at Newtown. Closed in 1932 when he accepted a technician's position at **3GL**. Jack became their Chief Engineer in 1935 until he retired in 1980.

3BQ Melbourne 1923. Broadcast station owned by Maxwell Howden. Transmitter at Box Hill. Maxwell was a regular contributor to the *Listener In* magazine with his column "*With the Amateurs*".

3SW Melbourne 1923. Broadcast station owned by **S**.**W**. Gadsden. Transmitter at Kew.

3JU Melbourne 1923. Broadcast station owned by Ross Hull. Transmitter at St. Kilda. Ross was appointed Federal President of the Wireless Institute of Australia in 1924, and editor of the *Wireless Weekly* periodical in 1929. In 1938 he designed and built an experimental television transmitter and receiver. (Television was called "radiovision" in the early 1920s). One of his television receivers later killed him by electrocution.

3UZ Melbourne. 07-1923. Broadcast station owned by Oliver J. Nilsen using 10 watts on Mondays and Wednesdays from 1930 to 2200. Opened an electrical shop in 1924. Granted a commercial licence on 8-3-1925.

3CB Melbourne 1924. Broadcast station owned by Billy Sievers. Transmitter at East Richmond. After the opening of **3KZ** on 30-12-1930, Billy broadcast on their frequency each night after they closed.

3MP Melbourne 1924. Broadcast station owned by Stan Hosken. Transmitter at Hawthorn. He designed sealed set receivers for the P.M.G. This callsign was reissued as a commercial licence at **M**ornington **P**eninsula on 22-7-1976.

3RI Melbourne. Broadcast station controlled by the Victorian **R**ailways **I**nstitute. Was often heard in Western Australia, New Guinea, and also New Zealand. Conducted joint broadcasts with **5RI** in Adelaide. Pictured is their 1930s studio and transmitter and their QSL card. Each year they received in excess of 1,000 QSL (confirmation of reception) requests in the mail.





3AR Melbourne 26-01-1924. Owned by **A**ssociated **R**adio Co. (wireless manufacturers). A **"sealed set"** station, starting on long wave. Installed by Rupert Fitts (previously a radio technician with the Navy). Started with two staff, plus six in their radio factory assembling radios. Used telephone hand pieces as microphones. Their first studio was in Elizabeth Street, before moving into Melbourne Place with **3LO** (now occupied by the Kelvin Club which has on display a set of gongs used by the A.B.C. while there). Their first outside broadcast was a military tattoo in 1924. Established and owned **7ZL**, with the original 350 watt **3AR** transmitter. Broadcast a Dame Nellie Melba charity concert live from the Lilydale R.S.L. club in 1925. Installed a 200 feet high tower with a 1,000 watt 625 KHz. transmitter and an electricity generator in October 1925 at Essendon. Broadcast a concert from the Prince Regent Theatre in Sale on 17-10-1927 (first live outside broadcast in country Victoria). Granted a relay licence for Ballarat in 1926 which never went to air. **Their Chief Engineer, Donald McDonald, experimented with transmitting television in 1929**. He used the transmitters of **3UZ** and **3DB** each night after they had closed, with audio on one transmitter and vision on the other. From 8-8-1929, programs were provided by the privately owned Australian Broadcasting Company, with 60 minutes of advertising per day. Was on air 0815-1100, 1200-1745, and 1815-2230 Monday to Friday. First Australian station to broadcast educational programs (1931), however, few schools could afford a receiver. Taken over by the Australian Broadcasting Commission on 1-7-1932**. Closed by the military during WWII for 24 hours for allegedly broadcasting a breach of security** regarding the sinking of H.M.A.S. Sydney. Along with **3LO**, moved into Broadcast House, Lonsdale Street, in 1945 and then into the Southbank Centre in 1995. Installed a 50,000 watt transmitter in 1961. Changed their callsign to **3RN** in October 1990.

3HT Bendigo 03-03-1924. Broadcast station owned by **H**. **T**ippett (Manager of New System Telephones).

3LO Melbourne 13-10-1924. Originally planned to operate as **3FL** (**F**armer and Co. **L**td. - licence number four) under the 1923 Telegraph and Wireless Act. They were also issued licence number five (**3FC** - **F**armer and **C**o. Ltd.), which never went to air. Owned by J.C. Williamson, the *Herald*, and **2FC**. Their studios were on the roof of the *Herald*, with all the equipment battery powered. A **"sealed set"** station. Started on longwave (175 KHz.). First manager was Major W. Conder, former Governor of Pentridge Gaol. Their opening broadcast was Dame Nellie Melba's farewell concert from His Majesty's Theatre on 13-10-1924. **First station in Australia to broadcast weather reports** (1924). Moved to medium wave (808 KHz.) on 1-7-1925 with an A.W.A. 5,000 watt transmitter at Braybrook (50,000 watts in 1961) with two 200 feet high towers, being 575 feet apart, installed by Sydney Newman of A.W.A. (see **3ME** January 1921). An early feature was the broadcasting of dances from the studio each night using live bands, with the audience joining in. **First Australian station to broadcast live plays with a studio audience. Originally they received news via Morse code from London. They were issued relay licences for Wangaratta, Hamilton, Bendigo, and Maffra in 1925 which never went to air**. On air 1200-1400, and 1500-2330 in 1927. Often heard on crystal sets in South Australia. Applications for licences in Adelaide, Perth, Hobart, and Launceston in 1927 were rejected. Their programs were relayed on shortwave each Monday in 1928. Broadcast live, relaying to over one million listeners, the arrival of airman Bert Hinkler in March 1928. Achieved a profit from advertising of £50,000 in 1928. Increased power in 1938 using a 10,000 watt S.T.C. transmitter. Often heard overseas including Alaska. Programs were provided by the privately owned Australian Broadcasting Co. from 22-7-1929 with 60 minutes of advertisements daily. On air 0700-0815, 1030-1230, 1300-1630, and 1745-2330. Taken over by the Australian Broadcasting Commission on 1-7-1932. Started the national program "The Argonauts" in 1941, with over 50,000 members by 1955. Their first female announcer was Dorothy Crawford: sister of Hector Crawford. Moved to Broadcast House, Lonsdale Street in 1945 with **3AR**, and then to the Southbank Centre in 1995. Broadcast Melbourne's top rating breakfast program from 1977 to 1987.



MISS NANCY WEIR FILMED.

First Australian Indoor "Talkie."

In order that a sound and talking picture might be made of Miss Nancy Weir, the child pianist, the broadcasting studio of 3LO was temporarily turned into a moving-picture studio last night. Three arc lamps poured a blinding blaze of light on the grand piano, which stood on a platform at the end of the studio. The platform and the floor were strewn with dozens of yards of thick wire cable. One end of the cable was connected with a complex-looking camera squatting on a heavy tripod; its four eyes stared blankly at Miss Weir, who preserved an amazing composure throughout the proceedings. Several times she rehearsed a little "impromptu" speech, and several times she rehearsed the piece she was to play, an improvisation composed by herself when aged 10 years.

Finally the worried experts who were supervising the filming announced that all was correct. The lights which had been lit and extinguished again a large number of times hissed into life again, a man with a pair of earphones at a mysterious dial-studded box on one end of the cable nodded, another at the camera dropped his hand, and Miss Weir began her speech for the last time.

An entire evening's work was disposed of in three minutes. It was the first indoor "talkie" and the first "talkie" apart from newsreel subjects made in Australia.



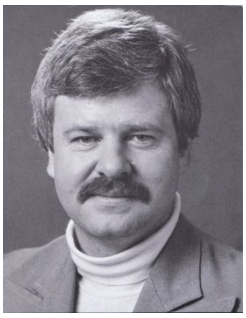
Mary Adams



June Barton



Barbara Horn



John Reid

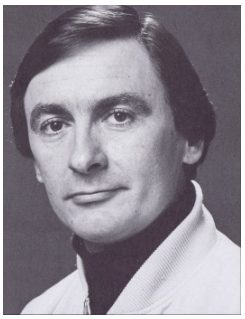


Laurie Bruce



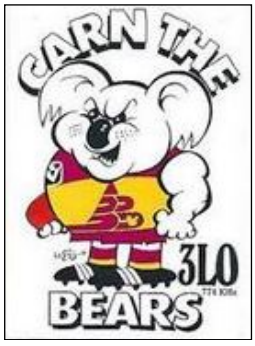


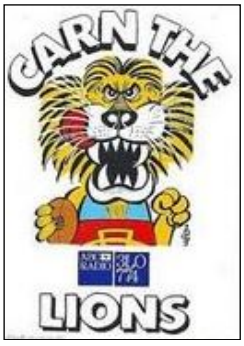
Michael Schildberger



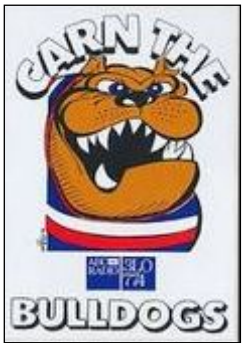
Allan Stokes











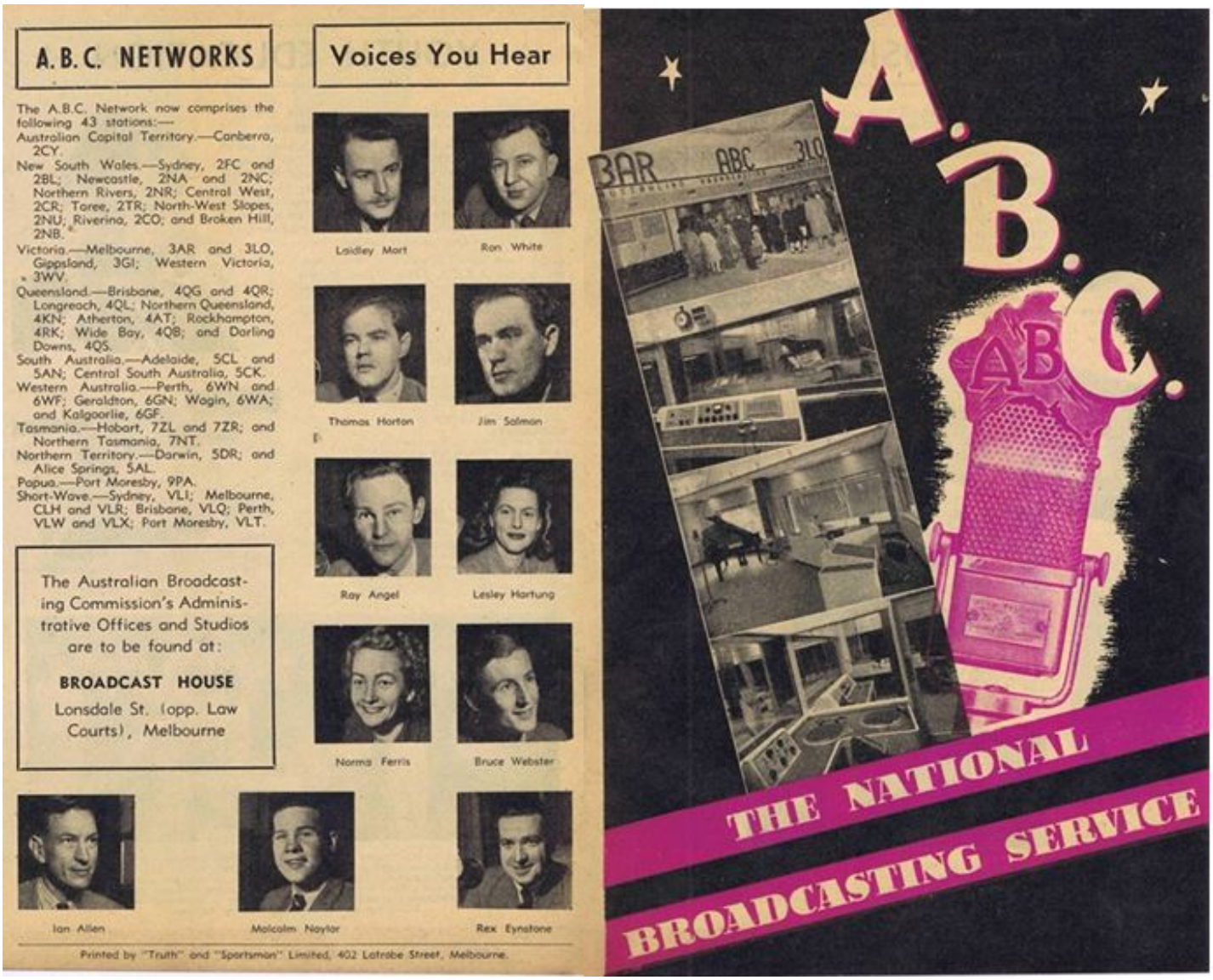












A.B.C. NETWORKS

The A.B.C. Network now comprises the following 43 stations:—

Australian Capital Territory.—Canberra, 2CY.

New South Wales.—Sydney, 2FC and 2BL; Newcastle, 2NA and 2NC; Northern Rivers, 2NR; Central West, 2CR; Taree, 2TR; North-West Slopes, 2NU; Riverina, 2CO; and Broken Hill, 2NB.

Victoria.—Melbourne, 3AR and 3LO, Gippsland, 3GI; Western Victoria, 3WV.

Queensland.—Brisbane, 4QG and 4QR; Longreach, 4QL; Northern Queensland, 4KN; Atherton, 4AT; Rockhampton, 4RK; Wide Bay, 4QB; and Darling Downs, 4QS.

South Australia.—Adelaide, 5CL and 5AN; Central South Australia, 5CK.

Western Australia.—Perth, 6WN and 6WF; Geraldton, 6GN; Wagin, 6WA; and Kalgoorlie, 6GF.

Tasmania.—Hobart, 7ZL and 7ZR; and Northern Tasmania, 7NT.

Northern Territory.—Darwin, 5DR; and Alice Springs, 5AL.

Papua.—Port Moresby, 9PA.

Short-Wave.—Sydney, VLI; Melbourne, CLH and VLR; Brisbane, VLQ; Perth, VLW and VLX; Port Moresby, VLT.

The Australian Broadcasting Commission's Administrative Offices and Studios are to be found at:

BROADCAST HOUSE

Lonsdale St. (opp. Law Courts), Melbourne

Voices You Hear

Laidley Mort — Ron White

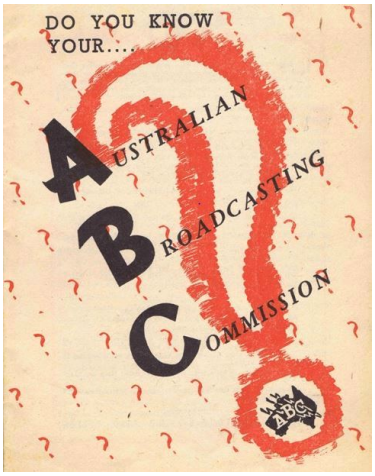
Thomas Horton — Jim Salmon

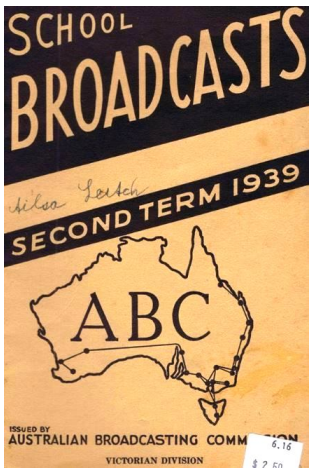
Ray Angel — Lesley Hartung

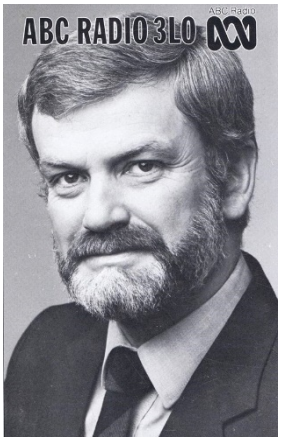
Norma Ferris — Bruce Webster

Ian Allen — Malcolm Naylor — Rex Eynstone

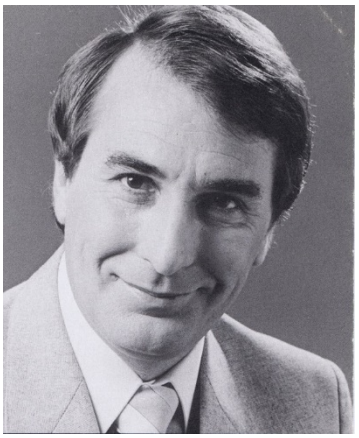
Printed by "Truth" and "Sportsman" Limited, 402 Latrobe Street, Melbourne.



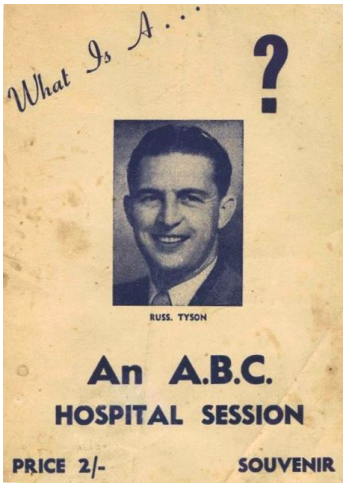


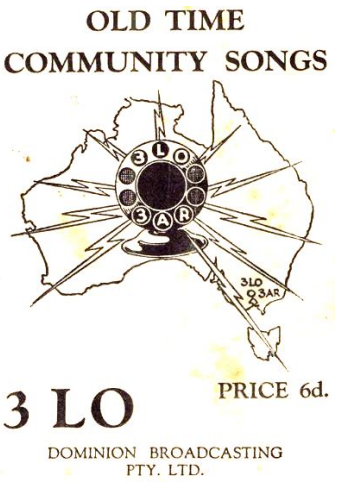


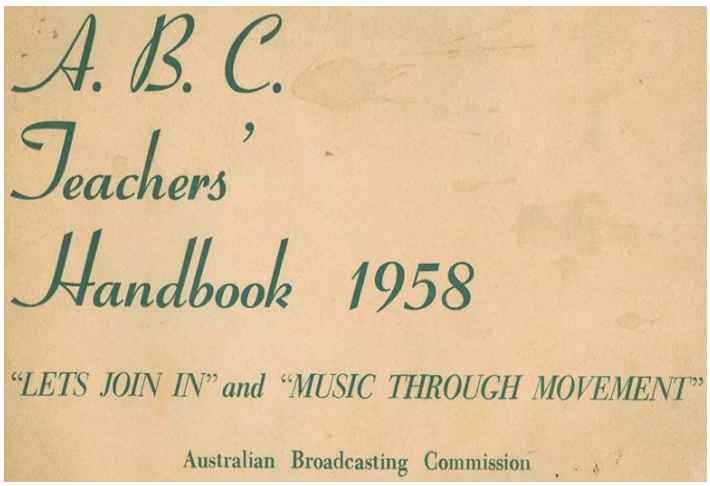
Terry Lane



Richard Peach

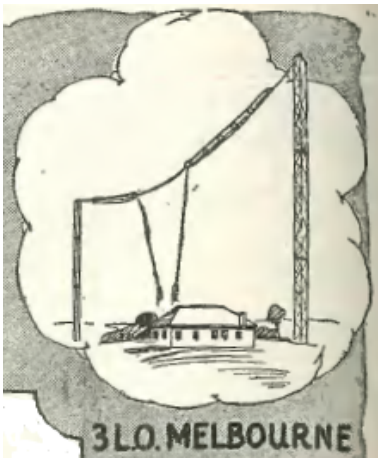








3LO Brochure 1925







3LO Control Room 1928

The A.B.C. INDEPENDENT NEWS SERVICE Begins To-morrow

NEWS SESSIONS:

SUNDAYS: 6.45 a.m., 8.45 a.m., 10.15 a.m., 12.30 p.m., 1.30 p.m., 4 p.m., 7 p.m., 9 p.m., 11 p.m.

MONDAYS TO SATURDAYS: 6 a.m., 6.45 a.m., 7.45 a.m., 10.15 a.m., 12.30 p.m., 1.30 p.m., 4 p.m., 7 p.m., 9 p.m., 11 p.m.

● Listen to a Special Documentary Broadcast, "This Is The News," at 6.30 p.m. tomorrow on the A.B.C. Interstate Programme. This broadcast will take you into the A.B.C.'s Federal News Room, where news is received and prepared for broadcasting.

For your News Bulletins—Tune in to

The A.B.C.

The KINDERGARTEN OF THE AIR



Anne Dreyer



"Better than Playtime"

Songs
Rhythm
Games
Stories

CHILD ACTIVITIES for the 3 to 6 year old

MONDAYS to SATURDAYS 9.30 a.m.

2FC 2NA 2NR 2CY 2CO
3AR 3GI
4QG 4RK 4AT
5CL 5CK (9 a.m.)
7ZL VLH VLQ

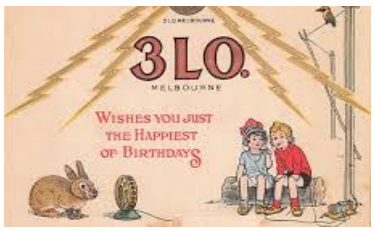


MAMMOTH MICROPHONE.
"The biggest mike in the world." An appropriate symbol erected over the main entrance of the new studio of 3LO Melbourne.







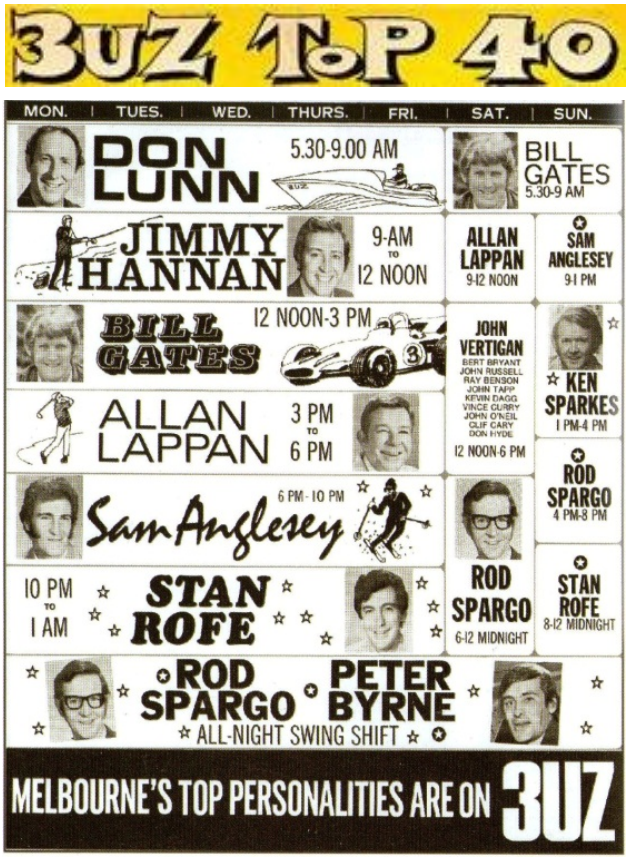


3FB Melbourne 1925. Commercial licence issued to Berkery and Picken P/L which never went to air (see **3FB** at Trafalgar 27-5-1929, owned by the Trafalgar and Districts Radio Club, but managed and operated by **F**rank **B**erkery).

3EO Mildura 01-01-1925. Commercial station with a short life, owned by Rupert Egge.

3WR Wangaratta 25-02-1925. Owned by Les Hellier (Gallipoli veteran) using a 40 watt transmitter in his house, where the 'Church of Christ' now is. His main advertiser was his own sports store. **First licensed country commercial station in Australia**. Known as "The Voice of the North East". Les advertised £5 crystal sets in the local paper. Closed on 22-12-1925. Reopened on 5-1-1931. Representatives from **3DB** and **3UZ** plus several politicians attended the reopening, with loudspeakers along Murphy Street. All the equipment, including their 250 watt transmitter, (500 watts in 1934) was designed and built by Oliver Nilsen from **3UZ**. Originally on air for 90 minutes each evening. Introduced weekly live community singing broadcasts from March 1925, concentrating on listeners requests. Studio dances were popular with the "Militia Boys" band. Broadcast a special gala concert on 23-4-1932 to celebrate closer ties with **3DB**. By 1932, 50% of Wangaratta's population had joined their "Smile Away Club". Closed on 30-8-1934 due to falling revenue, after a broadcast from the Theatre Royal with Prime Minister Joseph Lyons as the key speaker. Kept one studio in Wangaratta after moving to Shepparton on 13-9-1934. (See **3WR** Shepparton 13-9-1934).

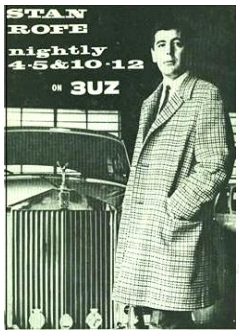
3UZ Melbourne 08-03-1925. (See **3UZ** July 1923). First planned to open as **3ZL**. Started by Oliver J. Nilsen (later Lord Mayor of Melbourne) from his Burke Street radio shop. On air two nights per week with 27 watts, using one gramophone, one Pianola, and one microphone. Their opening included well known artists Leslie Dobson, Gertrude Hutton, George Cowley, and Dulcie Cherry. Known as "The Voice of Victoria" (later "The Voice of the Community"). Increased their power to 500 watts to transmit TV









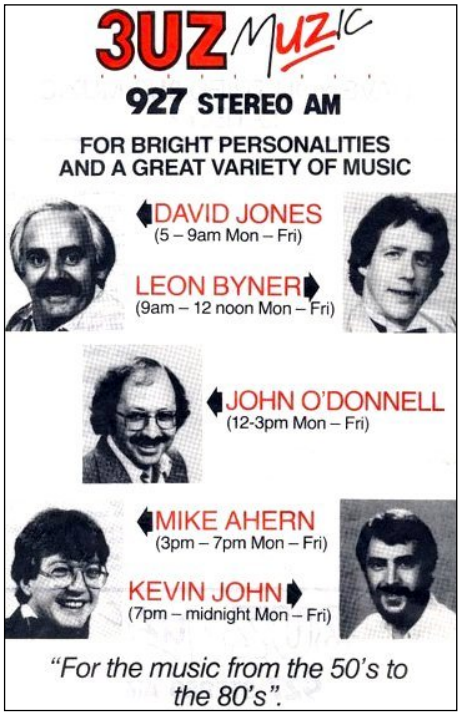








experiments in January 1929 (see **3AR** for details). Also heard on shortwave in 1930 on 32 metres. In 1931, Oliver constructed and installed all the reopening equipment for **3WR**. 3,000 children attended their children's Christmas party in 1934. Their "Bobby Bear" children's club (later "Look up and Laugh") had 35,000 members in 1938. Their "Radio Auditions" program (1943-1983) was the **longest running talent show in the world**, starting the careers of Barry Crocker and Jamie Redfern. Introduced horse racing in 1946. On 2-5-1948 their signal was jammed by an anti-communist pirate radio station calling itself "Radio DIG". Their 1950 manager Lewis Bennett fired 79 out of 84 staff, then reached the top of the ratings in the 1950s/1970s. Their 1950s slogan was "Nice to Come Home to, 3UZ". Graham Kennedy started his career as a record librarian in 1952, then joined Cliff 'Nicky' Nicholls in a top rating morning program, being paid £3 per week. For over two decades, Cliff won the *Radio Times* contest for Melbourne's most















KEN SPARKES 1974

popular announcer. Announcers included Smokey Dawson, Stan "The Man" Rofe, Happy Hammond, Allan Lappan, Don Lunn ("*The Daddio of the Radio*"), John Vertigan, Jimmy Hannan, Bill Gates, Rod Spargo, and Ken Sparkes. Their "Housewives Session" rated 73% in the 1950s. Their program "Newsbeat" had Neil Thompson reporting on overnight car accidents. One fatality he attended included his son. An advertiser sued the station for slander in 1953 claiming £15,000 but settling for £2,000. In 1952 **3KZ** pioneer Norman Banks reported on the Helsinki Olympic Games. He was later sacked and joined **3AW**, continuing his 50+ years career.



Their 1953 Red Cross radiothon appeal raised £150,000. Commenced 24 hour broadcasting on 1-2-1954, but didn't last. Their tower collapsed on 21-12-1955, and on 5-10-1956. Started a Top 40 format in April 1958 and experimented with stereo by broadcasting the left channel, while **3XY** broadcast the right channel. Listeners needed two radios to hear stereo. From 1959 to 1964 they presented lunchtime rock 'n' roll concerts at the Melbourne Town Hall, included Johnny O'Keefe, Col Joye, Johnny Devlin, Lonnie Lee, and the Bee Gees. Used a Cessna for traffic and shark reports in the 1960s, once crashing into Port Phillip Bay. Recommenced 24 hour broadcasting in 1962. Known as "The Greater 3UZ", and, for a short time, "The Beatle Station". On 30-11-1969 they stopped a pop concert broadcast at the Myer Music Bowl when a wild brawl broke out. During the 1970s/1980s Bert Newton introduced a "personality" format with Don Lane, Tony Barber and others filling in with top rating programs. Sold to Tas TV for $9.21 million in 1985, introducing a country format in 1986. Sold to the TAB using a sports format in 1988, known on air as "Radio Sport 927" from August 1996 (later Radio Sport National). In 1991, Sales Executive Tony Aloi was sentenced to 12 months gaol for attempting to rig Tasmanian State elections when he tried bribing a member to cross the floor. Now relays to several Victorian narrowcast stations.

RSN Racing & Sport 927AM

"HI-THERE! THIS IS THE HOUND"

"Here's a Beat Treat from the Nations Station" 9-30 pm (your Portable)

"AT HOME WITH THE HOUND"
3 p.m.—6.30 p.m. MONDAY THRU' FRIDAY

Potter & Moore 'POP PARADE'—
WEDNESDAY THRU' FRIDAY
7.30—8 p.m.

'Saturday Night with The Hound'
7 till 11

"The Hound's Predictions"
Sundays 9 to 9.30 a.m.
12.05—12.30 p.m.

"If you're Feeling Pallid, just dig this Ballad"

"Lots of Rockers for all the Rockers"



GEOFF HAYNES
TURNING THE TABLES ON YOU!

"Let's Soothe your Soul with some Rock 'N' Roll"

on the GREATER **3UZ**

This is THE New "HAPPY SOUND"








TOP FORTY! SIXTY in SOUND! STREAMLINED NEWS PRESENTATION! FULL SPORTS COVER! RADIO'S BEST AND BRIGHTEST PERSONALITIES! A complete revision of 3UZ's programmes and personalities begins next Monday, September 21, on Melbourne's most talked about station.

BREAKFAST with JIM "Woody" WOOD — 5.30 a.m.-8.45 a.m.
The inimitable Jim "Woody" Wood with his vivacious wit brings you music from the Top Forty, frequent time calls, informative newscasts, regular weather bulletins and interesting competitions in Melbourne's best Breakfast Session.

SERIALS with TINY SNELL 8.45 a.m.-10.45 a.m.
Your genial host Tiny Snell presents the housewives' favorite serials in these entertaining two hours.
8.45 Hagen's Circus. 9.00 Portia Faces Life. 9.15 Nurse White. 9.30 Bleak House. 9.45 My Hidden Heart. 10.00 Aunt Mary. 10.15 Don't Count My Tears. 10.30 Woman In The Mirror.

'A Woman's World' with BILL ACFIELD 11 a.m.-3 p.m.
Music on the melody line, best of the Top Forty and all the latest feminine gossip are just some of the ingredients that likeable personality Bill Acfield presents in his four hours especially for the woman in the home.

'Top 40' with GEOFF 'The Hound' HAYNES 3 p.m.-7 p.m.
Melbourne's most dynamic disc jockey "The Hound," Geoff Haynes brings you the best from Top Forty and selected albums from Sound in the 3 to 7 p.m. program.

SIXTY IN SOUND with BRIAN TAYLOR 7 p.m.-11 p.m.
Personality boy Brian Taylor brings you a balanced proportion of features, Top Forty and Sound in the best night time listening on radio.

NEWS

Headed by experienced Tom Jones, backed by the enormous resources of the Melbourne "AGE," and supplemented by a team of local trained news gatherers and on the spot reporters presenting 84 news services and 19 news flashes and on the spot reports, 3UZ achieves double MELBOURNE'S TOP NEWS STATION.

SPORT

3UZ has just come to the end of Sporting Headquarters in Victoria with today's best team of commentators — Bert Brown, Fred Tupper, John Russell, George Andrew and Ted Kippen — bringing you a complete coverage of all sports with an exclusive coverage of all the week's racing.

Beginning

NEXT MONDAY, SEPT. 21

on the Most Talked About Station in Melbourne

3UZ

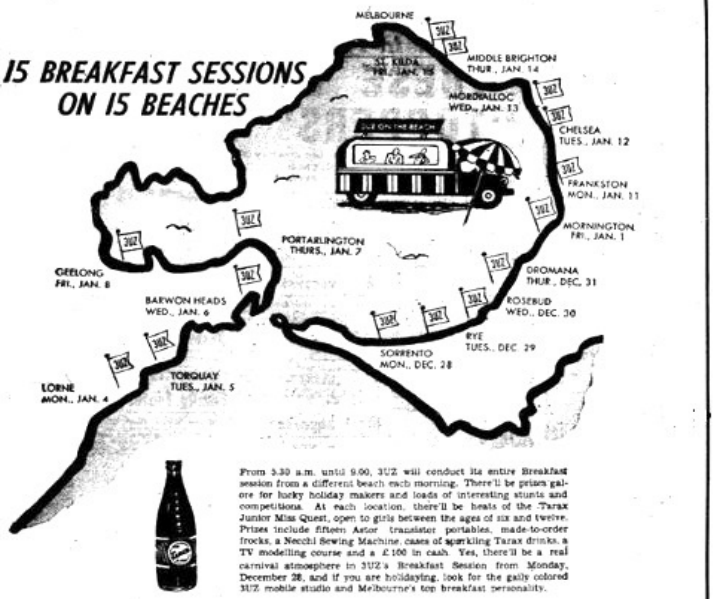
3UZ

Laugh! Darn You Laugh!!
WITH
"Little Audrey"
MONDAY - TUESDAY
WEDNESDAY
THURSDAY - FRIDAY
7.30 p.m.
for
"PELACO"
★
MELBOURNE
NOW

RADIO'S NEWEST!
"Little Audrey"
7.30
MON.
TUES.
WED.
THURS.
FRI.
for
Pelaco
3UZ
MELBOURNE

3UZ AND TARAX JOIN HOLIDAY MAKERS FOR CHRISTMAS AND NEW YEAR

15 BREAKFAST SESSIONS ON 15 BEACHES



From 5.30 a.m. until 9.00, 3UZ will conduct its entire Breakfast session from a different beach each morning. There'll be prizes galore for lucky holiday makers and loads of interesting stunts and competitions. At each location, there'll be heats of the Tarax Junior Miss Quest, open to girls between the ages of six and twelve. Prizes include fifteen Astor transistor portables, made-to-order frocks, a Necchi Sewing Machine, cases of sparkling Tarax drinks, a TV modelling course and a £100 in cash. Yes, there'll be a real carnival atmosphere in 3UZ's Breakfast Session from Monday, December 28, and if you are holidaying, look for the gaily colored 3UZ mobile studio and Melbourne's top breakfast personality.

JIM "WOODY" WOOD

Mon., Dec. 28 — Sorrento
Tues., Dec. 29 — Rye
Wed., Dec. 30 — Rosebud
Thurs., Dec. 31 — Dromana
Fri., Jan. 1 — Mornington
Mon., Jan. 4 — Lorne
Tues., Jan. 5 — Torquay
Wed., Jan. 6 — Barwon Heads
Thurs., Jan. 7 — Portarlington
Fri., Jan. 8 — Geelong
Mon., Jan. 11 — Frankston
Tues., Jan. 12 — Chelsea
Wed., Jan. 13 — Mordialloc
Thurs., Jan. 14 — Middle Brighton
Fri., Jan. 15 — St. Kilda

THERE'S HOLIDAY FUN FOR EVERYONE WITH 3UZ

3UZ OFFICIAL TOP 40

3UZ OFFICIAL TOP 40

SURVEY TAKEN FOR WEEK ENDING DECEMBER 21, 1958
PRIZE MONEY NEXT SUNDAY — £420

		Position Last Week	Weeks in
1.	Susie Darlin'	1	8
2.	It's All in the Game	2	11
3.	Poor Little Fool	3	12
4.	Hard Headed Woman	9	4
5.	Kathy-O	4	9
6	Pussy Cat	11	6
7.	Young and Warm and Wonderful	6	13
8.	When	6	14
9.	A Certain Smile	12	8
10.	Volare	7	11
11.	Fever	8	15
12.	Tom Dooley	13	6
13.	Born Too Late	28	5
14	If Dreams Came True	25	7
15.	She Was Only Seventeen	26	3
16.	Everybody Loves a Lover	18	7
17.	Little Star	10	12
18.	Bird Dog	24	13
19.	Dormi Dormi Dormi	31	3
20.	Midnight	16	10
21.	Just Married	17	18
22.	Pibbin'	34	6
23.	Walking Along	24	4
24.	Gotta Have Rain	15	6
25.	The End	20	6
26.	Just Young	22	6
27.	Non Domenica	29	3
28	Ginger Bread	21	11
29.	Endless Sleep	19	15
30.	Western Movies	22	12
31.	I've Grown Accustomed to Her Face	—	1
32.	Firefly	40	2
33	Gigi	31	20
34.	Forget Me Not	—	1
35.	Rockin' Robin	33	7
36.	Tea for Two Cha Cha	27	8
37.	Love Makes the World Go Round	38	2
38.	On the Street Where You Live	—	1
39.	Early in the Morning	33	10
40.	I Could Have Danced All Night	—	1

IN THIS WEEK
I've Grown Accustomed to Her Face
Forget Me Not
On the Street Where You Live
I Could Have Danced All Night

OUT THIS WEEK
Splish Splash
Are You Really Mine?
Dance Everyone Dance
Left Right Out of Your Heart

Winners will be announced by Brian Taylor in 3UZ's "Top 40"

Sundays, 1.30 to 3.30 on 3UZ

ENTER NOW!

YOU COULD WIN £420

Each week 3UZ invites you to list the ten top tunes in the correct order in which they will be played on Sunday, January 4, in 3UZ's "Official Top 40". The first sealed, correct entry opened will win for the sender the big jackpot prize. If no correct entry is received, the prize will be increased by £80. A consolation award of the ten top discs will be awarded to the nearest nearest correct entry.

WHAT YOU HAVE TO DO!

- From the "Official Top 40" tunes played next Sunday on 3UZ, select the top ten and place them in the order in which you consider they will be played on Sunday, January 4. Complete the entry form, printing your name and address in block letters, tear off, and post or deliver to "Official Top 40," 3UZ, 45 Bourke Street, Melbourne.

All entries must be received no later than 9 a.m. on Wednesday morning, December 31.

The judge's decision will be final and no correspondence will be entered into concerning that decision.

TEAR HERE

1. ...
2. ...
3. ...
4. ...
5. ...
6. ...
7. ...
8. ...
9. ...
10. ...

NAME ...

ADDRESS ...

I agree to abide by the judges' decision.

Signature ...



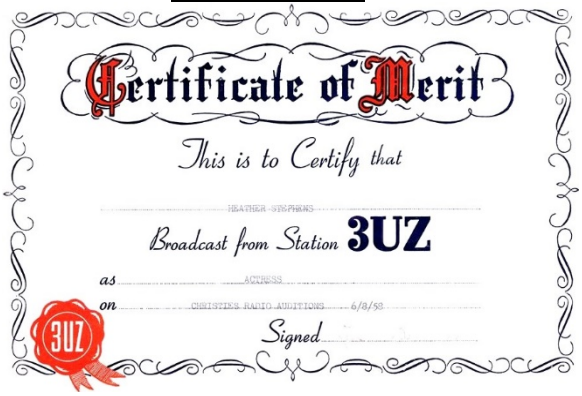
Jmmy Hannan



Max Barrenger



Peter Byrne







Tony Barber



Craig Willis + Kevin Bartlett



John Worthy with a news cross

REAL MARKET STRENGTH



1. DON RAINSFORD — MON. to FRI., 12 to 2; SAT., 9 a.m. to 12
2. DON LUNN — MON. to FRI., 5.30 a.m. to 9; SUN, 4 p.m. to 6
3. KEN SPARKES — MON. to FRI., 7 p.m. to 10; SUN., 5.30 to 9 a.m.
4. ALAN LAPPAN — MON. to FRI., 5 p.m. to 7; SUN., 9 to 1 p.m.
5. STAN ROFE — MON. to FRI., 9 a.m. to noon & 4 to 5 p.m. SUN., 1 to 4 p.m.
6. DICK HEMING — SATURDAY, 6.30 p.m. to midnight
7. PAUL KONIK, M'night to Dawn 8. JEFF WARDEN, M'night to Dawn
9. JOHN VERTIGAN—MON. to FRI., 2 to 4 p.m. & 10 p.m. to midnight

3UZ THE STATION WITH THE NICEST LISTENERS

It's Sensational

RADIO'S ONLY CONTINUOUS SERVICE!

3UZ's CHIEF ANNOUNCER, GEOFF RAYMOND, KEEPS YOU UP-TO-THE-MINUTE WITH ACTUALITY NEWS REPORTS THROUGHOUT THE DAY AND NIGHT.

NEWS BEAT

ALL SENSATIONAL WEEK-END EVENTS PLUS ON-THE-SPOT INTERVIEWS ARE HEARD IN TWO SPECIAL EDITIONS OF "NEWS BEAT".

SUNDAYS
10.00 a.m. and 6.30 p.m.

3UZ

Melbourne's top daytime team is on 3UZ

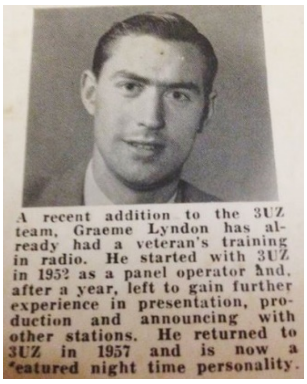


JOIN MELBOURNE'S TOP DAYTIME TEAM ON 3UZ

Allan Lappan	Monday thru Friday 5 a.m. — 9 a.m.
Jimmy Hannan	Monday thru Friday 9 a.m. — 12 Noon
John Vertigan	Monday thru Friday 12 Noon — 4 p.m.
Don Lunn	Monday thru Friday 4 p.m. — 7 p.m.



3UZ Coca Cola Ball

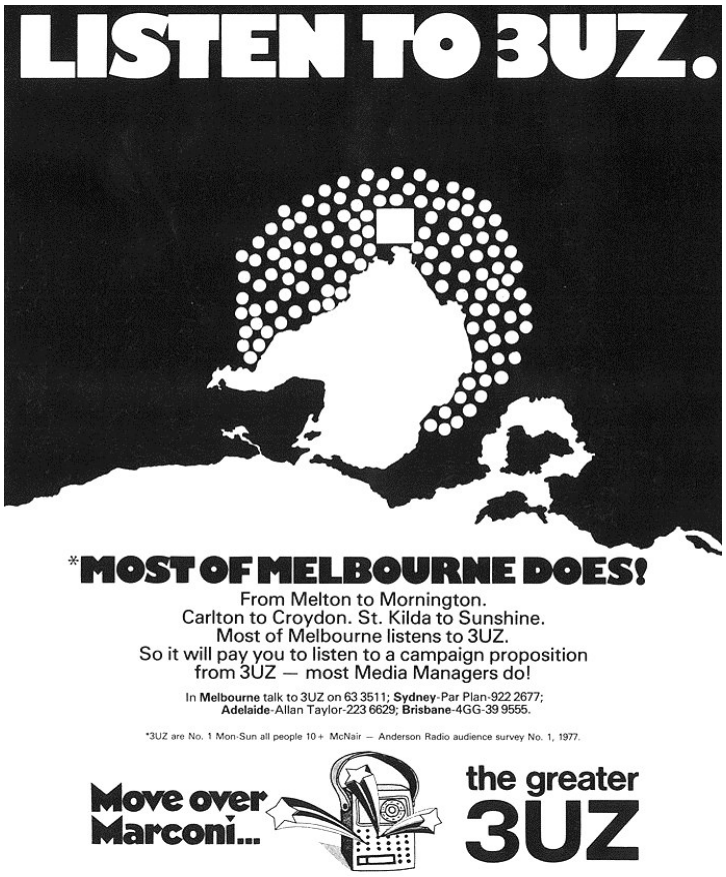


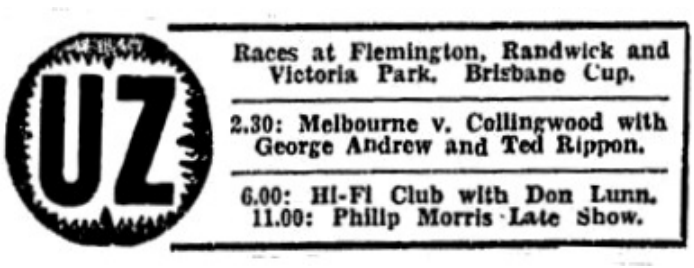
A recent addition to the 3UZ team, Graeme Lyndon has already had a veteran's training in radio. He started with 3UZ in 1952 as a panel operator and, after a year, left to gain further experience in presentation, production and announcing with other stations. He returned to 3UZ in 1957 and is now a featured night time personality.

Graeme Lyndon 1957



Chadstone Studio







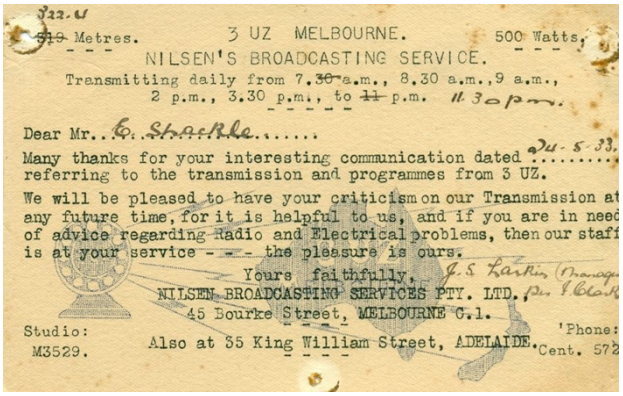








Don Lunn 1967


3 UZ MELBOURNE. 500 Watts.
~~319~~ Metres.
NILSEN'S BROADCASTING SERVICE.
Transmitting daily from 7.~~30~~ a.m., 8.30 a.m., 9 a.m.,
2 p.m., 3.30 p.m., to ~~11~~ p.m. 11.30pm.

Dear Mr. E. Sharkle.....

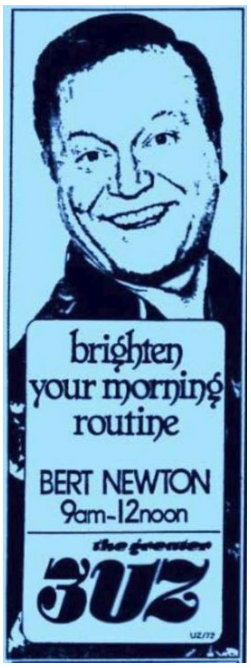
Many thanks for your interesting communication dated 2U-5-33.
referring to the transmission and programmes from 3 UZ.

We will be pleased to have your criticism on our Transmission at
any future time, for it is helpful to us, and if you are in need
of advice regarding Radio and Electrical problems, then our staff
is at your service - - - the pleasure is ours.

Yours faithfully,
J. S. Larkin (Manager)
NILSEN BROADCASTING SERVICES PTY. LTD.
45 Bourke Street, MELBOURNE C.1.

Studio: M3529. Also at 35 King William Street, ADELAIDE. 'Phone: Cent. 572







THE ONLY LIVE RADIO BROADCAST OF THE BEATLES

TONIGHT at 8 3UZ

SPONSORED BY New Rinse Clean SURF ON 3UZ

THE BEATLE STATION









GETTING *RESULTS FOR ADVERTISERS*

. . . "PENELOPE" OF 3UZ

221 letters in reply to one 25 word announcement on January 16, 1941 . . . that's Penelope of 3UZ! If you want any more PROOF of the RESULTS Penelope gets for the advertisers in her daily morning sessions — well, just ask any of the advertisers.

"STEPHANI" OF 3UZ . . .

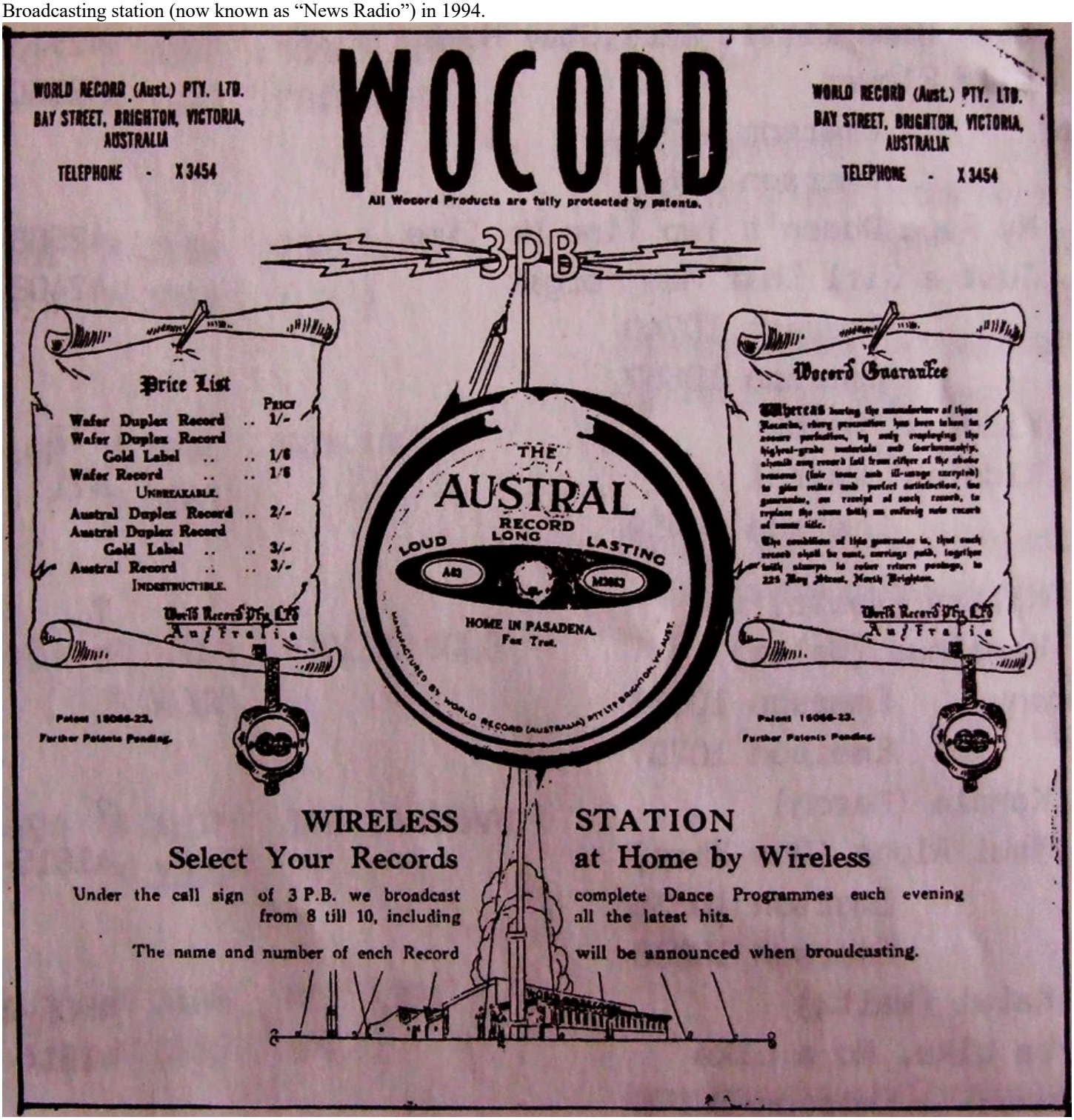


And in the afternoons? Why, it's Stephani Bini and her "Ninety Minutes"! She is also famed as Colonel Stephani in "The Battle of the Sexes" — and for the advertisers in her sessions she GETS RESULTS!

3UZ . . . MELBOURNE'S MOST PROGRESSIVE STATION

45 Bourke St., Melbourne, C.1. MX 3529, Cen. 572. Sydney Rep.: 5-7 Barrack St. B 2085.

3PB Melbourne 09-1925. Commenced testing in June 1925 using the callsign **3WR** (**W**orld **R**ecord Company) unaware that this callsign had already been allocated. Commercial station owned by Noel **P**emberton **B**illing (former British M.P.), owner of the World Record Company in Melbourne. His station played and advertised their records. On air 2000-2200 with 1,500 watts. Closed in January 1926 after only four months on air, due to poor record sales. This callsign was reissued as an A.B.C. Parliament Broadcasting station (now known as "News Radio") in 1994.

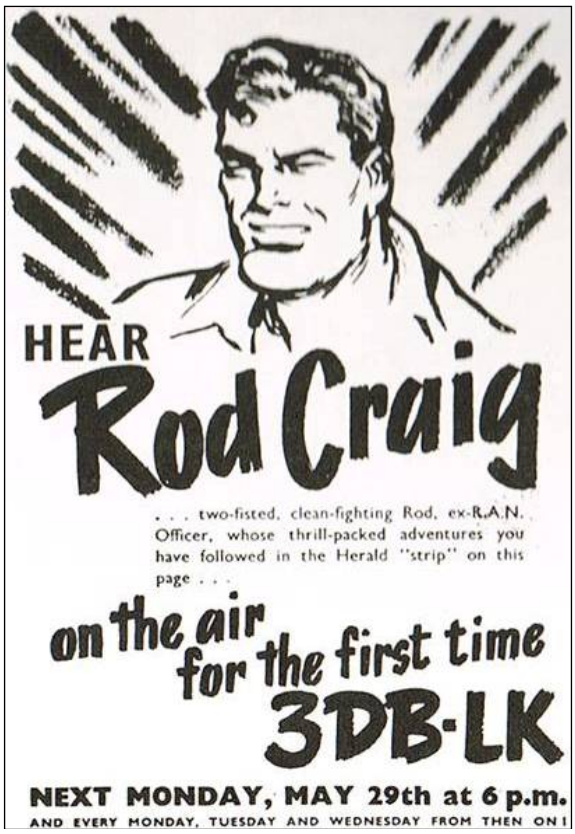








3DB Melbourne 21-02-1927. Owned by **D**ruleigh **B**usiness College with five staff in two rooms in the Capitol Theatre. Sold to the *Herald & Weekly Times* newspaper on 14-6-1929. Experimented with television in 1929 (see **3AR** for details). H. Holst (**3BY**). designed, built and installed new equipment in 1929. Fire destroyed the studios in 1930.

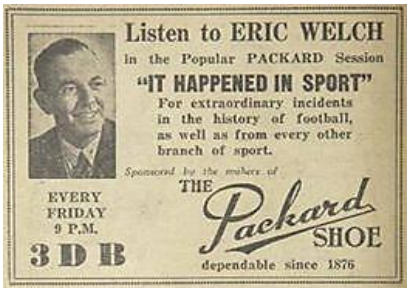












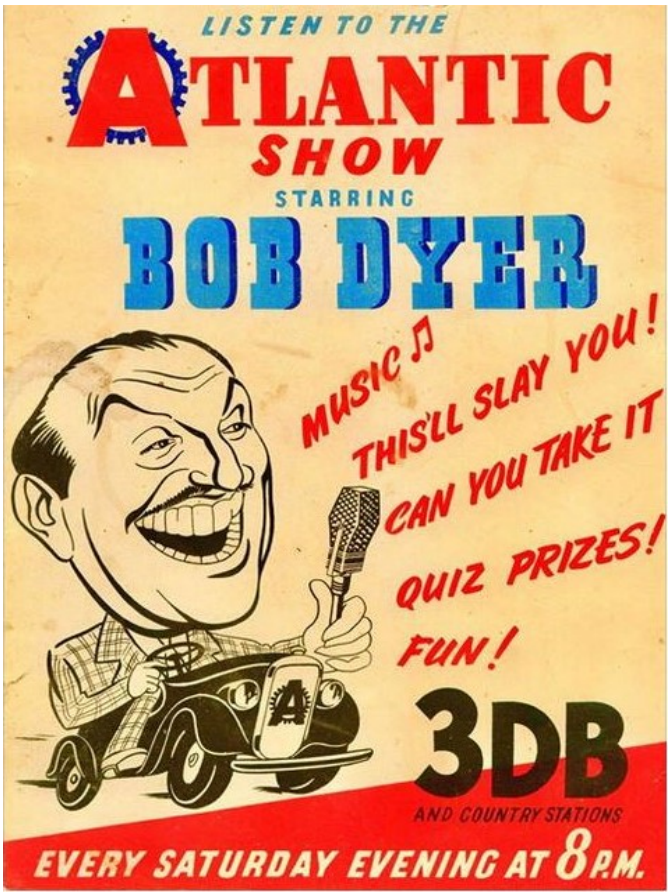


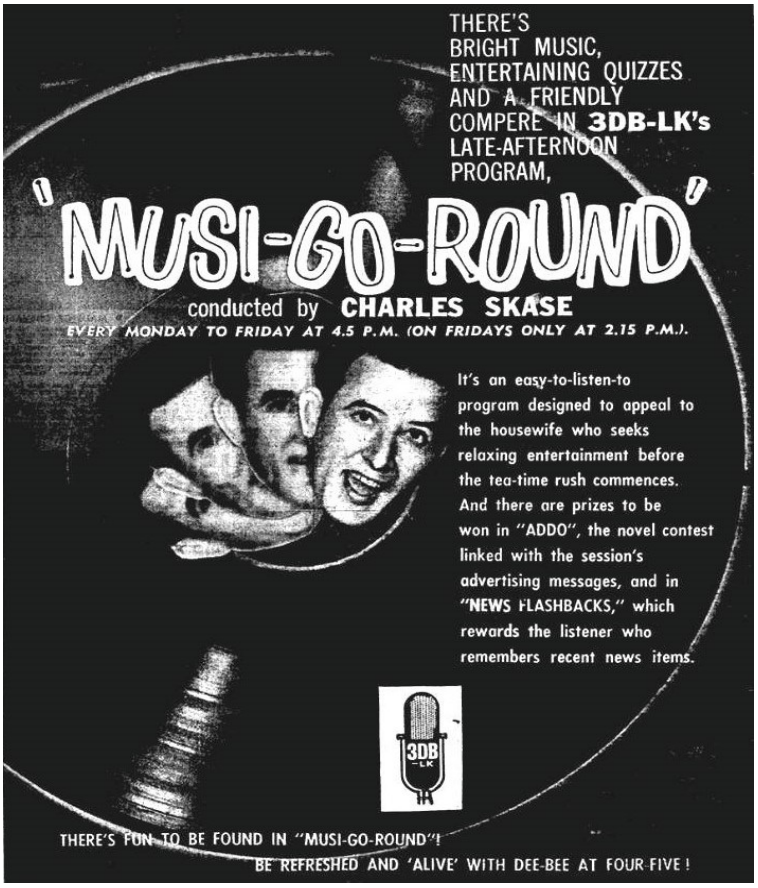
Manager Dave Worrall hired Harry Kauper (**5BG**-**5DN**-**5CL**-**5AD**) to rebuild the station in the HWT building. Member of the **2UW** Federal Radio Network with **4BC**, **5AD**, and **6ML** from 1930. One tower fell down on 21-3-1931. An unemployed man bought a half hour time slot to promote himself seeking work on 22-7-1932. Installed two towers 208 feet high on the *Herald* building in 1933 with a 600 watt transmitter. Claimed to have **the largest radio station record library in the world** in 1934 (also see **5AD**). Smokey Dawson won a talent quest, helping to launch his career (also see **3KZ**). Had 25,000 members in their listeners "Smile Away Club" in 1934, distributing 10,000 clothing items to needy people in the 1930s (membership cost 1/-). Bought **3HS** (later **3LK**) on 16-5-1936 as a relay. Increased power to 1,000 watts in 1937, with new owners, *The Herald and Weekly Times*. Known as "The Herald Sun Broadcasting Service". Formed the Major Network with **2UE** in 1938. Their 1938 "Wildlife Talks" with Crosbie Morrison saw 78% of Victorian radios tuned in, and on relay to New Zealand and South African stations until 1965. Reinforced their studio against possible WWII air raids. In 1949, they were the only commercial station to have a symphony orchestra. Sponsored the Royal Children's Hospital with an annual Easter appeal (raised £130,000 in 1953, and £156,000 in 1954; a world record for a one day radiothon). Broadcast Melbourne's first Hit Parade and breakfast programs. Broadcast races from factory roofs when race callers were banned from courses. On air 24/7 from 1-2-1954. Ernie Sigley started here as a panel operator. One of several stations to air popular "On the Spot" programs, interviewing people in the street. Rejected a job application from John Laws. Ron Casey broadcast the Rome Olympics in 1960. Manager Dave Worrall started the idea of using nick names for announcers copyrighted to the station (announcers couldn't use the name if they moved). He helped form the Federation of Australian Commercial Broadcasters (now Commercial Radio Australia). They were the first Australian station to play Beatles records. Barry Jones used a talkback format in February 1967 before it was legal. Bert Newton was manager in the 1980s with a 'personality' format. Had four owners during 1998 until purchased by **2UW**. In April 1988 they changed their callsign to **3TT** (after initially considering callsigns **3BB** and **3MM**), with a "Classic Hits" format. Moved to F.M. in 1990.



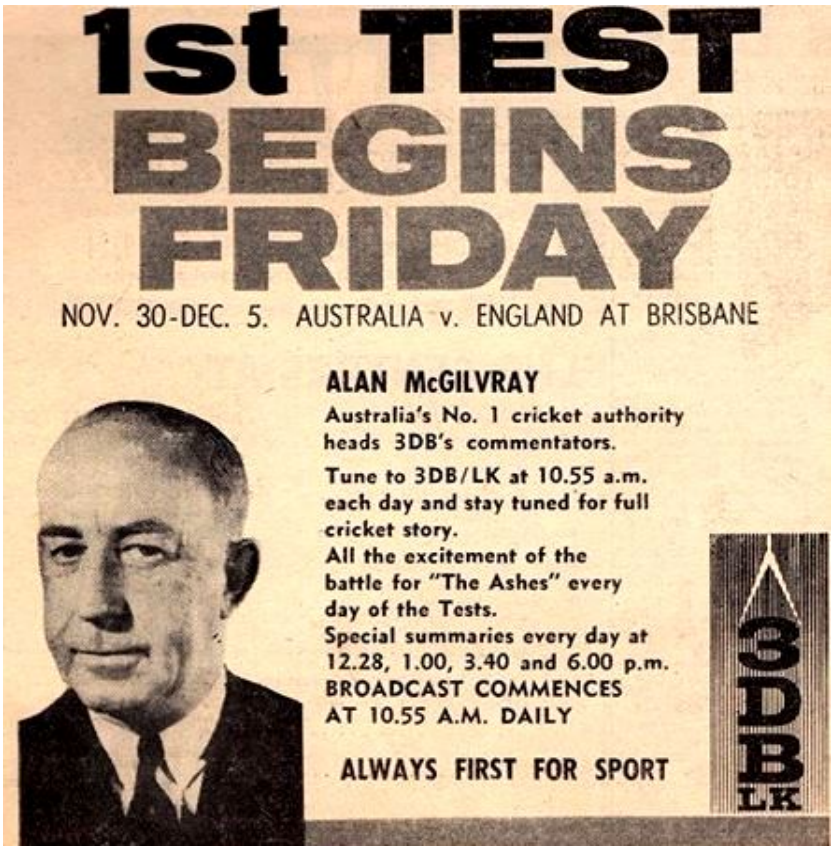














Garry Mac



Steve Murphy



Eric Welsh

NOW

COMMENCING SUNDAY JANUARY 31st

3DB BROADCASTS 24 HOURS

WOMEN'S, NEWS · PLAYS · TOP NEWS SERVICE · DRAMA · HOUSEHOLD SESSIONS · POP REQUESTS · CLASSICAL · QUIZZES · COMEDY · CHILDREN'S SESSION · TOP PERSONALITIES · SERIALS · VARIETY · CONTESTS · ALL SPORTS · MELODY AND SONG



3LK

As from February 1, will operate at these new times:
Mon. to Fri. 5 a.m.-11.30 p.m.
Saturdays 5 a.m.-12.30 a.m.
Sundays 6 a.m.-11.30 p.m.

Don't miss our gala opening with the 3DB Gang

SUNDAY NIGHT FROM 10.30 ONWARDS

3DB MOVES 'HOUSE'

Announcer John Eden pressed a button one morning last week — and hey presto! 3DB began transmitting its new sound from brand new studios.

The occasion marked the switchover from the historic old studios at 36 Flinders St. to modern quarters in The Herald and Weekly Times building in Flinders Lane.

In a special broadcast, 3DB's manager, Mr Curteis Crawford, briefly outlined the history of the station, paid tribute to those who had been responsible for its success in the past, and then introduced 3DB's new identification sound.

The new studios are claimed to be the most modern in Australia, with the latest transmitting equipment.

In 1927 the Commonwealth Government granted a licence to the Druleigh Business College — hence the callsign 3DB — which transmitted from Capitol House in Swanston St. In 1929 The Herald and Weekly Times Ltd. bought the licence and transferred operations to 36 Flinders St.

In those days 3DB, under the then manager Mr David Worrall, had a staff of eight. Today 87 people are required to keep 3DB on the air around the clock.

Down the years many famous personalities have been heard on 3DB. Station stars have included Charlie Vaude and Renn Millar, Monty Blandford, Lloyd Lamble, Keith Eden, Eric Pearce, Eric Welch, Jean Lawson, Danny Webb, Maurice Callard, Louise Homphrey and scores more.

Remember the all-night Test cricket broadcasts in the 1930s and 1940s — "Dad and Dave" — "Opera for the People" — "The C & G Minstrels" — "Lux Radio Theatre" — "Australia's Amateur Hour" and hundreds of other famous radio shows?

They are part of 3DB's proud history.



• *DAVID JOHNSTON, right, conducts his afternoon show in the new studios. Both he and MARK WYNTER, his guest during the show, were happy with the new surroundings.*



Off the air after 36 years . . .

IN the 36 years Mr Geoff McComas (left) spent with radio station 3DB he rose from a humble junior announcer to adminstration manager.

Mr McComas retired yesterday from the station, but said: "I leave one full-time job to take on another more than full-time."

He said that in 1977 he got involved in an effective speaking course and this will be his task for "retirement."

As well as offering the course eight times a year, he also does in-house work for organisations such as Telecom, BHP and HBA.

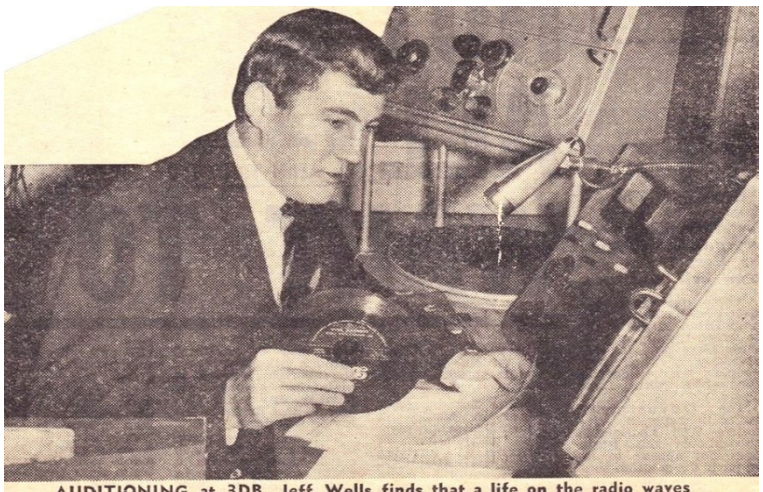
In 1945 Mr McComas started as a junior broadcaster at a Ballarat radio station.

He joined 3DB in 1947 when Sir Eric Pierce was the station manager.

Mr McComas said one of the exciting things about working at 3DB was all the "tremendous talent" that passed through the station's doors.

He said all the male news readers on TV now had links with 3DB. Geoff Raymond, Mal Walden, Brian Naylor and David Johnson all worked for the radio station.

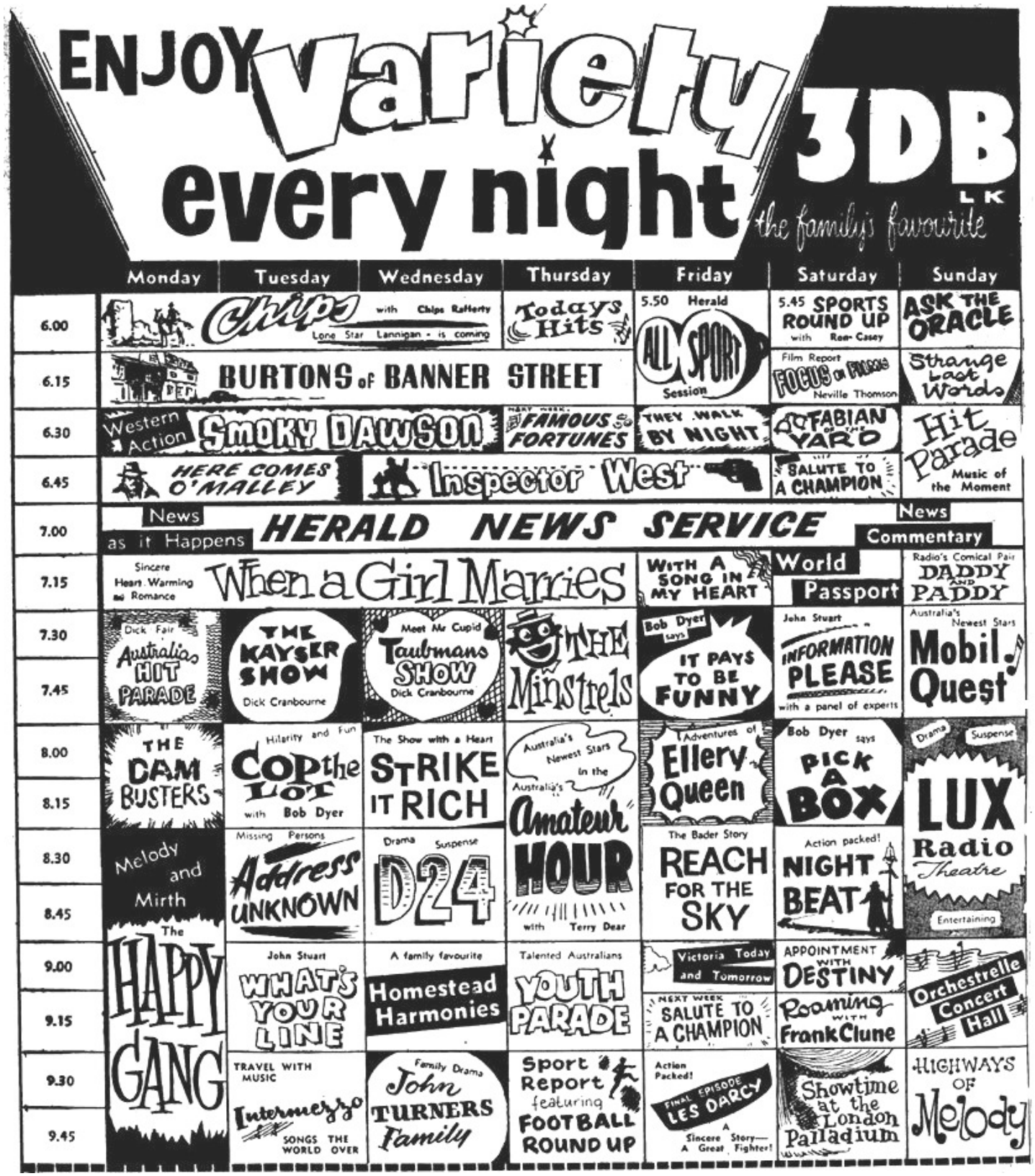
1983



AUDITIONING at 3DB, Jeff Wells finds that a life on the radio waves calls for special gifts. Four hands help!



• *JOHN EDEN, during 3DB's Breakfast Session at 9.30 on Tuesday, March 22. Here, John is ready to press the button which switched transmission from the old studios to the new.*



3CH Birchip 1927. Broadcast station owned by local radio dealer, Alfred Harris, using a 40 watt transmitter.

3LK Geelong 16-05-1927. Broadcast station owned by the Gordon Institute of Technology and operated by the Geelong Radio Club using a 12 watt transmitter and a 60 feet high antenna between their Central and Southern Towers. Officially opened by Mayor T. Walls. Often received up to 350 miles distance. This callsign was reissued at Lubeck on 24-12-1936, as a commercial licence.

3EF Melbourne 1928. Broadcast station owned by Bert Maddick. Transmitter at Elwood. Often heard in California. Bert's daughter Dorothy aged 11 appeared in the *Listener In* magazine holding the station's microphone, with the caption "*World's youngest radio announcer*" (see photo). Also note the newspaper cutting regarding a parrot swearing on **3EF**.



BLASPHEMY BROADCAST.

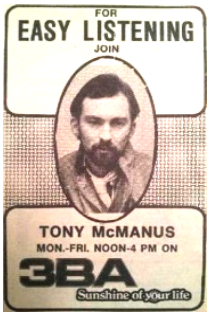
A Parrot's Impropriety.

MELBOURNE, May 6.—From an amateur broadcasting station this afternoon, a specially trained talking parrot was introduced. As an unrehearsed prologue to its performance, the parrot used grossly improper language, and later several times interjected a blasphemous expletive. The matter has been reported to the Chief Inspector of Wireless (Mr. J. Malone).

3EX Melbourne 1929. Owned by A.W.A. and established as a temporary station for the "Made in Australia" **ex**hibition. Visitors were given a full demonstration on how a radio station operates. Managed by H. Sibary, who was later manager of **6PR**.

3FB Trafalgar 27-05-1929. Broadcast station owned by the Trafalgar Radio Club using a 7.5 watt transmitter. Operated by **F**rank **B**erkery. Incorrectly listed as a Melbourne commercial station by the "*Broadcast Australia*" periodical (see **3FB** Melbourne 1925). Opened with a broadcast from the Mechanics Hall. Broadcast local artists live, plus records lent by listeners. Heard all over Australia and New Zealand. Became commercial licence **3TR** on 29-9-1930.

3BA Ballarat 31-07-1930. See **3WA**. Owned by Warne Wilson (VK3WA) and Alfred Kerr (VK3AL) with studios above a bank. Earlier, in 1929, Warne was the first person to receive experimental television transmissions from **3UZ** and **3DB**. On air three hours daily using 50 watts. Sold to the *Ballarat Courier* in June 1935 as "The Courier Station". Eight out of 10 staff went to WWII.







Raised £100,000 with Rotary for the war effort. Also forced to give up a security pistol in 1940 for the war effort. In July 1955 they celebrated 25 years on air with new studios. Renowned for their numerous outside broadcasts. Started a children's "Blue Bird" club, (2,500 members) and a "Friendship Circle" club in the 1940s. Moved to F.M. on 5-5-1998. The photographs are their 1950's studio and announcer Gordon Murison in 1969.



3BA











3TR Trafalgar 29-09-1930. (See **3FB** Trafalgar 27-5-1929). Opened using 30 watts as **T**rafalgar **R**adio. Managed by Archibald Gilchrist from **3DB**. Installed and operated by volunteers (as per its **3FB** background). On air 1030-1300, then 1800-2230. Often used local artists on air, and borrowed records from listeners. Closed on 4-5-1932. Bought by Mr Gilchrist and reopened at Sale on 12-5-1932 using 50 watts. (See **3TR** Sale 12-5-1932).













3KZ Melbourne 30-12-1930. Applied for the licence on 28-5-1926. Their opening was further delayed when their tower fell down on 3-12-1930. Owned by the Labor Party until 1994, with studios in the Trades Hall. Broke the world record for non-stop use of a transmitter in 1931 (197 hours). **Their management stated that television will never be introduced into Australia.** In 1933 they kept their flooded 200 watt transmitter on the air by using all available hair dryers from one of their advertisers. Known as "The



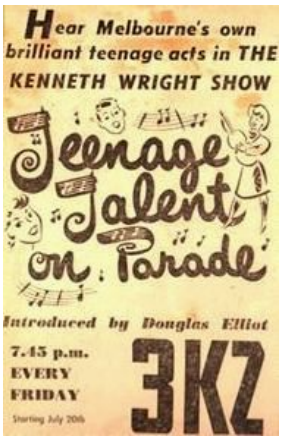












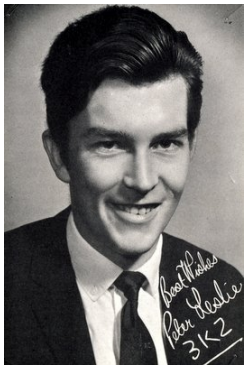








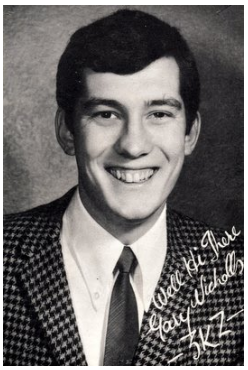




Peter Leslie



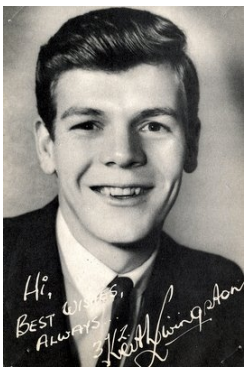
Rex Mitchell



Gary Nicholls



Jim Hilcke



Keith Livingstone



Jon Royce





Ric Melbourne 1977



3KZ Ad on 45 RPM Disc

Brighter Broadcasting Service". Terry Dear (see **9AB**) started his career here in 1933. Raised over £1,000,000 for the Austin hospital and the Blind Institute from 1938 with "Carols by Candlelight" broadcasts (devised by Norman Banks) and their Christmas Day appeals. Norman was later granted an MBE for "Services to Broadcasting". **Closed by the military during WWII for 24 hours for broadcasting a breach of security** about the sinking of H.M.A.S. Sydney (read from a newspaper, which wasn't subject to censorship like radio). **First Australian station to broadcast news of Japan surrendering** (14-8-1945). A competition once had 70,000 listener entries. Ron Atholwood introduced *"The Bum of the Flightly Bee"* instead of *"The Flight of the Bumble Bee"*.









BIG SOUND

THE GREATEST SHOW IN DAYTIME RADIO

STARRING

KEVIN O'GORMAN

AND 400 FAMOUS NAME STARS OF SHOW BUSINESS RECORDS AND FILMS INCLUDING

Jimmy Rogers, James Stewart, Jane Russell, Gregory Peck, Harry Belafonte, Stan Freeberg, Tab Hunter, Frank Sinatra, Eddie Fisher, Dean Martin, Les Baxter, Guy Mitchell, Garry Cooper, Jean Simmons, Rosemary Clooney.

5 DAYS WEEKLY

2 P.M.

PREFERENTIAL BOOKINGS THRU

3KZ MELB.

MF 6311

"BELIEVE IT OR NOT" 3KZ CRASHES THE RIPLEY COLUMN



Some time ago it was announced in BROADCASTING BUSINESS the publicity stunt staged by Station 3KZ Melbourne of one D. K. Thomson eating his hat owing to the fact that he lost a bet to Chief Announcer Norman Banks. The reproduction shown here is taken from February 13 issue of "The Sunday Express," London, and is a section of the popular Ripley, "Believe It or Not" strip, proving that if a station can think of something different it will receive world wide recognition.

FOOTBALL — 3KZ

FOOTSCRAY v. HAWTHORN, 2.10

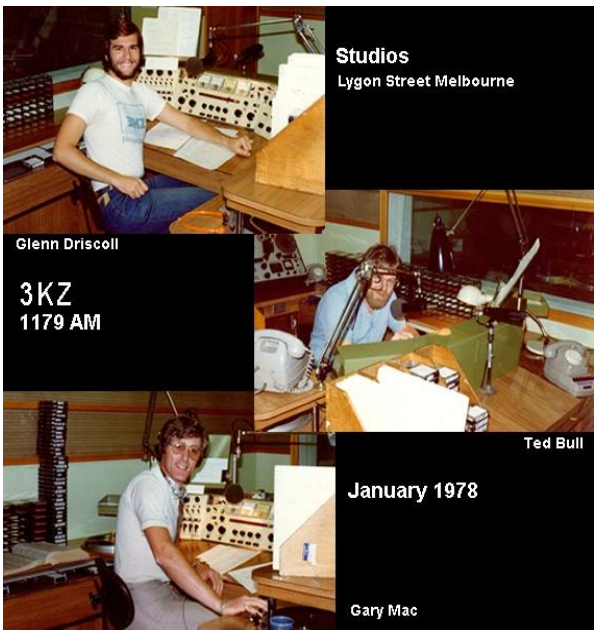
9 a.m.-12 Noon NORM SWAIN ENTERTAINS | 9 p.m. "SIXTY-MINUTE MUSICALE"

NON STOP HITS

1-15-7pm. ON SATURDAYS

IT'S MUSIC UNLIMITED when Mike Menner plays 4 in a row

BRIGHTER 3KZ ELEVEN EIGHTY





"THE HUNTED ONE"

TIMELY — TENSE — TERRIFIC!

NEW - - FULL-HOUR SERIAL-DRAMA

This powerful Grace Gibson Production was written for radio by well-known Melbourne writer, Ru Pullen, and springs to life under the expert direction of Lawrence H. Cecil. An all-star cast is headed by Margaret Christensen (who recently won the radio "Oscar," awarded to the best actress of the year), and gripping narration is provided by Ron Roberts.

PRESENTED BY KIERNAN'S

EVERY THURSDAY AT 7.30 P.M. COMMENCING - - - MAY 13th

3KZ

Smokey Dawson won a talent quest, launching his career (also see **3DB**). Started a Children's "Happiness" club (with "Aunty Jane", Smokey Dawson's wife) and a "Friendship Circle" club in the 1940s. Their 1954 Carols by candlelight broadcast from the Alexandra Gardens was relayed by the ABC to broadcasters around the world. All announcers recorded voice-overs for Val Morgan theatre advertisements. In 1955 they joined with the *Age* and *Argus* newspapers, plus **3XY** and **3AW** to apply for Melbourne's first television licence. Increased power to 5,000 watts in March 1956 with a 444 feet high tower. Commenced 24 hour broadcasting in 1968. In 1976 a live broadcast from Pentridge Gaol included an inmate asking listeners to rob the Commonwealth bank. Launched a "Hits and Memories" format in 1987. Became KZFM on 1-1-1990. Their A.M. 1179 KHz. frequency was then used by "Radio for the Print Handicapped" (**3RPH**).



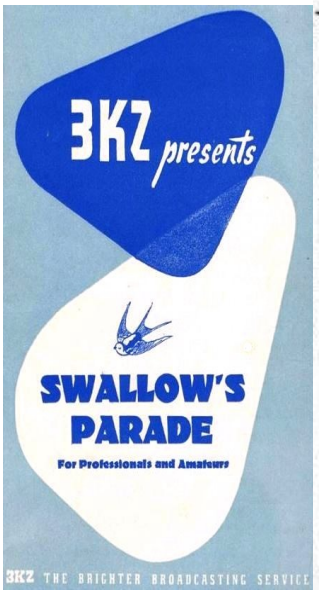














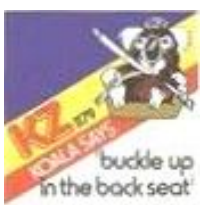






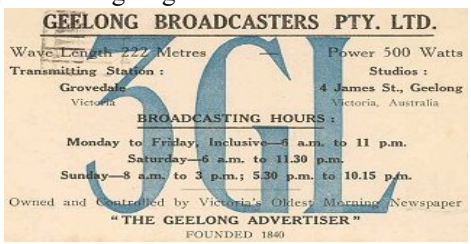




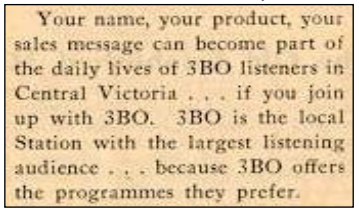


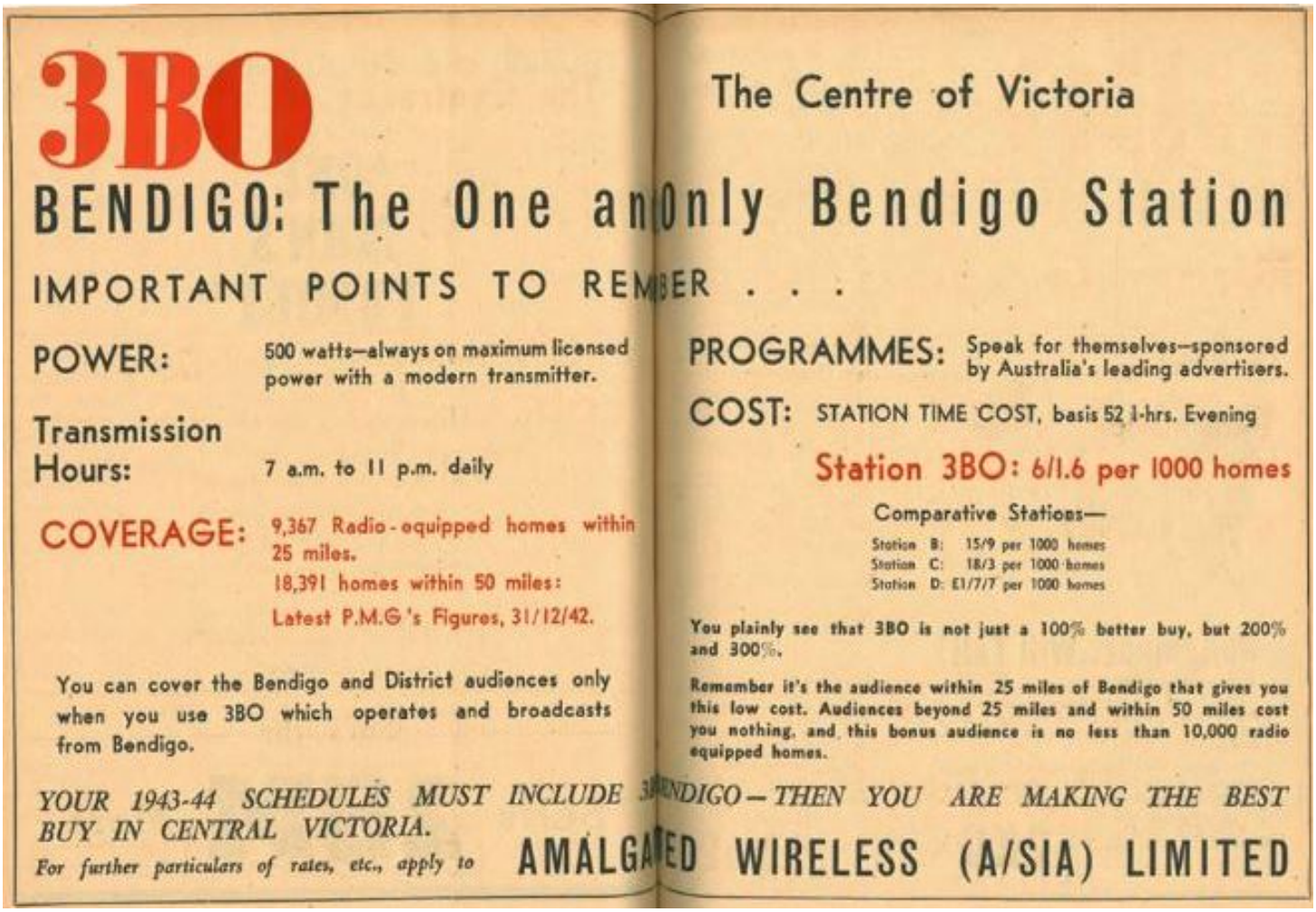


3GL Geelong 31-12-1930. Owned by the *Geelong Advertiser* (Victoria's oldest existing newspaper), with the transmitter on their building, and a studio above Suttons music store. Often received in the U.S.A. and New Zealand while using a 50 watt transmitter built by their Chief Engineer, Morris Israel from **3ZN**. On air 0930-1100, 1400-1500, and 1900-2230. Geelong gaol inmates presented a monthly program playing instruments from 1931. 1933 saw 5,000 children in their "Old King Cole" club. Their technician (Jack Mathews - **3SY**) became their Chief Engineer in 1935 and did not retire until 1980. Moved to new studios in 1938 with a 500 watt transmitter at Grovedale (1,000 watts in 1949). Ordered to stop a broadcast of a fire during WWII, as the smoke made Geelong a bombing target. Broadcast live the first breaking of the sound barrier by a jet in Australia. The pilot and announcer Bill Acfield talked during the event on 21-8-1953. Experimented with stereo in July 1959, with the left channel, and **3CS** broadcasting the right channel. Listeners needed two radios to hear stereo. Has the world record for the longest continuous sport broadcast (A.F.L. for over 90 years). Became K-Rock FM on 1-1-1990. (Their 1341 KHz. A.M. frequency was taken over by **3CW** for a Chinese service). Then bought by Austereo in receivership. The **3GL** callsign was earlier used by a Melbourne experimental station in the 1920s.



3BO Bendigo 04-06-1931. A.W.A. supplied and installed their equipment. Owned and operated by L. Shepherd, then bought by A.W.A. with Ernest **Fisk** as a Director. Heard all over Australia, New Zealand, and the U.S.A. Known as "The Friendly Voice of the North". Relayed some programs from the A.W.A. installed **9MI**, the world's only floating radio station on board the *M.V. Kanimbla*, from 1936 to 1939. Myra Dempsey was the first female cricket commentator in the world (1937). Their "Women's Home Forum" club had over 6,000 members in 1938. Increased power to 500 watts in 1940. In April 1949 the Post Master General, Senator Cameron, threatened to close the station after some pro-communist broadcasts. In September 1949 their Manager, Mr. Fox, accepted a position as **2CH** manager. Started a children's "Smile" club in the 1950s. Relayed news from the *Argus* newspaper starting on 25-6-1951. **First station to employ John Laws** in 1953 (then 18 years) as an office boy. Known as "Centre State Radio: Home of the Happy People" in the 1980s. They opened stereo studios on 4-6-1981, in anticipation of stereo A.M. Bought by Ray Gamble in 1993 for $3,000,000. Became 3BOFM in 1993. Now located in the old Southern Cross Television building.





3SH Swan Hill 27-08-1931. Started by Ronald Hipwell (see **3KU** Swan Hill), and installed in his home using a 50 watt transmitter. Ron also started **2BH** (30-6-1934). On air 1230-1730 and 1900-2200. Known as "The Border Feature Station" (later, "The Voice of the North"). Broadcast many balls from local towns. Their "Merry Makers" children's club had 10,000 members in 1938. Relayed some programs from **3WM**. Often heard in New Zealand and New Guinea. The popular "3SH Women's Club" from 1940 had 7,000 members by 1965. Relayed news from the *Age* newspaper from 1957 (later from **3AW**). Bought by GLV-10 TV on 6-4-1965. John Pearce was one of their well-known announcers. From September 1973 they relayed **3CV**. Bought by Colin Cameron in the 1980s (previously manager of **4LG** and **3UL**).



3YB Rural Towns 10-1931. A mobile commercial radio station touring rural Victorian towns until 1935. Started in a model "T" Ford using a spring-loaded 25 watt transmitter, towing a trailer with a power generator, and a model "A" Ford with the studio (both painted scarlet). Vic Dinenny (WWI veteran) was manager, announcer, and cook; Bert Aldridge was their technician, driver, and mechanic; and Bert Rennie looked after sales, schedules, and copy writing. Their temporary tower was often knocked down by cows in paddocks. Later, they rented the former 1899 Royal train for £12 per week from 17-10-1932.



They had 1,000 records, a 50 watt transmitter, and a 20 feet collapsible tower at each end of a carriage. Licensed to operate anywhere in Victoria at least 30 miles from other stations, and two miles from any Post Office. **Y**oung of **B**allarat (Jack Young, their first announcer) was also the first announcer at **3BA**. They claimed to be the first mobile radio station in the world, but see **2XT** 1925. On air 1830-2230 for one week in each town with the same program. An agent visited each town earlier to arrange advertising. Listeners were always invited to inspect the station. Listeners in towns with a hospital were asked to telephone the station with a record request and make a donation to their hospital. Their opening was at Creswick. They also operated from Colac, Yarram, Trafalgar, Horsham, Clunes, Traralgon, Warrnambool, Bairnsdale, Warragul, Leongatha, Wonthaggi, Korumburra, Camperdown, Port Fairy, Mortlake, Rushworth, Seymour, Murchison, Shepparton, Numurkah, Yarrawonga, Cobram, Echuca, Kyabram, Rochester, and Terang. Their news was read from the *Argus* newspaper. Closed on 15-11-1935, after operating for four years. Reopened permanently with two licences at Warrnambool (**3YB** 18-1-1936) and Warragul (**3UL** 18-5-1937).

3HA Hamilton 24-10-1931. Installed by Rupert Fitts (Chief Engineer **3AR**/**3LO** - later manager of the Victorian Broadcasting Network in 1937). Opened in the Y.M.C.A. building with a 200 watt A.W.A. transmitter 20 hours per week, powered by a crude oil generator. Ernest **Fisk** was a Director. Known as "The Age Broadcasting Service" (later "Western Radio 3HA"). Heard across Australia and New Zealand. Increased on-air hours to 90 per week in 1934 using 300 watts. Relayed some programs from **3WM** and **3YB** (also VBN members). Started a "Junior Farmers" club in 1937, plus a children's "Sunshine" club in the 1950s. A women's "Cheer Box" club in the 1950s donated some radios to their local hospital. They opened branches at Hamilton, Mt. Gambier, Naracoorte, Heywood, Portland, Casterton, Warrnambool, and Horsham. Jack Davey, while visiting the station, was supposed to say *"The Best Teashop in Horsham"*. He actually said *"The Best Horeshop in Teasham"*. Played one million records in their first 20 years. Bought by GLV-10 TV on 6-4-1965. Opened a temporary studio in Portland in 1967.







A fire destroyed the station on 11-11-1975. Back on air the next day with salvaged equipment but no ceiling or roof in their building. Moved into their outside broadcast van parked outside their managers' home until a new building could be arranged. Second Victorian country station to operate 24 hours (January 1978). Ceased 24 hour broadcasting in September 1979, and resumed in April 1986. Later bought by Ace Radio.

3DW Shepparton 15-11-1931. Broadcast station owned by Doug Tacey and broadcast from his house, with many listeners as far away as New Zealand. On air Sundays 0900-1000, 1230-1400, and 1645-1745. Programs were mainly live, including bands that had to broadcast from his back yard. Known as "The Original Voice of Shepparton". Doug closed his station in 1934 to work as a technician, moving **3WR** from Wangaratta to Shepparton.

3AK Melbourne 29-11-1931. Owned by **Ak**ron Tyre Co. **Only station to apply for a "C" class licence**, which was refused. Started in the owners bedroom (George Palmer at Balwyn – father of Clive Palmer), then at his tyre business. Most programs were live concerts from their Queen Street (later Bourke Street) studio. Known as "The Voice of the Night" with 200 watts, on air 2330-0200, and 0500-0700, then all night from 1937 until 1954. Until then, their licence conditions banned operating while other Melbourne stations were on. Their news was read from the first newspaper to be tied to a rope outside their studio window. Bought **7UV** in 1933. Often heard in Perth and the U.S.A. Relayed some programs from the U.K. via short wave. Their tower blew down in 1937. Distributed 8,000 toys from listeners to children at Christmas in 1937. Broadcaster Rev. Reginald Nichols was found guilty of sending "filthy and obscene" letters to female listeners. Started a "Listeners League" club and a "Birthday" club in the 1930s. Broadcast the high rating dramas "Dr. Kildare" and "The Caltex Theatre" during the 1940s-1950s. Introduced religious programs all day Sunday in 1944. Until 1-2-1954, Melbourne was the only capital city without a 24 hour station (deemed unnecessary because **3AK** was on air during the night), but from this date **3DB**, **3UZ**, and **3XY** became 24 hour licensees, and **3AK** then broadcast during daylight only (0500-1700 in winter and 0500-1900 in summer). They were still unable to broadcast in the evenings, which, in pre-television times, were considered the peak time for radio stations. In the 1950s they moved to new studios above a bank in St. Kilda. Purchased by Sir Frank Packer (owner of GTV-9 TV) in 1961 with power increasing to 2,000 watts. Originally broadcast from a caravan behind the TV studios until new studios were installed in the Richmond GTV-9 TV building. (The early **3AK** logo uses the same style as GTV-9 TV). From April 1961, their announcers were replaced by GTV-9 personalities Bert Newton, Graham Kennedy, Eric (later Sir Eric) Pearce, Tommy Hanlon Jnr, Hal Todd, Geoff Corke and Philip Brady.





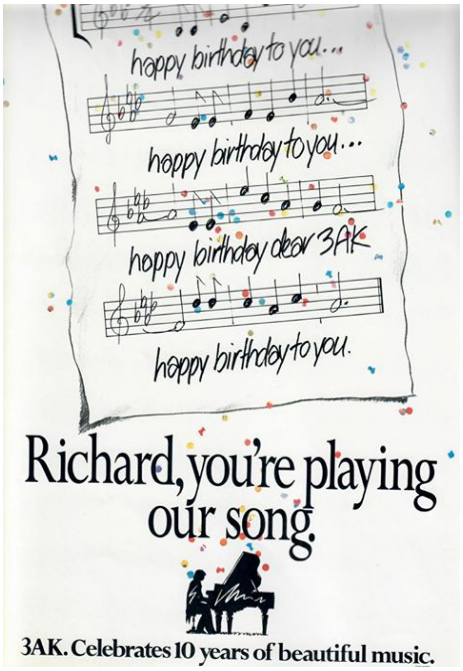


THE 3AK GOOD GUYS





Launched the "3AK Top 100" but then banned all Rock 'n' Roll records in 1962. Relayed **2SM** for three hours daily Monday to Friday from November 1962 with Bob Rogers. Experimented illegally with "Talkback in 1964. The Packer family purchased **2BS** (same frequency) solely to install a directional aerial to stop interference with **3AK** and from 8-10-1968, **3AK** broadcast 24 hours a day. Started a "Beautiful Music" format in June 1972 ("Nice 'n' Easy" from 1985). Blind announcer Grantley Dee used a Braille watch for his time calls. Banned all ABBA records. Tried a "News-Talk" format in December 1985, with relays of John Laws and Alan Jones from **2UE**. Sold to Alan Bond with the Nine Network, in 1987, but **3AK** was resold due to low ratings. In 1990, most staff were sacked with three days' notice, by new owner Peter Corso, using an Italian format. A.F.L. broadcasts were excepted, being still under contract. Sold to **3AW** in 1994, with an "Easy Listening" format from their studios. Peter Corso then launched **3BM** on 1116 KHz. with Italian programs, but didn't last long. Sold to Fusion Media (Mal Garvin; "*Breakthrough Generation*") in 1996. From late 2003 staff were not paid, so the station was then sub-let as an SEN (Sport-Entertainment-News) station in January 2004.



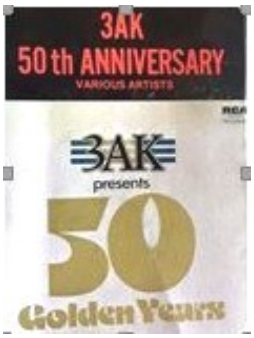






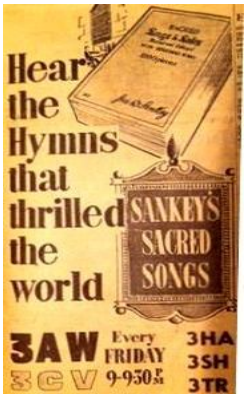






3AW Melbourne 22-02-1932. Owned by **A**llans Music, and J.C. **W**illiamson to promote their music and theatre businesses, plus the ***A****ge* newspaper. Started on 300 watts from Her Majesty's Theatre in Exhibition Street (later La Trobe Street). The callsign was first used illegally by **A**rthur **W**ard in 1928 at Camperdown. Known as "The Best Station on the Air". A 1934 phone competition saw





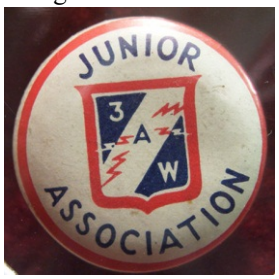




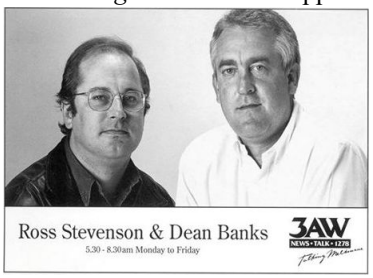


3,000 calls cued up at the P.M.G. manual exchange. Later known as "The Feature Station". **2GB** bought a half share in the 1930s. Broadcast Footscray races from on top of the Pioneer Hotel when race callers were banned from courses. Had 71,000 members of their "Chums Chatterbox Corner" in 1938 with Cliff "Nicky" Nichols and Nancy Lee, who both won "Most Popular Announcer" awards. Used short wave to relay outside broadcasts to their studio. A community singing broadcast on 13-4-1941 at the Frankston Plaza Theatre raised funds for the Red Cross. **First Australian station to use a tape recorder** (bought from the U.S.A. by their Chief Engineer). Started a "Women's Association" club and a "Breakfast" club in the 1940s. Used the first A.B.C. studios in 1946 for program production. Bought **3CV** in the 1950s. Popular singer Johnny Ray urged listeners to donate to the *Argus* "Old Folks Appeal"









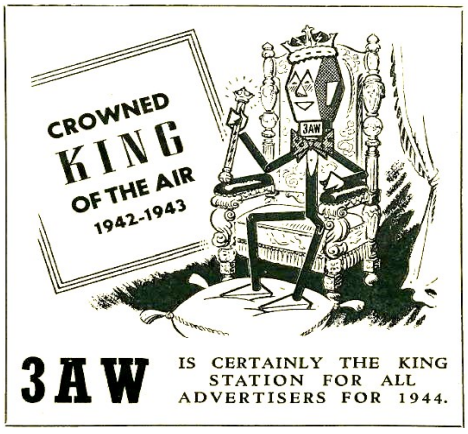
on 15-9-1954.Conducts an annual appeal for the Royal Women's hospital, and the men's section of the Alfred hospital. Installed new studios and transmitter costing £150,000 in 1956. Once banned the Beatles records. Known as "Adult Radio" in the 1960s and "Life in the City" in the 1970s. Announcers included Rex Hunt, Steve Price, Ernie Sigley, Philip Brady, Norman Banks, Tony Charlton, Paul Barber, John Blackman, Ormsby Wilkins, Brian Taylor, John Burns, Bruce Mansfield, Billie Karen, and Derryn Hinch. They topped the ratings in the 1980s and 1990s. In 1975 the Minister for Media, Senator McCelland, warned **3AW** that the licence would be suspended if they again breeched maximum advertising time limits.

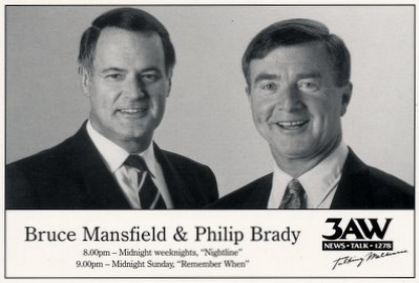






















3AW

MAKES A QUIZZICAL STATEMENT

3AW's line-up of outstanding quiz programmes—"Sums of Money," "Views & Interviews," "Name the Place," "Spelling Jackpots" and "Name the Star"—carries an aggregate waiting-list of . . .

5,000 COMPETITORS

PLUS a listening audience of many thousands more. Bring your sales-message to this constant audience.

CASH IN ON THE PULLING POWER OF 3AW

IT'S HISTORY!

3AW made radio history with these great broadcasts . . .

1936 — RICHARD CROOKS
1937 — TITO SCHIPA
1938 — LAWRENCE TIBBETT
and
1939 — RICHARD CROOKS
(The Super Shell Show)

BIG Features
BIG Sales
Bring BIG Advertisers to 3AW
SELL THROUGH **3AW**

. . . Mr MUSICMAN—

Sundays 5.30 'till 7 p.m.!

—MANION!



. . . cocktails with Sabrina

5.30 to 6 o'clock!
"Sweet with a Beat"
★
6 o'clock to 6.30!
"HIT PARADE"
★
at 6.30!
"HIGH TEA"



. . . breakfast with Bob Dyer.

Meet Manion — Mr Musicman
thru Radio Melbourne 3AW

Hi! Ho! Everybody!!

JACK DAVEY
Calling . . . . .
Every Saturday Night from
3AW at 9.40 P.M.
THAT'S WHAT YOU THINK?
PRESENTED BY
SWEETACRES
FANTALES
THE DELICIOUS CHOCOLATE CARAMEL DE LUXE



RADIO MELBOURNE · 3AW
Introduces . . .
THE NEW



Commencing TUESDAY NIGHT at 8 o'clock!

PRESSURE PAK SHOW
featuring
KEITH SMITH
"THE PIED PIPER"

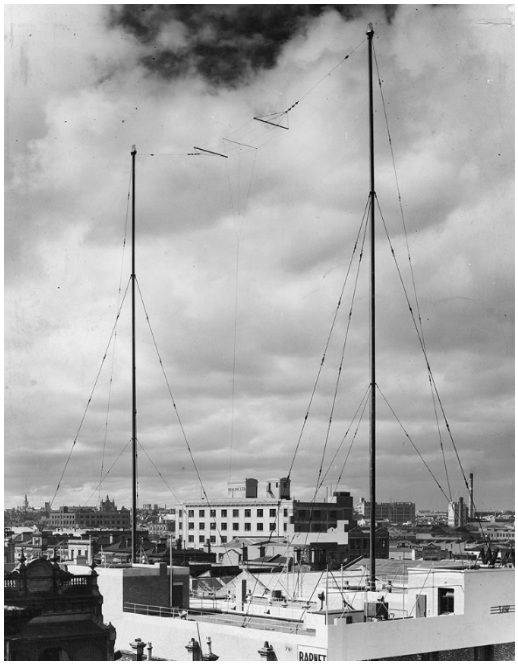
NEW TIME FOR COP THE LOT
starring BOB DYER
presented by BP and PYE



NOW! THURSDAY NIGHTS at 7.30!

Relax with Radio . . .
thru Radio Melbourne 3AW

1959



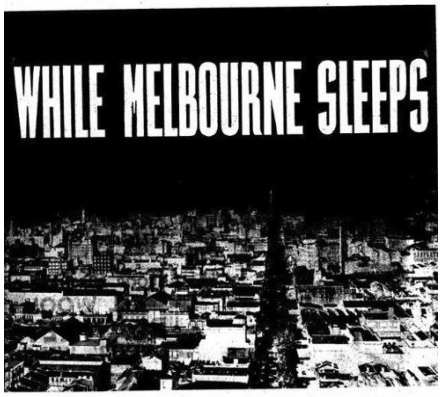
1940s

Des Telfer . . .



presents . . .
Radio's Biggest All-Night Newscast

WHILE MELBOURNE SLEEPS



SUNDAY MORNINGS at 9.30!
with the compliments of
RILEY – WILLIAMS PTY. LTD.
thru Radio Melbourne 3AW

1959



HINCH: *Frankly* I GIVE A DAMN.



1278 LIFE OF THE CITY
3AW

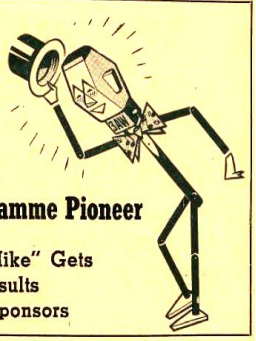
The Best Station on the Air

THE VOGUE BROADCASTING Co PTY LTD

OWNED & OPERATED BY J.C. WILLIAMSON LTD.
AND ALLAN & CO PTY LTD

His Majesty's Theatre
EXHIBITION STREET
MELBOURNE

Meet "MIKE"

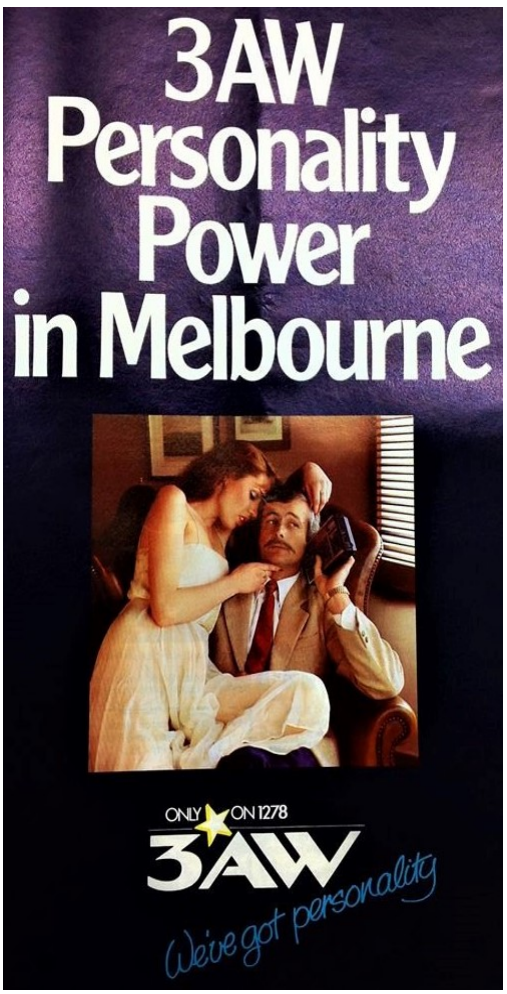


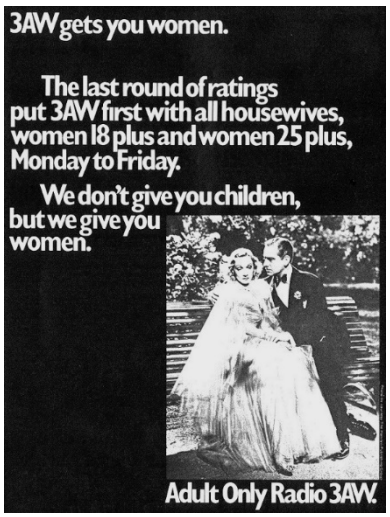
3AW's Programme Pioneer

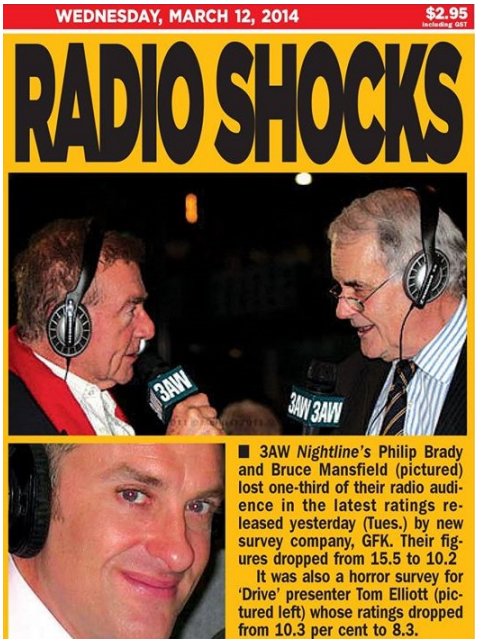
AW's "Mike" Gets Results For Sponsors

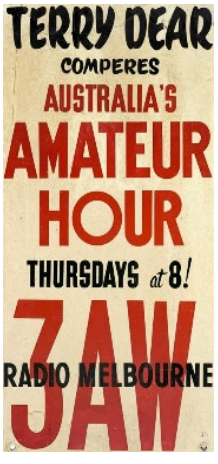




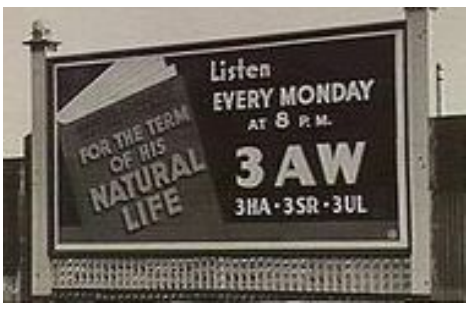












Roadside Billboard







Ron Barassi flicking a switch to change the 3AW frequency on 1-5-2006.



Keith McGowan



Lewis Bennett

























3TR Sale 12-05-1932. (See **3FB** Trafalgar 27-5-1929, and **3TR** Trafalgar 29-9-1930). Located next to the Post Office. Known as **T**op **R**adio. Also had a Traralgon studio, and landlines to Maffra and Bairnsdale. The *Gippsland Times* tried to stop the move to Sale fearing loss of advertising. Started on 30 watts (250 watts in 1935, 1,000 in 1939, 2,000 in 1950, and 5,000 in 1979). Relayed some **3WM** programs. On 27-7-1933 they broadcast on relay a political rally to **3GL**, **3BO**, **3HA**, **3MA**, **3SH**, and **3WR**. Dropped normal programming when 1,000 homes were burnt in 1939, and took over all firefighting communications. New studios in 1939 were opened by the Prime Minister The Rt. Hon. Robert Menzies. Technician Cecil Hopkin was electrocuted by the transmitter in 1942. Often aired broadcasts live from their transmitter due to studio power failures. Started a "Women's" club and a children's "Koala" club in the 1950s. Ambulances in April 1952 were equipped with a radio to listen for urgent messages broadcast by **3TR**. (This occurred in various Australian towns). Changed from the *Argus* to *Age* news in 1957. Bought by GLV-10 TV on 19-3-1965. Moved to F.M. on 26-4-2002, changing the A.M. callsign to **3GV** (**G**oulburn and Latrobe **V**alley).



Keith McGowan talks to Johnny Chester at 3TR in the 1960s

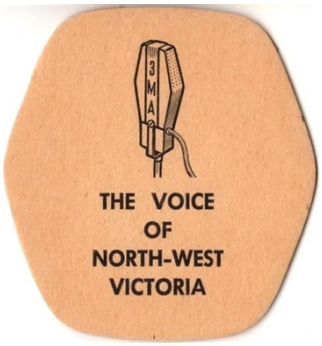




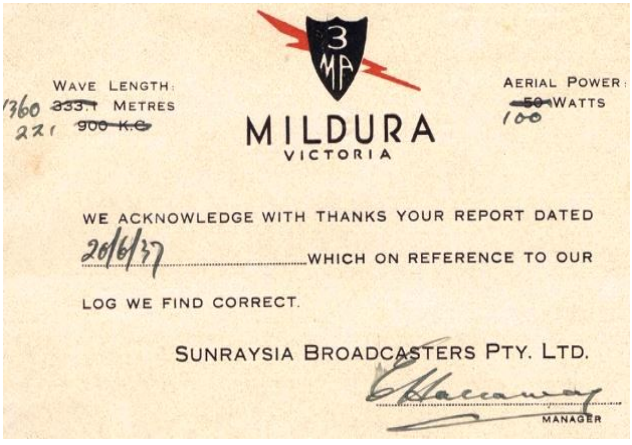


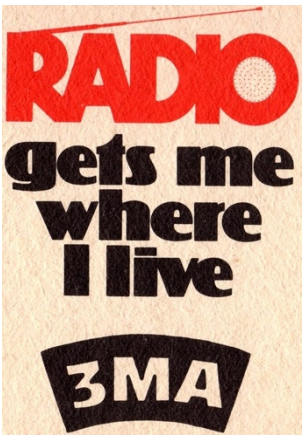
3MA Mildura 25-05-1933. "The Sunraysia Station". Officially opened by the Post Master General, The Hon. Mr. Parkhill. Their first Chief Engineer and Manager was Max Folie (VK3GZ) from mobile station **3YB**. Max was later the first manager of STV-8 TV. Started on 50 watts from 1800 to 2200 (200 watts in 1945). Their first announcer was Gwen Salter from their T&G building studio. Had many landlines to local theatres, dance halls, and churches for live outside broadcasts in the 1930s. Operated at a loss for 20 years with 10 staff. Started a listeners "Sunraysia" club in the 1940s. Their popular "Sunraysia's Artists of the Week" program was used to foster local talent. Changed their format to Easy Listening when they opened a separate F.M. service on 1-4-1996.











3HS Horsham 11-09-1933. **H**orsham **S**hire. Owned by Jack Ward, owner of the *Horsham Times* and the *New Sunraysia* newspapers. Cost £2,500 to build. Renowned for their many outside broadcasts. On air 1200-1300 and 1800-2230 using 50 watts. Sold to **3DB** for £2,500 on 16-5-1936, to be mainly used as a relay. One hour of local programs daily came from a **3DB** studio. Often heard in New Zealand. Changed their callsign to **3LK** Lubeck on 2-1-1937 with a new transmitter.

3WR Shepparton 13-09-1934. See **3WR** Wangaratta 25-2-1925. Opened by Prime Minister The Rt. Hon. Joe Lyons in the *Shepparton News* building using 500 watts. Dropped plans to change the callsign to **3GV** (see **3TR** 12-5-1932). The equipment was installed by Doug Tacey from **3DW**. Many requests from New Zealand and Japan. All trains were stopped on 22-10-1934 as their tower fell across the railway line. This tower was later used to start **3UL**. Live community singing was popular from the Star Theatre. Organised an appeal in May 1935 for 214 headphones for the local hospital patients. Bought by the *Argus* in 1936 with on-air hours 0730-0830, 1100-1200, and 1900-2300, with a power increase to 1,000 watts. Founder Les Hellier stayed as manager for one year. Many complaints from listeners when they changed their format to classical music. Chief Engineer Geoff Steane installed the Public Address system at Melbourne's Spencer Street railway station. Their callsign was changed to **3SR** on 1-2-1937. (See **3SR** 1-2-1937).

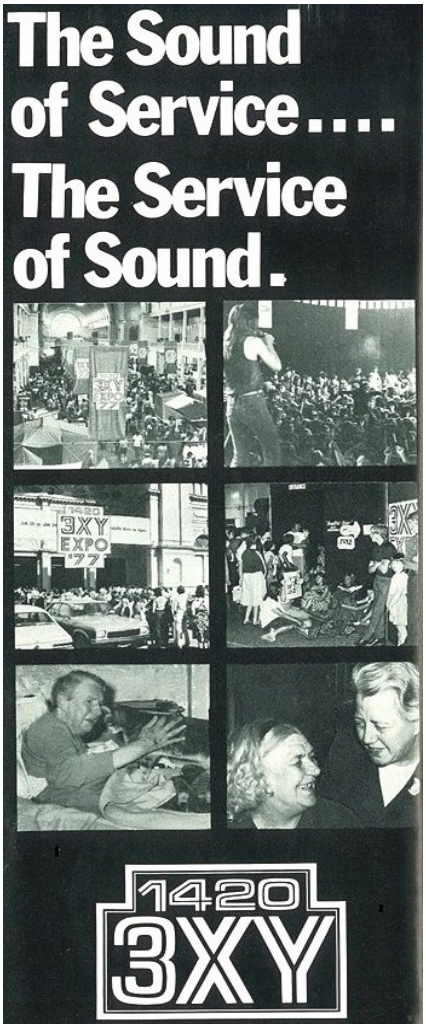
3XY Melbourne 08-09-1935. Located at the Princess Theatre as "Your Quality Station". Started on 600 watts by theatrical and movie pioneer Frank Thring Sr. Inherited by actor Frank Thring Jr. aged 10 in 1936. First manager was Tom Holt, father of Prime Minister Harold Holt. Race caller Ken Howard used a telescope when his binoculars were seized for the war effort. 15 year old Bob Rogers began his career as a turntable operator in 1942 (later with **3MA**, **7HO**, **2TM**, **2SM**, and **2UE**). Started a women's "Good Companions" club and a "Fishermans" club in the 1940s. Put off the air when their two towers on top of the Princess Theatre were blown down on 6-9-1948. Held an annual radio appeal for the Brotherhood of St. Lawrence in the 1950s. Bert Newton started his career as a 12 year old junior announcer, reading advertisements for the "Peters Pals" children's show (20,000 members). Joined with **3DB**, **3UZ**, and **3AW** to apply for a television licence in 1953. Off the air on 13-9-1954 due to a fire. Experimented with stereo in 1958 (see **3UZ** for details). Moved to Carlton in the 1960s, then to St. Kilda Road, and later *The Age* newspaper building in Spencer Street. 10% of 1965-1972 programs were ethnic with English translations (also see **2CH**).



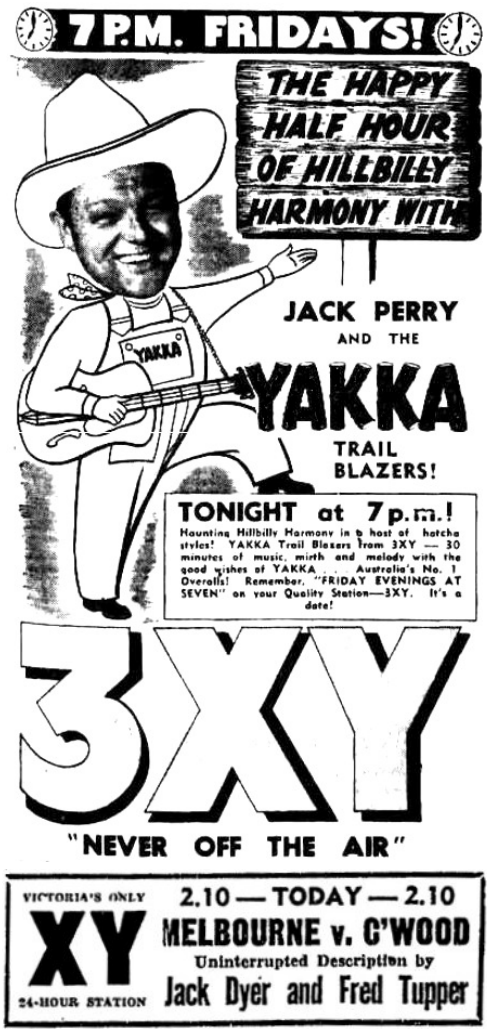




Graham Kennedy had a studio in his house for his programs 1970-1971. During a Billy Thorpe interview in 1973, a man arrived with a shotgun demanding to see him. Rated number one for most of the 1970s-1980s. The above photo is Bruce Mansfield in 1966. Launched the 1974 "**Rocktober**" promotion. Sued by Fleetwood Mac during their 1980 Australian tour for copyright breaches with the **3XY** advertising posters. Sold for 15.75 million in 1986, ten million in 1988 and 1 million in 1989. Their 1988/1989 slogan became "*XY Easy Rock; The Station You Grew Up With, Has Grown Up Too*". Ownership arrangements during 1990 meant that for a short time, Geelong's BAY FM programs were simulcast on 3XY's 1422 KHz. frequency. In august 1991, the following appeared in "THE AGE" weekly radio guide: *Because of the uncertainty of programming due to ownership negotiations, no definite program schedule was made available.* Sold to A.W.A. on 23-9-1991 for $600,000. They then closed the station, later relaunching as **3EE**.







STATION 3XY

COMMENCING

9.45 P.M. TONIGHT

'TALES OF THE CAMPFIRE'

THE STRANGE, BUT TRUE, LITTLE-KNOWN FACTS OF AUSTRALIA'S EARLY DAYS.

•

REMEMBER

9.45 P.M. **TONIGHT**

AND EVERY THURSDAY

BROUGHT TO YOU BY

RONSON AUTO POLISH

THROUGH

3XY

"NEVER OFF THE AIR"

STARTS 9 a.m. MONDAY

AUSTRALIA'S RICHEST DAY QUIZ

THE SHELL

"WIN-A-CAR" QUIZ



3XY

"NEVER OFF THE AIR"

- HILLMAN MINX SEDAN
  PLUS 100 GALLONS SUPER SHELL WITH I.C.A.
- £500
- TATTS TICKETS
- "FYRSIDE" HEATERS
- SCORES OF OTHER VALUABLE PRIZES

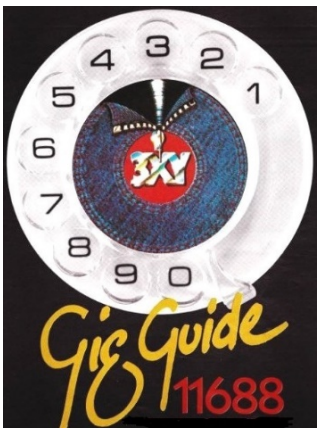
HABIT STATION

'round the clock

...all 'round Victoria

3XY

MELBOURNE



THERE'S NO QUESTION! **THESE are the SHOWS all VICTORIA knows!**

Princess Theatre Spring Street MELBOURNE 'Phone: CENTRAL 6612

3XY

J. BARNES Sydney Representative Room 34, 3rd Floor 44 Bridge Street. BW 7407

attracts a State-wide Audience with Features like these!

- TIVOLI HITS & HIGHLIGHTS
- TYE'S RADIO REVUE
- Peters ICE CREAM Salutes the Allied Services
- ASPRO RADIO REVELS
- MAPLES' 2-STATION QUIZ
- PEEK FREAN'S PRISONER at the BAR
- COMMUNITY REVUE
- LACONIA'S "What would You Have Done?"

PLUS THE SOON-TO-BE-RELEASED DRAMA ALL AUSTRALIA IS AWAITING—

"ONE MAN'S FAMILY"

3XY presents on

SEPTEMBER 3

TWO THRILLING NEW SERIALS

"THE

MIGHTY MINNITES"

Something entirely new in Radio Serials ! A Scientific Miracle that dwarfs the Atom Bomb ! Men reduced to the size of Ants! Romance ! Intrigue ! Adventure !

MONDAY, TUESDAY, WEDNESDAY, THURSDAY, at 6.30 p.m.

And

TOUGH GUY

Exciting Adventures of Four Young Men All TOUGH GUYS ! Four Separate, Absorbing Tales in Radio's Newest and Most Exciting Serial !

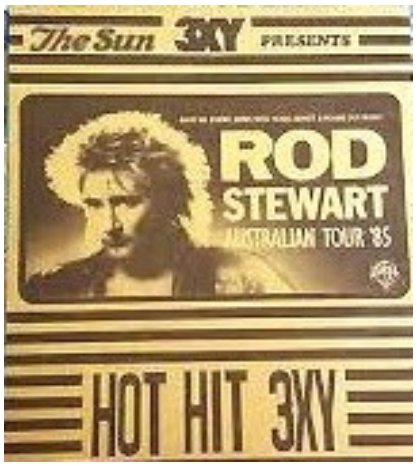
Graham Kennedy



There's only one place you can hear him

happening radio 3xy





3XY and INXS

Listen to 3XY for your chance to attend the special launch of the forthcoming INXS Album 'The Swing'



GOOD MORNINGS IN MELBOURNE BEGIN WITH

RON BOND



YOUR NEW BREAKFAST PERSONALITY ON

3XY

THE MOST LISTENED-TO STATION IN MELBOURNE

NTS



LUM

experienced
Bernice has
o her pro-
e of variety
ervice and
meet the
listeners in
all walks of life!

Bernice is the woman most women listen to for interesting interviews with local and overseas personalities ... the woman's angle on public affairs ... the latest fashion trends from abroad ... and advice from experts in the field of Modern Cookery, Home-making, and Travel!

RECIPE RENDEZVOUS
Wednesday and Friday at 11 a.m.

THE BERNICE LUM HOUR
Monday to Friday from 2 - 3 p.m.

IN MELBOURNE THE TREND IS TO **3XY**

JOHN FORD IS CERTAINLY RADIO'S MOST VERSATILE PERSONALITY! HIS PROFESSIONAL AIR, COMBINED WITH THE SMOOTHNESS AND PERFECT TIMING WITH WHICH HE PRESENTS HIS PROGRAMMES, ENSURES A MAXIMUM OF LISTENING ENJOYMENT!



His exhilarating interviews in HEAR THE TRAVELLER bring the world to your home each Monday night at 8.30, and on Wednesday nights at 9.00 you'll enjoy his NIGHTS AT THE BALLET.

In lighter vein, his keen sense of humour adds zest to RAISING A HUSBAND (7.30 p.m. Thursdays), while his musical knowledge and long radio experience makes him the ideal compere for TALENT TOTE (9 p.m. Mondays).

AND NOW — EVERY FRIDAY NIGHT AT 9.00, HE'LL PRESENT "THE CLASSICAL HOUR", A PROGRAMME OF THE FINEST IN MUSIC, SPONSORED FOR YOUR COMPLETE ENJOYMENT BY O.M. MOTORS PTY. LTD., YOUR LEADING VOLKSWAGEN DISTRIBUTORS!

Tomorrow night, Good Friday, The Classical Hour will highlight Dubois' famous dramatic work, THE SEVEN LAST WORDS OF CHRIST, with conductor Willis Page and leading soloists!

IN MELBOURNE THE TREND IS TO **3XY**

3XY PRESENTS.....



JON ROYCE

A colourful personality — combined with an amazing knowledge of records and the people who make 'em — makes Jon undoubtedly Melbourne's Number One Disc-jockey!
Listeners enjoy his concise and informative reviews of the latest micro-groove releases... his interesting comments on local and overseas recording artists... and, particularly, his relaxed, friendly style of presentation!

THE LATE SHOW .. Sunday to Friday from 11.00 to 11.30 p.m.
PLATTER PICKER'S POLL .. Every Thursday, from 7.30-8.00 p.m.
MUSIC FOR ALL .. Every Sunday morning, from 9.00 a.m. until 1.00 p.m.

IN MELBOURNE THE TREND IS TO **3XY**



PETER DAWSON

Starts the Ball Rolling in the Mighty Yeaston Campaign keyed from Station 3XY, with a Series of Exclusive Broadcasts drawing attention to Australia's Greatest Competition, which offers entrants

£2,750 in prizes

Now, more than ever – 3XY has the Listeners! They're Ready, Willing, and Able to Hear YOUR Message!

The Best Buy is **3XY**

★ MELBOURNE'S FAVOURITE STATION ★

Listen in to the Secret Service Play "K 7" Fred Hesse Session, at 3XY, from 9.15 every Sunday Evening.

To be Thrifty and Dressy be Clothed by FRED HESSE



3. MR. GEO. PARKER THE PRODUCER

1. MISS THOMAS
2. MISS KATH MOODIE
4. MISS BERNICE LUM
5. MR. TOM MILLER
6. MR. DOUGLAS KELLY
7. MR. ROY STEYNE
8. MR. CHAS. TIMMS
9. MR F. BLANDFORD



If you're an early bird or a night owl—

3xy is your radio station

Radio 3XY never sleeps ... on the go 24 hours of every day. Radio 3XY delivers the goods. More music—more often. Fast and factual newscasts.

Radio 3XY, the station that's happening to Melbourne.

RADIO **3xy**

Alive, 24 hours a day

GOOD MORNINGS IN MELBOURNE BEGIN WITH

RON BOND



YOUR NEW BREAKFAST PERSONALITY ON

3XY

THE MOST LISTENED-TO STATION IN MELBOURNE

Why They Listen to **3XY** THE QUALITY STATION

- PROGRAMMES
- PRESENTATION
- PUBLICITY
- PRODUCTION
- PUBLIC APPEAL

Victoria's Most "Merchandiseable" Station

3XY Melbourne's Favourite Station

YOUR POUND GOES TO WORK —— NOT TO WASTE!

Sydney Representative: D. N. SCOTT, Watson House, 9 Bligh Street.

YOU CREATE THE PRODUCT!
WE'LL CREATE THE DEMAND!

3XY "THE QUALITY STATION"

SYDNEY REP.: D. N. SCOTT, WATSON HOUSE, 9 BLIGH STREET.



Following another year of most pleasant association, here's a sincere wish to all our friends in the World of Radio

May your Christmas be a happy one and may 1960 bring you continued Health Happiness and Prosperity

3XY

COMMENCING OCT.23RD. NEXT SUNDAY

"You Asked FOR IT"

SUNDAY at 9 p.m.

Sponsored by World Agencies Pty. Ltd.
Manufacturers of
MALGIC ADRENALIN CREAM

3XY

VICTORIA'S ONLY 24 HOUR STATION

Compered by
JOHN ROSS
who will interview anyone you ask for—write to 3XY, stating whom you would like interviewed—when—and the specific subject.





TONIGHT
AND EVERY WEEK NIGHT AT 6.30 P.M.
FRANK THRING
WITH HIS CANDID CAUSTIC COMMENTS
3XY
YOUR 24 HOUR STATION

TONIGHT—6.30 P.M.

2.15 TODAY
UNINTERRUPTED
LEAGUE FOOTBALL
WITH
Lou Richards and Doug Elliot
DESCRIBING
DONS v BLUES
SPONSORED BY
Crestknit Quality Knitwear
3XY
VICTORIA'S ONLY 24 HOUR STATION
NOW ON 5000 WATTS

WE'VE HIT THE JACKPOT!



"Gentleman John" Ross SAYS YOU CAN SHARE IN THE BIG CASH PRIZES in 3XY's POPULAR JACKPOT QUIZ...
"MAN OF THE MORNING"
3XY Phone FB0281 from 9am.
"NEVER OFF THE AIR!"

Sunday Evening
DIVINE SERVICES
from Melbourne's Finest Churches
The CHURCH HOUR
3XY AND 3CS COLAC
7-8 p.m.
EVERY SUNDAY EVENING






"MUSIC MUSIC MUSIC
½ HOUR SESSIONS
MONDAY TO THURSDAY at 7 pm.
MONDAY
Personality Parade
Sponsored by VERALLS
TUESDAY
LATEST RECORDS
Sponsored by PREPAKT MEATS
Compered by
Douglas Elliot
WEDNESDAY
Hit Parade
Sponsored by DARRODS
The Style Store
THURSDAY
HILLBILLY ROUND-UP
Sponsored by GRIFFITHS SWEETS
3XY
THE QUALITY STATION


COMMENCING
FEB. 1ST
FIRST ON THE DIAL
with
24 Hour Service
Round the Clock Listening...
with
Round the Clock Personalities
"NEVER OFF THE AIR"
3XY


5 HOURS of MUSIC
on SATURDAY AFTERNOON
Compered by
JOHN FORD & BERT NEWTON
1 pm. till 6 pm.
1 pm. DOWNBEAT
1.30 Everybody's Music
2.30 VOCAL Gymnastics
2.00 SPINNING THE STARS
2.15 PIANO TIME
2.45 THEATRE LAND
Interspersed with major Sport Flashes throughout the afternoon
3.00 Hit Parade
3.30 Tune Hour Show
4.30 These were the Hits
5.00 Waltz Time
5.30 MELODIANA
VICTORIAS Only 24 HOUR STATION
3XY


Signalling
the approach of the Latest Greatest Liveliest and most novel broadcast live-artist show in Australia!
"PRODUCTION FRONT"
and
"War Workers on Parade"
introducing our "Munitioneers" in authentic theatre atmosphere!
It's a Leyshon-3XY Production
FEATURING
★ ERN. PETTIFER AND HIS ORCHESTRA
★ ALWYN KURTS AS COMPERE
★ A HOST OF RADIO'S MOST POPULAR STARS
★ NOVELTIES NEW TO BROADCASTING
3XY
TO BE RELEASED ON WEDNESDAY SEPT. 8th

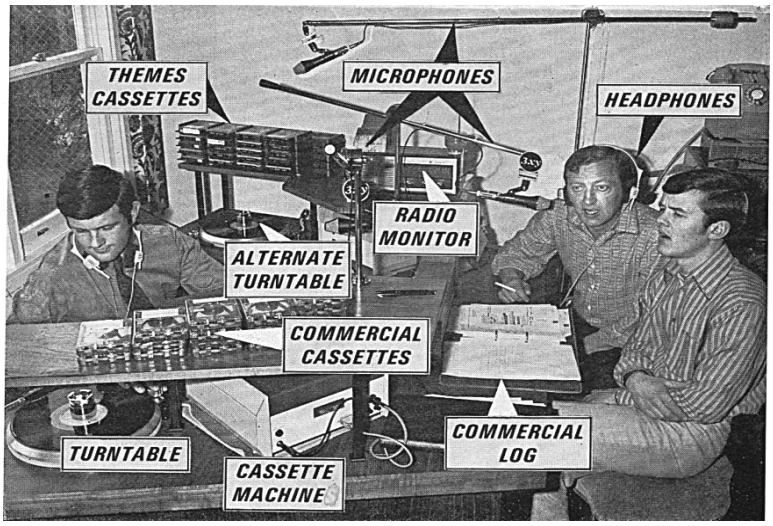

THE UNSEEN SHOPPING LIST
The List in Mrs. Jones' handbag says toothpaste.
The unseen list in her head says Ipana or Pepsodent.
And Ipana or Pepsodent is what she buys.
On such unseen lists, national advertising writes the brand names which steady buyers steadily demand.
The sure way to get the name of your product on mental shopping lists is to use 3XY. Your advertising message over 3XY is identified with a station whose programs are consistently outstanding—programs which have so strongly influenced Melbourne's Million, that they'll go to market when you say. No matter what you sell, 3XY will help you sell more!
SMART ADVERTISERS KNOW, THE BEST BUY IS
3XY
Melbourne's Favorite Station


3XY Rocks

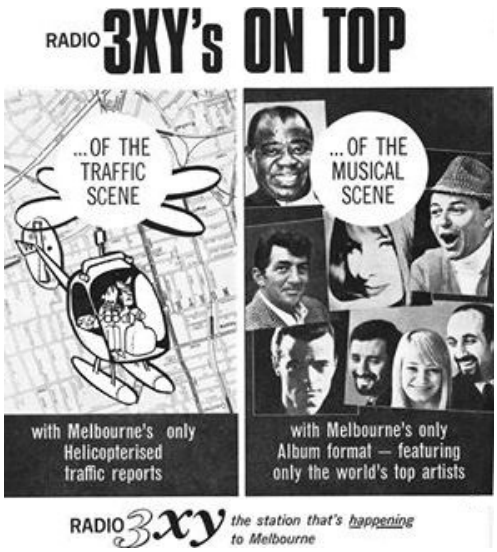

3UZ 3XY
ROLA COMPANY (AUST.) PTY. LTD.
PROUDLY ANNOUNCE
THE FIRST BROADCAST
IN AUSTRALIA OF
STEREOPHONIC SOUND


OFFICIAL VERIFICATION
3XY
VICTORIA'S ONLY 24-HOUR RADIO STATION

3XY QSL CARD



Graham Kennedy's **3XY** home studio.















3MB Birchip 26-10-1935. Owned by **M**allee **B**roadcasters P/L using 50 watts. Known as "The Brighter Country Station". Only station to be received on Queensland's Mornington Island. Became **3CV** Charlton on 31-3-1938.

3GI Sale 31-10-1935. A.B.C., relaying **3AR** with several local programs. **Gi**ppsland service. Opened by the Post Master General, who then also opened **2GZ** by landline. Opening broadcast was a fundraising Grand Hospital Ball in Victoria Hall with Jim Davidson, the A.B.C. Dance Band, and the Sundowners. Located next to **3TR** in the Post Office. Their 7,000 watt water-cooled S.T.C. transmitter at Longford, used a 500 feet high tower (then the second highest in Australia). Moved to the former A.N.Z. bank building in 1951 and to purpose built studios on the Princes Highway in 1991. Army DUKWs carried supplies to technicians stranded by floods at the transmitter on 18-6-1952. Pictured is a copy of their QSL card.













3YB Warrnambool 18-01-1936. (See **3YB** 1931). Their 27-12-1935 opening was stopped when their 50 watt transmitter failed. Used most of the **3YB** mobile station equipment. On air 1200-1400, and 1800-2200, four days a week. Known as "Your City of Warrnambool Station". Relayed some programs from **3WM** including local balls. Sold to the *Argus* newspaper on 4-3-1937, with new studios in the Commonwealth bank and a 200 watt transmitter built by their Chief Engineer, Harry Fuller (see **3HF**). News was read from the *Argus*. Reduced on-air hours in 1940 due to loss of staff to WWII. The Army supplied a bottle of acid and a hatchet to destroy the transmitter if Australia was invaded. Their sports announcer's binoculars were taken for the war effort. Destroyed by fire on 16-4-1945. Reopened on 6-5-1945 in the T&G building with a borrowed amateur transmitter (equipment was hard to obtain during WWII), plus equipment lent from other stations. After WWII, on-air hours were 1100-2230. Launched a "Boys" club and a "Breakfast" club in the 1950s. Harry Fuller designed and built the first Australian wire recorder. Their tower collapsed in 1947. Increased power to 1,000 watts on 11-8-1951 (2,000 in 1968). Relayed some **3HA** programs from 1950. Chris Kerr once fell asleep while reading the news. Raised over £1,000,000 for hospital appeals. Helped to launch GMV-6 TV in 1961. Known as "The Station with the Happiest Listeners" in 1964. Operated a relay studio in Portland 1967-1971. Closed in 1967 for two days due to a lightning strike. Opened new studios in 1968.



3LK Lubeck 02-01-1937. See **3HS** Horsham 11-9-1934. Opened by Prime Minister The Rt. Hon. Joe Lyons on relay from **7LA** via **3DB**. Mainly a **3DB** relay station. Their five ton flywheel power generator was to power Lubeck's street lights, but not enough power was generated. Their transmitter used 10 gallons of water hourly to cool its' valves. There was one turntable at the transmitter in case of landline failures. Often heard in New Zealand. Local news items were sent to **3DB** by Morse code. During 1939, a separate one hour program for Lubeck was broadcast at midday each day from a **3DB** studio. A mice plague shorted out their transmitter in July 1942. In 1953 their annual hospital appeal raised over £80,000. In 1954 all the studio and transmitter equipment was replaced. Introduced local programs on 4-10-1971; this new service being officially opened by Myles Wright, Chairman of the Australian Broadcasting Control Board. Located in the A.M.P. building. They borrowed a record of "God Save the King" from the A.B.C. for their opening. Returned to Horsham on 1-2-1972 as **3WM**. Also see unrelated **3LK** Geelong 16-5-1927.









3SR Shepparton 01-02-1937. (Chairman **S**tanisford **R**ickettson). Started as **3WR** in Wangaratta on 25-2-1925. Moved to Shepparton on 13-9-1934. Opened by Prime Minister Joseph Lyons, with new owners, the *Argus* newspaper. Their 2,000 watt transmitter had a a water cooled three feet long valve. Was to be **3SK** (manager **S**id **K**emp). The old **3WR** transmitter was rebuilt as a stand-by by technician Ray Shortell (see **3HF**). Received over 1,000 letters weekly. Increased hours to 0600-0000 in 1937, with popular ball broadcasts. Bought **3YB** and **3UL** on 4-3-1937. Closed 1400-1800 during WWII. Started a listeners "Friendship Club" in 1937 with groups in 13 towns raising enough funds to purchase two WWII ambulances. Known as "The Heart of Victoria". A new studio complex, designed and installed by Len Schultz (**2LO**, **2GB**), opened on 11-12-1954 with a new transmitter in 1956, with listeners in New Zealand and New Guinea. Launched the "Harmony Trail" Australian country music program in 1955, with Neville Pellitt, lasting for over nine years. Relayed to 45 Australian stations, plus New Zealand, Nebraska, Nashville, Florida, Israel, Austria, Canada, and South Africa, launching many country singer's careers. Mike Walsh started his career here in 1960. Helped to launch GMV-6 TV in 1961. Once broadcast 40 commercials in one hour (a record). All equipment in their four studios, plus their records and office facilities were destroyed on 2-10-1966 by an announcer. Studio equipment was borrowed from GMV-6 TV and **3CS** to go back on air. An escaped prisoner was caught by police hiding in their office. On air 24 hours for 10 days in May 1974 to relay emergency flood messages. Sandbags protected the transmitter with a rowboat being used for checks. Their new building was opened on 20-2-1985. Moved to FM on 9-10-1998. Their 1260 KHz. frequency is now used as a **3UZ** relay, known as Sport 927.











3WV Horsham 25-02-1937. A.B.C., relaying **3AR** with some local programs. **W**estern **V**ictoria service, using a 5,000 watt transmitter at Dooen (later 10,000 watts, then 50,000 watts in 1987) with a 670' high tower. First planned to open as **3WY** in 1935. Officially opened by the Post Master General, The Hon. A.J. McLachlan with a concert in the Town Hall. Local news was broadcast twice a week, supplied by the *Horsham Times* newspaper. Later opened a studio in the Ballarat Post Office, with two hand-wound turntables and 50 records. This station was to replace **3LO** during WWII if Melbourne was bombed. They did broadcast some coded messages during WWII for the military. Off the air on 28-10-1953 due to a lightning strike.

3UL Warragul 18-05-1937. The licence was owned by **3YB**, but bought by the *Argus* on 4-3-1937 before opening. Originally planned to operate from Wonthaggi. Opened with three staff at Brooks Hill with 200 watts, using some of the equipment from the **3YB** mobile station, and the original **3WR** tower. After WWII they were granted a lower frequency to allow a wider coverage. Started a "Breakfast" club, and children's "Cheerio" club, and women's "Friendly Circle" club in the 1940s. Owned by local businesses through Associated Broadcasting Services from 23-12-1953. Their manager, Ron Williams, was appointed first manager of GMV-6 TV in 1961. Operated a relay studio in Morwell during the 1960s-1970s. Lent a transmitter crystal to **5UV** (on the same frequency) in 1972 so they could launch their service. Manager Neville Pellitt trialled a fully automated computer driven on-air system for three years in the 1970s. (**3YB** and **3SR** also tried it). Didn't last long, being too awkward despite being able to record a four hour program in 20 minutes. Denise Drysdale started her radio career here, along with Ron Burke, who introduced the station's first talkback program "Burke and the Beast". Changed their callsign to **3GG** (**G**reater **G**ippsland) on 29-11-1989, when sold to a local consortium. Letter below is from manager Neville Pellitt. Photo is announcer Max Tayler in 1963.

Alan

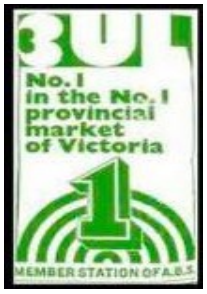
Had a ring from the Broadcasting Control Board who recorded your breakfast programme last Wednesday and Thursday and were horrified to hear brackets of 5 and 6 adds in a break. They complained bitterly about this and we sed tut tut and other suitable phrases. However, as a result, would you mind doing no more than 4 in a break from today please. I know its a cow when they're logged in brackets of 5s and 6s and 5 minutes apart - but if necessary you can play part of records only instead of full discs to get more brackets in. As soon as is possible the girls will start logging the breaks 3 mins apart instead of 5 mins apart as is the case now. Please break up ads with time calls occasionally too or with call sign as this was commented on also.

Good luck NP

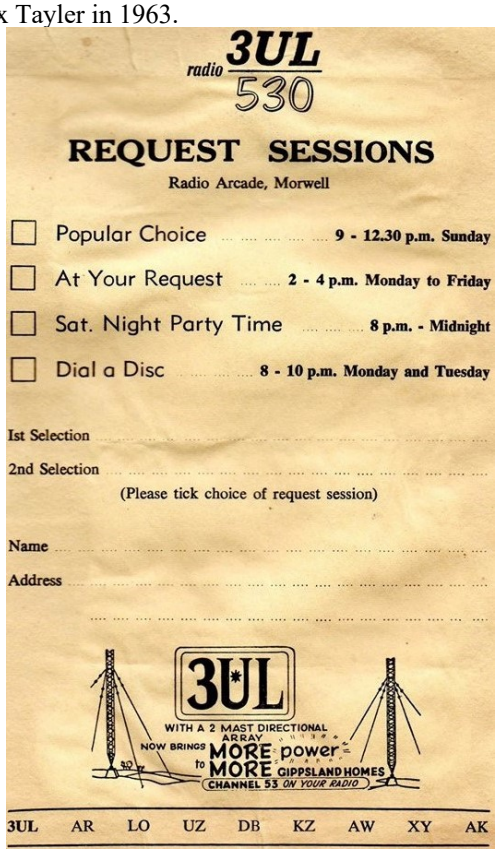












3CV Charlton 31-08-1938. (See **3MB** Birchip 26-10-1935). Owned by **C**entral **V**ictoria Broadcasters. On air with 500 watts. "The Peoples Station". Closed daily between 1300-1700. Operated by Cliff Parry with one other staff. Their Women's Club had 11,000 members during WWII, providing ambulances, canteens, and food parcels for the war effort. Gained approval to move to Maryborough, however, their requested power increase to 3,000 watts was denied. The station was moved on the back of an old truck to Maryborough on 5-10-1943, with the cost of moving being £150. (See **3CV** Maryborough 5-10-1943).

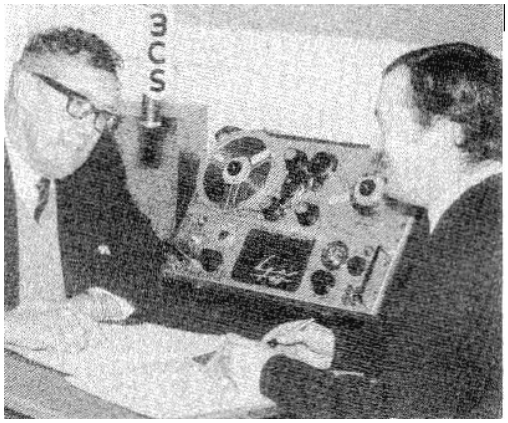


3CV Moved to Maryborough, Vic.

The 500 watt station 3CV has been moved from its original transmitting site at Charlton to Maryborough, Victoria, from whence it is now operating

1134 3CS

3CS Colac 07-10-1939. Owned by **C**. **S**ellwood with two staff. Officially opened by Maurice Duffy (first **3KZ** manager). Their Chief Engineer was Roy Streeter, also from **3KZ**. They designed and built the studio equipment. Their Chief Announcer and Studio Manager was Basil O'Brien from **3AK**, **7UV**, and **7BU**. Broadcast fundraiser balls for a WWII Patriotic Fund, financing two mobile kitchens, plus talent quests, community singing, and church services. On air 0630-0930, 1200-1600, and 1730-2230 using 200 watts (1,000 watts in 1952, 2,000 watts in 1960 with a directional antenna, and 5,000 watts in 1978, on air 24 hours from 13-3-1978). Their 300 feet high tower fell down in 1940. Their children's "Helpmates" and women's "Sunshiners" club supported numerous WWII fundraisers. Only had two announcers during WWII. Had 12 managers over 16 years after WWII. In 1955 the A.B.C.B. instructed the station to completely modernise its equipment. Relayed some programs from **3WM**. Tried stereo experiments (for details see **3GL**). Opened an Ararat studio in 1963, which included a broadcast of their Carols by Candlelight, and a Geelong studio in 1987. Once banned all Beatles records. Sold to Associated Broadcaster Services (**3UL**, **3SR**, **3YB**) in 1965. Closed their Ararat studio in 1967 after **3BA** opened a studio there. Ian MacRae and Sam Galea (later at **2SM**), Ian Major (later **3XY** and **3KZ**), and Greg Evans started their careers here. Broadcast some Greek programs in the 1970s/80s which were relayed to **3GL** and **3UL**. They also had some Bulgarian and German programs. Installed a standby transmitter from **3AW** in 1974. Plans to become a **3YB** relay were stopped in 1975 with new owner Bill Bowie (**3SH**, **3TR**, **2UW**, **3AK**). The telephone was disconnected in 1977 due to an unpaid bill. Their new manager, Alan Wheatley from **2BE**, left the day he started. Changed to country music in 1982 which lasted two years (ratings went up but revenue went down). Once broadcast live from atop Ayers Rock. On air for two days from a hurriedly erected makeshift studio at their transmitter site due to a cut landline. Purchased by **3HA** in 1985. Later bought by the Ace Radio Network. Has had more owners than any other station. Opened a Geelong studio on 2-7-1987. Also in 1987, their Grecian Musical Parade won an award for Outstanding Ethnic Broadcasting, with a satellite link to a station in Greece. Football was prominent in 1988 with 44 live descriptions plus live crosses to over 200 other games. In 1989 $500,000 was spent on new equipment.



Doug Jennings (1966)



Gary Turner (1992)

3CS TO OPEN AT COLAC OCTOBER 7

The new Victorian commercial station at Colac, with the allocated call sign 3CS, is nearing completion and will commence operations on October 7, on a wave-length of 265 metres with an aerial power of 200 watts.

The transmission plant is by T.E.P.L. and incorporates all latest improvements in design and construction and will feed into a half-wave aerial system, ensuring maximum efficiency and clear transmission in its service area. Studios and offices are located in the heart of Colac which is one of the large thriving towns in the Western district.



Mr. Maurice B. Duffy, Chief of the new commercial station at Colac, Vic.

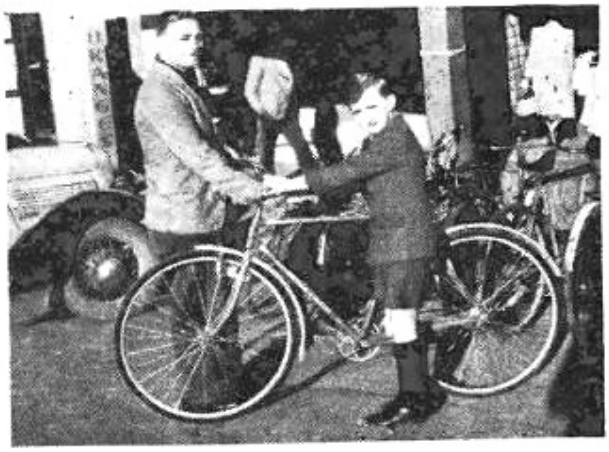
3CV Maryborough 05-10-1943. See **3MB** Birchip 26-10-1935, and **3CV** Charlton 31-8-1938. **C**entral **V**ictoria. Started a "Young Crusaders" club and a "Women's" club in the 1940s. Sold to **3AW** in the 1950s, on relay from 1800 until the 1960s. Installed a new transmitter on 3-8-1952 (often heard in Hawaii, New Zealand, and the U.S.A.). New 1956 studios cost £15,000. Relayed to **3SH** from September 1973. Later moved to Bendigo and bought by A.W.A. Bought by **3BO** in 1993. Changed to an "**E**asy **L**istening" format as **3EL** when **3BO** moved to F.M. in 1999. Photo is Harry Wilde 1977.





3CV TOPS FOR ENTERTAINMENT IN CENTRAL VICTORIA

— • Case No. 1 • —



Accent here is on community service and sponsor co-operation. Picture shows Mr. Alf Grierson, Bendigo manager of Motor Spares Ltd., congratulating Vernon Millikens of Bendigo, the winner of the Master Sports Bicycle donated by Motor Spares Ltd. to the 3CV Women's Radio Club to help raise money for the Children's Hospital Auxiliary in Bendigo. The 3CV Women's Club is continually receiving assistance in their work by the 3CV sponsors.

3CV CENTRAL VICTORIA

A Macquarie Feature Station

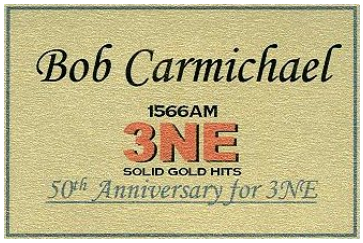
9AF Melbourne 1944. This callsign was used by the Australian Army Amenities Service testing 10 and 200 watt broadcast transmitters using 1440 KHz. The equipment was then moved to 25 Army camps in the Pacific to entertain WWII personnel. QSL cards are very rare and highly prized. Often **9AK** and **9AN** were also used as testing callsigns. The photo shows the testing of the equipment by Sgt. M. Williams before being sent to Kure in Japan as **9AT**.



DIG Melbourne 02-05-1948. Pirate radio station called "Station Dig" set up by Ricardo Blackburn denouncing communism by using (and therefore jamming) the **3UZ** and **3XY** frequencies. He was prosecuted and fined £35-5-0.

3SA Melbourne 27-03-1954. Cable radio station owned by Clark Sinclair at St. Kilda East on air 0800-0000 three days a week. Operated radio announcer training courses, supplying announcers to stations around the country. Clark also worked for **3AK**, **3XY**, **3KZ**, **3CV**, **3UL**, **3YB**, **3AW**, **3CR**, **3EE**, and **2QN**. He was awarded the British Empire Medal for services to broadcasting in 1981. Clark passed away in 2010.

3NE Wangaratta 27-03-1954. **N**orth **E**astern Broadcasters P/L. Owned by a group of local businesses. Their transmitter site was chosen by conducting test transmissions at different sites from an Army weather balloon. Their official opening was a mixture of local and Melbourne artists performing in the St. Patricks hall, hosted by Ron Euling.







First manager, Murray Norris, was sacked and locked out of the station on the next day. Allegedly he spent half the station's first budget on a private car. Their first announcers were Jim Donnelly and Ron Alderton. Later manager, G. Billett, was previously manager of **3CS** and earlier worked for **7HT**, **3AK**, and **4BK**. Now known as "Solid Gold 3NE", with F.M. relay transmitters at Mt Hotham, Mt Beauty, Myrtleford, and Mt Buffalo.

3WL Warrnambool 09-1954. A.B.C. Relay of **3WV**.

3PD Melbourne 1956. A closed circuit station established at Pentridge gaol with assistance by Henry Guy. Several stations donated 78 RPM records to get them started. Henry interviewed Tony Hancock, Sir Eric Pearce, Johnny O'Keefe, Mark Wynter, Don Cornell, Buddy Rich, Stan Freberg, Vicki Carr, Mat Monroe, Jack Benny, plus Michael Bentine from the Goons. The gaol Governor also allowed Henry to give panel operating lessons for young short-term inmates as possible job prospects upon their release.

3BN Bendigo 1961. A.B.C. **B**endigo **N**ational service. Projected station which never went to air.

3PR Melbourne 1970. Pirate radio station called "**P**eoples **R**adio". Jammed by the Government then closed.

3DR Melbourne 28-09-1971. Pirate radio station broadcasting from the union building of Melbourne university. Operated by four **d**raft **r**esisting students with police warrants for their arrest. Eventually raided and closed by the police.

3MU Melbourne 1972. Pirate radio station called "**M**onash **U**niversity Radio" using **3DR** and **3PR** equipment. Closed by the police. Years later they were heard broadcasting on the internet.

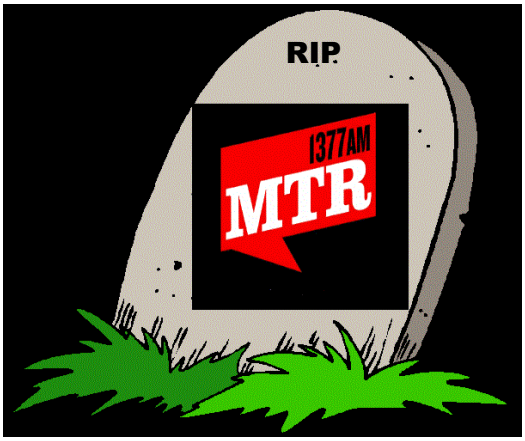
3WM Horsham 01-02-1972. **W**immera/**M**allee. (See **3HS** Horsham 11-9-1933 and **3LK** Lubeck 24-12-1936). First manager, Les Bradley was Vice President of the Federation of Australian Commercial Broadcasters. Started with 52 hours of local programs weekly, with 59 hours of **3DB** programs. At one stage, **3WM** relayed to **3SH**, **3YB**, **3CS**, **3HA**, and **3TR**. Their slogan is "The Best Songs of All Time". They also feature AFL broadcasts with Rex Hunt. Numerous landline failures to their transmitter resulted in a standby program on a tape recorder being installed at their transmitter. Bought by Colin Cameron (previously manager of **4LG** and **3UL**) in the 1980s, then by the Ace Radio Network in 1986, joining **3SH**, **3HA**, and **3CS** as the largest regional Victorian radio network. Now relays to Ararat and Kaniva, and produces "*The Weekly Advertiser*" newspaper.

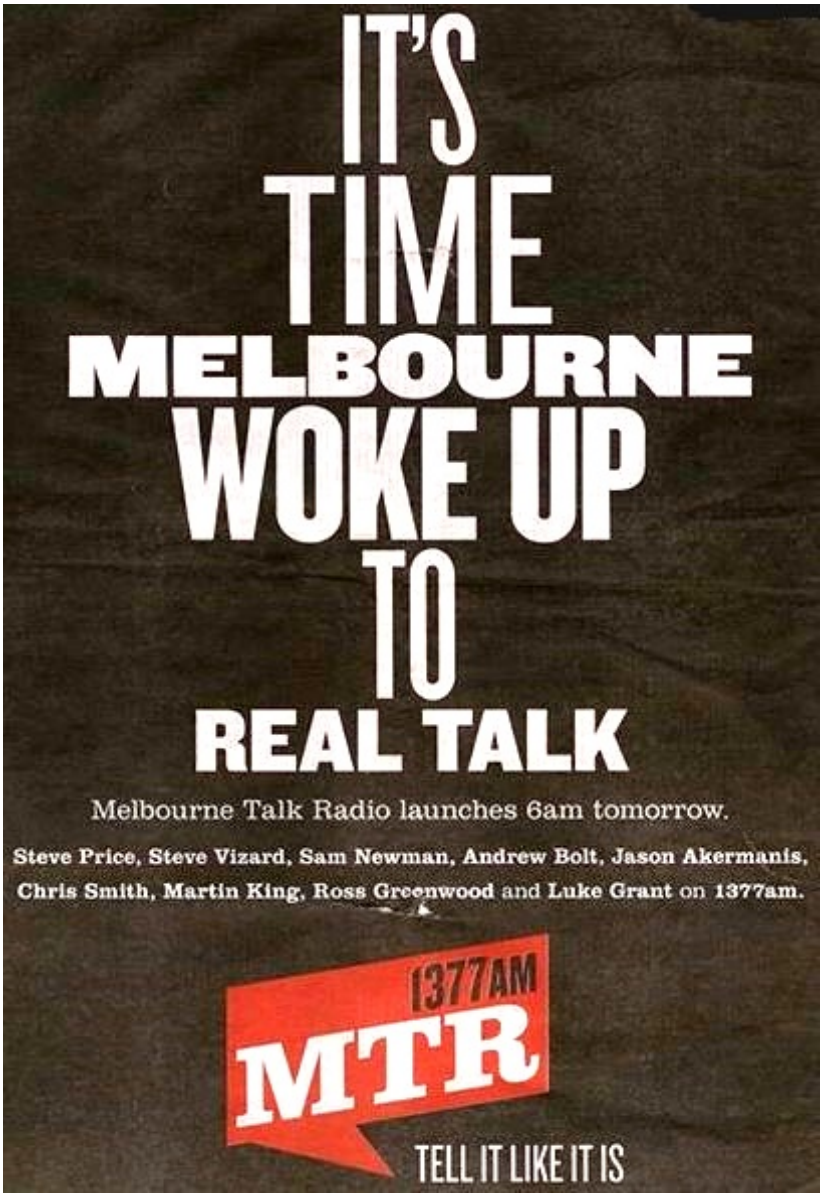
3MT Omeo 06-02-1973. A.B.C. Relay of **3GI**.

3ZZ Melbourne 12-05-1975. A.B.C. A public access station for minority groups. This call sign may have come from the two main instigators of the station: (George **Z**angalis and Richard **Z**oeller). On air 1800-2300, with taped replays the following morning. Broadcast in English three days, and in 21 other languages for four days per week. Accused by the A.B.C. management of broadcasting "*political propaganda*". Described as *"an experiment that failed because it succeeded too well"*. Senator Sir Magnus Cormack claimed they were "*aggravating racial feeling in the community with raucous and rancid programs*". Closed on 15-7-1977. Several staff resigned and reopened the station with borrowed equipment, which was then closed by the Government. A demonstration was then held outside the station by 300 supporters. Most of their ethnic programs transferred to the S.B.S. station **3EA**. Some other programs were relaunched on **3CR**. The **3ZZ** 'experiment' is often regarded as the forerunner of community radio (also see commercial station **5AU** 25-5-1938 regarding community radio).

3EA Melbourne 23-06-1975. **E**thnic **A**ustralia with ethnic programs. An offer to the A.B.C. to take over the station in 1976 was not taken up. Became the Special Broadcasting Service in 1978, presenting 75 languages by 2013.

3MP Melbourne 22-07-1976. **M**ornington **P**eninsula. Opened by their Director Mike Walsh. Their first announcer, Dean Matters, was put off the air by their fire sprinkler system in the studio. They later purchased **3EE** and simulcast until the A.B.A. insisted on separate programs. The station was then sold to **3AW**. They refused to broadcast an anti-abortion advertisement in 1988, featuring one baby's heartbeat. Eventually leased by **2GB** as a partial relay from 19-4-2010, known as **MTR** (Melbourne Talkback Radio). However, they were closed on 2-3-2012 due to financial problems, and then reverted to their previous format. The **3MP** callsign was first issued at Hawthorne in the 1920s as a licensed experimental station.

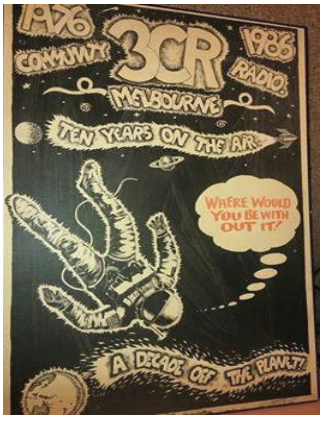




3JR Dandenong 29-12-1976. **J**amboree **R**adio. Operated 0600-2000 daily by scouts with Jamboree information and music. Used a borrowed **3DB** outside broadcast van with a six watt transmitter. Closed on 6-1-1977. This callsign was previously allocated to an experimental broadcast station in Preston in the 1920s.

3CR Melbourne 1976. **C**ommunity **r**adio with alternative programs for minority groups. Started with old tape recorders and turntables from the ABC, and old transmitters from the Metropolitan Fire Brigade. Operated under a "Limited Commercial" licence. (After **3ZZ** closed, some programs went across to **3CR**). Numerous politicians described the station as "*scandalous, defamatory, mere propaganda, and contemptuous of the courts*". The callsign used to be a 1924 experimental licence.





3RPH Melbourne 1982. **R**adio for the **P**rint **H**andicapped. Started with test transmissions outside the broadcast band. Moved to the former **3KZ** 1179 KHz. A.M. frequency in 1990 after **3KZ** moved to F.M. They now have F.M. relays at Albury, Bendigo, Geelong, Mildura, Shepparton, Warragul, and Warrnambool.

3AB Wodonga 1984. A.B.C. Relay of **2CO** Corowa.

3WA Wangaratta 1987. A.B.C. Relay of **3AR** Melbourne.

3ML Mildura 22-02-1988. Commercial station with an "Easy Listening" format. See **3MA** 25-5-1933.

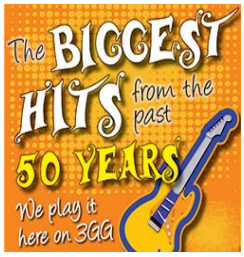
3TT Melbourne 02-04-1988. See **3DB** Melbourne 21-2-1927. Featured "Classic Hits". The only **3DB** announcer retained was Lawrence Costin. He had served the station for over 30 years. Now owned by **2UW.** In 1989 they were the first station in the world to replace audio mixers with touch sensitive screens. This cost $2,300,000. Became "MIX F.M." in June 1990, with their A.M. frequency used to launch A.B.C. station **3PB**.

3BT Ballarat 02-06-1988. "Radio Sports National".

3CW Geelong 1989. Chinese language station using the old **3GL** 1341 KHz. A.M. frequency.

3PB Melbourne 1989. A.B.C. **P**arliamentary **B**roadcasting network. Broadcast Muzak style music between daily Parliamentary sittings. Closed on non-sitting days, until starting a news service known as "A.B.C. News Radio" in August 1994. This callsign was previously issued as a commercial station in Melbourne in 1925, which closed in 1926.

3GG Warragul 29-11-1989. (See **3UL** Warragul 18-5-1937. (**G**reater **G**ippsland). Moved to Traralgon with their new callsign, selling their Warragul building, which they later bought back, moving back to Warragul. A promotion for a sci-fi movie at a local cinema received an award. It involved a fake flying saucer in a park being 'discovered' by a reporter. Several live crosses resulted in the public attending. The flying saucer then opened to reveal an advertisement for the movie. Rival **3TR** broadcast it as a news item. Derryn Hinch on **3AW**, criticised the promotion, and **3DB** congratulated the announcer during a live interview. Their format changed from contemporary to an Easy Listening and Talkback mix in 2002, following the introduction of F.M. licenses in the area. Owners have included Reg Grundy Capital, Macquarie Regional Radioworks, and Resonate Broadcasting.



3EE Melbourne 02-07-1992. See **3XY** (8-9-1935) and **3MP** (22-7-1976). Owned by A.W.A. with a low rating easy listening and talkback format. Only station to use a four tower directional antenna. Bought by, and relayed **3MP** on 1-9-1992. Became "Magic 693" on 26-3-1994 as a separate service as per a directive from the A.B.A. Their new format was top hits of the 1940s to the 1960s. Bought by **3AW**, swapping frequencies on 1-5-2006).

3BM Melbourne 05-12-1994. **B**ilingual **M**edia, but also known as Rete Italia, with Italian programs. Owned by Peter Corso. Started on 1116 KHz. then moved to 1593 KHz. swapping frequencies with **3AK** (also see **3XY** below).



3XY Melbourne 26-10-1995. Greek language station known as Radio Hellas, started by Peter Corso, using the previous 3XY callsign and frequency. Off the air in August 2009 due to a tower collapse.

3EL Bendigo 10-1999. See **3CV** Maryborough 5-10-1943. Started as **3MB** Birchip (26-10-1935). Later became **3CV** Charlton (31-3-1938). "**E**asy **L**istening". Became "Easymix Radio" on 6-9-2005.

3GV Sale 26-04-2002. See **3TR** Sale 12-5-1932. (**G**ippsland and Latrobe **V**alley).

Letters to the Editor, and other bits 'n' pieces:

Summer nights are coming soon; we shall dance beneath the moon, while the sighing breezes blow, melodies from 3LO.
Youth and pleasure, dance and song, dainty mind with escort strong. Summertime is sweet you know, dancing to the radio.
Rounded cheek and flashing eye, see them swaying, flitting by, as their feet move to and fro, on the tunes from 3LO.

Why the howling and the fuss, 3LO's cut off from us. 3UZ is more than weak, 3KZ can faintly squeak.
3AR's not in the fun, or mixed up with t'other one. The more you want, the less you get, then you start to fume and fret.
Plugging here, plugging there, 3HA is full of air.
Disgruntled anonymous listener in Hamilton complaining about the launch of 3HA interfering with Melbourne stations.

"There are far too many records and cricket descriptions on 3AR, and a total lack of musical talent".
Letter to the Editor 4-3-1927.

"*I strongly object to the broadcast of advertisements for batteries, piano players, and tea etc. on 3LO and 3AR. I think it is a downright insult to my intelligence*".
Letter to the Editor 6-5-1927.

"*I wish to protest about the mediocre programmes on 3WV. This includes horrible imitation swing music and other much less than average programmes*".
Letter to the Editor 2-1-1939.

A 3DB announcer once said "*A woman was bitten on the funnel by a finger-web spider*".



MELBOURNE ALL-NIGHT PLANS FOR STUNTS, MUSIC, NEWS.

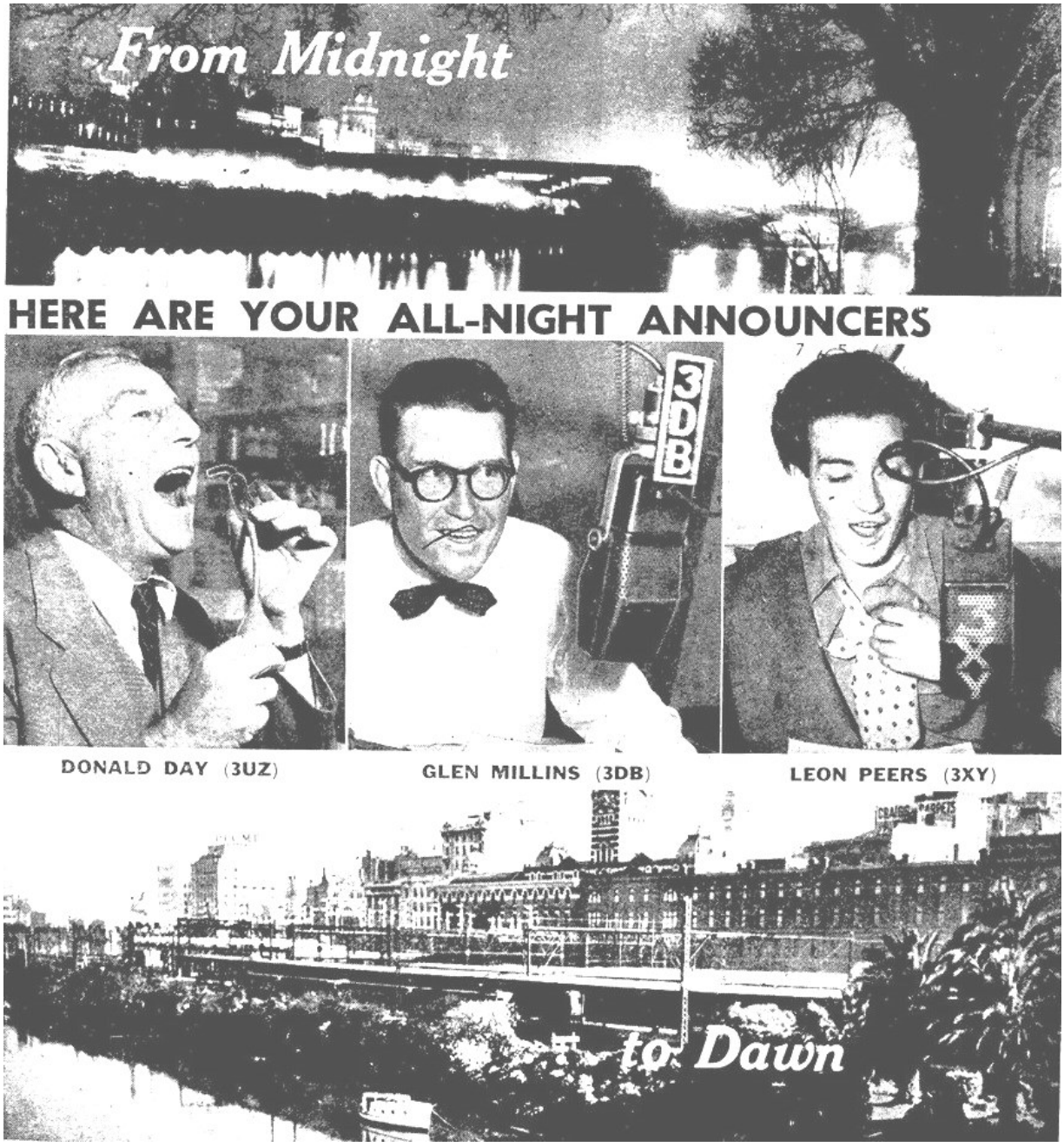
(From the *Listener In* 30-1-1954).

News services, shift workers' requests programmes and stunts will be featured in 24-hour broadcasting from three Melbourne stations from Sunday January 31. Night-owl listeners will be introduced to new radio people and will find former day-time favourites on the air at all hours. The extended broadcasting hours licences date from February 1, but 3DB, 3XY, and 3UZ have received permits to broadcast to midnight on Sunday without interrupting their services.

Listeners to **3DB** on Sunday night will hear a gala opening to the new service. All of its radio personalities, including Danny Webb, Maurice Callard, Dick Cranbourne, John Eden, Peter Surrey, John Stuart, and Eric Welch will take part in the opening. They will introduce the new night announcer, Glenn Millins. Glen is known to theatregoers as producer and actor in the Kiwis. Programme manager for 3DB, Norman Spencer, said the emphasis in the 3DB night service would be on streamlined news presentation. News broadcasts will be given throughout the night and bulletins will be broadcast as they come to hand. The station will rebroadcast boxing, wrestling, and cycling events each week in the night programme. The 3DB announcing, programming and technical staffs have been increased to cope with the new service.

The **3XY** all-night programmes will be conducted by British actor Leon Peers, who became known to Melbourne listeners when he recently took over the 3XY breakfast session while Jack Perry was on holidays. Night news bulletins will be heard over 3XY at midnight and three and six o'clock each morning. Information will be broadcast to waterside workers at 6-10 each morning. A newcomer to Australian radio, American Gerry Bogin, will compere the first 3XY late programme at 10-30 on Sunday night. Each Sunday he will broadcast "Spotlight Microgroove Hour"; a programme featuring Spotlight Variety records. Cyril Stevens, manager of Spotlight Varieties, secured an option of the first all-night programme from 3XY when plans for first night broadcasting were announced.

The **3UZ** all-night programme will be opened by a staff show featuring well-known 3UZ personalities, beginning at 10-30 on Sunday night. Those taking part will include John McMahon, Nicky and Graham, Fred Tupper, Bob Horsfall, Norman Ellis, Bert Bryant, John Russell, Howard Scrivener, Shirley Radford, and John Pacini. Hourly news broadcasts will be given in the 3UZ night service which will be conducted by Donald Day. Requests will be played for night workers and hospital patients.



3UZ Ph. 63-3511 930 KC

5.30 Don Lunn presents The Early Morning Show — including Top 40
9.00 Jimmy Hannan Requests
12.00 John Vertigan Show Includes Top 40
4.00 Allan Lappan Show Includes Top 40
7.00 Bill Gates Show Includes Top 40
8.00 SAM ANGLESEY SHOW Includes Top 40
10.00 Stan Rofe Show Includes Top 40
1.00 Rod Spargo Presents the All Night Show

3DB-LK

Phone: 63-5451. 1030 KC. — 1090 KC.

5.00 Breakfast Session with John Eden
9.00 Talkback with Gerald Lyons
11.00 John Thompson Show
2.00 Rob Lynch Show
5.00 Paddy O'Donnell Show
6.15 Yes, What?
6.35 Paddy O'Donnell Show
8.00 DENIS SCANLAN SHOW
12.00 All Night Show with John Cook

3KZ Ph. 63-6311 1188 KC

5.30 John Jones Show
8.15 Sports Week
9.00 John Bright Requests
9.30 Tatts Drawing
9.35 John Bright
12.30 Peter Leslie Show
4.00 Rick Melbourne Million Dollar Musicale
5.45 Sports Week
6.00 Dr Pym's Progress
6.15 Deadly Nightshade
6.30 Rick Melbourne
6.40 Movies and Music
7.11 Rick Melbourne
7.30 BILL RULE REQUESTS
12.00 Melbourne After Midnight with Barry Casey

3AW Ph. 329-6666 1280 KC

12.00 Midnight to Dawn Show with Carryl
5.30 Pete and Artie Breakfast Show
7.00 Powerline
8.30 Ormsby Wilkins and Norman Banks
8.45 Norman Banks' Open Line
11.00 Lois Lathlean's Melbourne Today
12.30 Powerline
2.30 3AW at Your Service The Homemaker
3.30 Geoff Manion Show
6.30 RAY LAWRENCE SHOW

3XY Ph. 34-5191 1420 KC

12.01 Graham Bowie Big 30 and Predictions
5.00 Brian Lehmann Big 30 and Predictions
8.30 Mike Walsh Big 30 and Predictions
11.30 Bill O'Brien Big 30 and Predictions
3.00 Laurie Bennett Big 30 and Predictions
6.00 Mike Jeffreys Big 30 and Predictions
6.22 Greyhound Preview
7.35 Greyhound Races
9.00 GRAEME BERRY Big 30 and Predictions

3AK Ph. 42-0201 1500 KC

5.30 Graeme Boyd Show Good Guy Chart
9.00 Myke Dyer Show Commentary on current local and overseas affairs
12.00 Bill Howie Good Guy Chart, Showbusiness Report, Theatre, Film & Book Reviews
4.00 Lionel Yorke Good Guy Chart and Tim Hewat for Tonight
7.00 Alan Aitken Good Guy Chart, Calls on the Friendly Line
10.00 Gary Mac Show Good Guy Chart
1.00 Gary Nicholls Good Guy Chart, Calls on the Friendly Line

Melbourne Program Line-up 1970











Queensland A.M. Radio Stations.

Part of the most comprehensive list ever compiled of Australian A.M. broadcasting stations.



4CM Brisbane 02-1920. Experimental station owned by Dr Val McDowall on longwave using 20 watts. Built by Thomas Elliott (**Australia's television pioneer** and first Chief Engineer of **4BC**). Operated by Charles Stevens from experimental station **4RG** (later an original staff member of **4QG**). Broadcast regular Sunday night concerts 1921-1922, and live broadcasts from His Majesty's Theatre. Moved into the Old Windmill Tower in 1926, and conducted the **first Australian television experiments** from 1929 with a 30 line Baird system. Moved to medium wave (1250 KHz.) using 10 watts in August 1933. **Granted Australia's first television licence on 1-7-1934** (also the first television licence in the Southern Hemisphere). Television transmissions (earlier called 'radiovision') were daily from 1935 for one hour at 7-30 PM with an increase to 180 lines on 136 metres, and often received in Melbourne. The first faces on Australian television were Mickey Mouse playing the piano in an M.G.M. cartoon on 10-4-1934, followed by film star Janet Gaynor in 1935 (see separate "Australia's First Licensed Television Station" article). His television equipment used to be displayed at the Brisbane Royal Historical Society. Val McDowell also experimented with X-rays and was a radiology consultant for the Queensland Government.

4AE Brisbane 1920. Experimental station owned by the **W**ireless **I**nstitute of Australia using a 10 watt transmitter at Dutton Park. Their callsign was later changed to **4WI**. On air 2000-2200 every Tuesday.

4CH Brisbane 1921. Experimental station owned by Arthur Dillon using a 10 watt transmitter at the Old Windmill Tower on long and medium wave. Arthur once heard a U.S.A. medium wave station on a crystal set, and was the first technical editor for the *Queensland Radio News* periodical. Closed in 1926. This callsign was reissued on 28-8-1930 as a commercial licence at Charleville, which never went to air, and then allocated to the A.B.C. at Charleville in 1982.

4EZ Brisbane 29-11-1922. Experimental station owned by the Queensland Institute of Radio Engineers with a transmitter at the Old Windmill Tower. Broadcast the first speech by a politician. Renowned for many outside broadcasts in 1923 (rare in those days). Closed in 1926.

4AK Brisbane 1922. Experimental station owned by J. Milner. Transmitter at Kelvin Grove. Closed in 1935, with the callsign being reissued to a commercial station at Oakey on 31-8-1935.

4CC Brisbane 1922. Experimental station owned by Clifford Isles. On air Sunday evenings from Ascot. (When commercial station **4CD** in Gladstone opened a relay transmitter at Rockhampton, they used the **4CC** callsign).

4CW Brisbane 1922. Experimental station owned by Albert Buck. Transmitter at Geebung.

4CN Brisbane. Experimental station owned by Ces Morris using a 20 watt transmitter at Rosalie. On air week-nights and weekends. Renowned for his high quality transmissions. Licensing authorities changed the callsign to **4LW** in 1929 with 50 watts.

4PW Ipswich. Experimental station owned by **P**ercy **W**oods. First Queensland country broadcasting station. Renowned for regular outside broadcasts.

4VT Townsville. Experimental station owned by Sid Dahl. Also see **4KA** Ayr 1933.

4QL Brisbane. Experimental station owned by the **Q**ueensland **L**isteners League. Transmitter at Paddington. This callsign was reissued to the A.B.C. at Longreach on 19-3-1947.

4RQ Brisbane. Experimental station owned by the **R**adio Society of **Q**ueensland. Transmitter at the Trades Hall.

4BW Mareeba. Experimental station owned by Andy Couper, who also experimented with X-rays.

4CB Murgon 1922. Experimental station owned by Arch Caswell in the basement of the Town Hall. He built a receiver into a book whilst a Japanese P.O.W. in WWII.

4CG Toowoomba. Experimental station owned by **C**liff **G**old (nephew of Ted Gold - see **4EG** Toowoomba, **4GR** Toowoomba 16-8-1925 and **4CG** Brisbane).

4EG Toowoomba. Experimental station owned by **E**dward **G**old. Once broadcast a complete Eisteddfod. On air each evening for 30 minutes. Became commercial station **4GR** on 16-8-1925. (Also see **4CG** Brisbane).

4AP Brisbane 1923. Broadcast station owned by T. Bridger. Transmitter at Hamilton.

4EM Charleville 1923. Broadcast station owned by **E**rnest **M**arrs, with a homemade transmitter in his house. On air each Sunday morning on 1250 KHz. Ernest moved to Dubbo in 1933 and started **2EM** which closed in 1935. **4EM** was later licensed as commercial station **4VL** on 12-2-1936.

4RJ Brisbane. Broadcast station owned by Rev. **R**.**J**. Delbridge with religious music. Winner of "Best Broadcast Station 1931". Transmitter at Paddington.

4FM Cairns. Broadcast station owned by **F**. **M**oody.

4KL Cairns. Broadcast station owned by I. Johnson.

4KO Ipswich. Broadcast station owned by Norm Hart.

4WS Ipswich. Broadcast station owned by **W**. **S**ebley.

4RP Toowoomba. Broadcast station owned by **R**obertson & **P**rovan Ltd.

4BI Brisbane. Broadcast station owned by the Junction Park Radio Club at Yeronga.

4AF Clifton. Experimental station owned by **A**.**F**. Marshall.

4BO Charters Towers. Broadcast station owned by Norm Odgers. Closed in 1925.

4BM Mackay. Broadcast station owned by the A.**B**. **M**ilne Radio Shop.

4XK Ipswich. Broadcast station owned by George Richards using a two watt transmitter.

4PG Brisbane. Broadcast station owned by **P**at **G**olden transmitting from Wynnum on weekends.

4GW Brisbane. Broadcast station owned by George Hams. Transmitter at Northgate. Closed in 1933.

4RB Brisbane. Broadcast station owned by **R**obert **B**rown transmitting from Toowong every night.

4GO Brisbane. Broadcast station owned by **G**. **O**xlade transmitting from Newmarket every night.

4AL Brisbane. Broadcast station owned by Bruce Munro transmitting from Hawthorne every night.

4JU Brisbane. Broadcast station owned by Frank Nolan transmitting from Spring Hill on weekends.

4CG Brisbane. Broadcast station owned by **C**liff **G**old (nephew of Edward Gold) transmitting from Hill End on weekends. (Also see **4CG**, **4EG** and **4GR** in Toowoomba).

4RM Brisbane. Broadcast station owned by **R**ay **M**cIntosh. Transmitter at Hawthorne. Ray had listeners all over Australia and New Zealand. His application for a commercial licence was rejected, so he went to work with **4QG**.

4WA Brisbane. Broadcast station owned by Bill Young. Transmitter at West End. On air each night.

4SM Townsville. Broadcast station owned by W. Ikin on behalf of the **S**trand **M**otors Radio Shop.

4FE Brisbane. Broadcast station operated by Arthur Burton on behalf of the Fortitude Valley Y.M.C.A.

4LC Bundaberg. Broadcast station owned by **L**en **C**urrie. On air Sunday mornings.

4PC Brisbane. Broadcast station owned by **P**ercy **C**hapman. Transmitter at Sandgate.

4WG Innisfail. Broadcast station owned by **W**.**G**. Clayton. On air every Sunday.

4PK Ipswich. Broadcast station owned by Stan McIntosh. Stan played records borrowed from music shops. Often heard in Victoria. Renowned for his excellent quality broadcasts.

4UZ Toowoomba. Broadcast station owned by A. Hardy B**uz**acott (later Chief Engineer at **4GR**).

4AW Brisbane. Broadcast station owned by **A**. **W**alz. Transmitter at Nundah.

4RV Cunnamulla. Broadcast station owned by **R**eg **V**ickary, using a battery powered 12 watt transmitter. Renowned for broadcasts of local football matches. Reg moved his station to Warwick in 1936.

4WH Longreach. Broadcast station owned by **W**illiam **H**eggarty.

4MM Brisbane. Broadcast station owned by Matt O'Brien. Transmitter at Toowong.

4KH Brisbane. Broadcast station owned by W. Argeat. Transmitter at Wynnum. Often heard in New Zealand.

4FK Brisbane 1923. Broadcast station owned by F. Matthews. Transmitter at New Farm. This callsign was reissued to another broadcast licensee (Vern Kenna) in 1931 at Hamilton.

4AC Innisfail 1923. Broadcast station owned by Leslie Waters.

4XN Dalby. Broadcast station owned by Eric Nissen, who worked for the P.M.G. all his life. Eric was honoured by Queen Elizabeth II with an Imperial Service Medal.

4HW Brisbane. Broadcast station owned by the **H**arold **W**alsh **R**adio Shop using a five watt transmitter at Hamilton. Also used the callsign **4WR**.

4BK Innisfail 1924. Broadcast station owned by C. Randall. Closed in 1930, with the callsign being reissued to a commercial station in Brisbane on 29-9-1930.

4CS Townsville 1924. Broadcast station owned by J. Geraghty. He later moved to Gympie and installed his station in the Town Hall. Closed in 1928.

4CU Clifton 1924. Broadcast station owned by Charles Walker.

4RC Brisbane 1924. Broadcast station owned by **R**. **C**ampbell. Transmitter at Kelvin Grove.

4DO Rockhampton 04-1924. Broadcast station owned by C. Hobler.

4WN Brisbane 04-08-1924. Broadcast station owned by F. Thomas on behalf of the **W**ooloowi**n** Radio Club, using a 10 watt transmitter. On air Thursdays and Sundays. Congratulated by **4QG** Director, J. Robinson, on their excellent service to listeners on 1-8-1927. Probably the most active radio club in Queensland.

4GC Maryborough 1925. Broadcast station owned by the Maryborough Radio Club. Their callsign was later changed to **4MO**. The **4GC** callsign was reissued to a commercial station at Charters Towers, owned by **4AY**, in 1976.

4AZ Brisbane 26-04-1925. Broadcast station operated by Frank Sharpe (later VK4ZFS) on behalf of Radio Manufacturers Ltd using a 20 watt transmitter at Ashgrove.

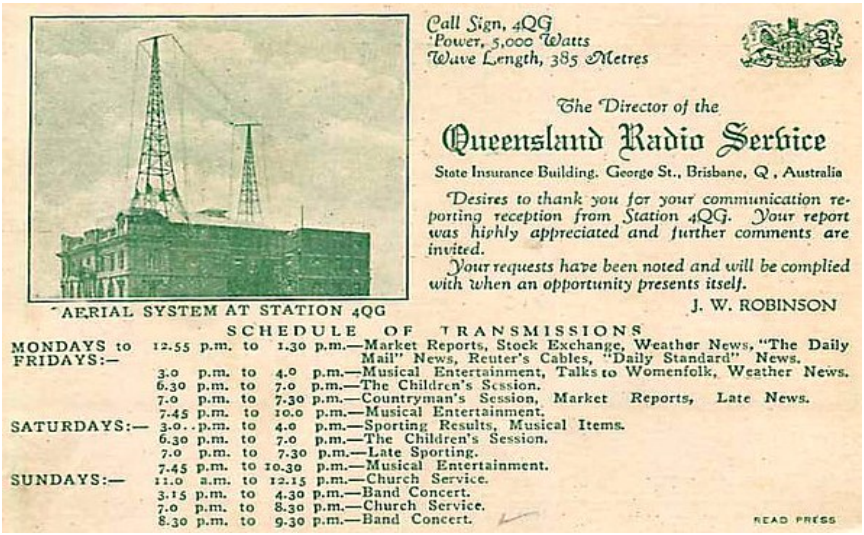
4SS Brisbane 13-05-1925. Broadcast station owned by the South Brisbane Radio Club. Transmitter at Stones Corner. They designed equipment to experiment with television, but closed in 1937 before transmissions commenced. (Commercial licence **4NA** Nambour [9-10-1964] changed their callsign to **4SS** in 1983).

4ME Brisbane 07-1925. This callsign was used by A.W.A. to test the original **4QG** transmitter. QSL cards are rare and highly prized. (A.W.A. also used the callsigns **2ME** [short wave] in Sydney and **3ME** in Melbourne).

4HB Charleville 1925. Broadcast station owned by **H**. **B**aker with a two watt transmitter.

4QG Brisbane 27-07-1925. All available receivers were tested in Toowoomba for reception capabilities. Opened by the Premier W. Gillies, however, a broadcast from the Tivoli Theatre Orchestra was abandoned. Their opening broadcast was described by the *Queenslander* newspaper as "*generally disappointing*". On air 1300-1330, 1500-1600, 1830-1900 and 2000-2205 (0630-0700

and 1300-2300 in 1927). Aired 71 outside broadcasts in September 1927. Praised for broadcasting the sound of three roaches walking across a microphone. Once objected to Government censorship despite **Q**ueensland **G**overnment ownership.



AERIAL SYSTEM AT STATION 4QG

Call Sign, 4QG
Power, 5,000 Watts
Wave Length, 385 Metres

The Director of the
Queensland Radio Service
State Insurance Building, George St., Brisbane, Q., Australia

Desires to thank you for your communication reporting reception from Station 4QG. Your report was highly appreciated and further comments are invited.

Your requests have been noted and will be complied with when an opportunity presents itself.

J. W. ROBINSON

SCHEDULE OF TRANSMISSIONS

MONDAYS to FRIDAYS:—	12.55 p.m.	to	1.30 p.m.	Market Reports, Stock Exchange, Weather News, "The Daily Mail" News, Reuter's Cables, "Daily Standard" News.
	3.0 p.m.	to	4.0 p.m.	Musical Entertainment, Talks to Womenfolk, Weather News.
	6.30 p.m.	to	7.0 p.m.	The Children's Session.
	7.0 p.m.	to	7.30 p.m.	Countryman's Session, Market Reports, Late News.
	7.45 p.m.	to	10.0 p.m.	Musical Entertainment.
SATURDAYS:—	3.0 p.m.	to	4.0 p.m.	Sporting Results, Musical Items.
	6.30 p.m.	to	7.0 p.m.	The Children's Session.
	7.0 p.m.	to	7.30 p.m.	Late Sporting.
	7.45 p.m.	to	10.30 p.m.	Musical Entertainment.
SUNDAYS:—	11.0 a.m.	to	12.15 p.m.	Church Service.
	3.15 p.m.	to	4.30 p.m.	Band Concert.
	7.0 p.m.	to	8.30 p.m.	Church Service.
	8.30 p.m.	to	9.30 p.m.	Band Concert.

READ PRESS



1948 control room for 4QG - 4QR - VLQ - VLM.

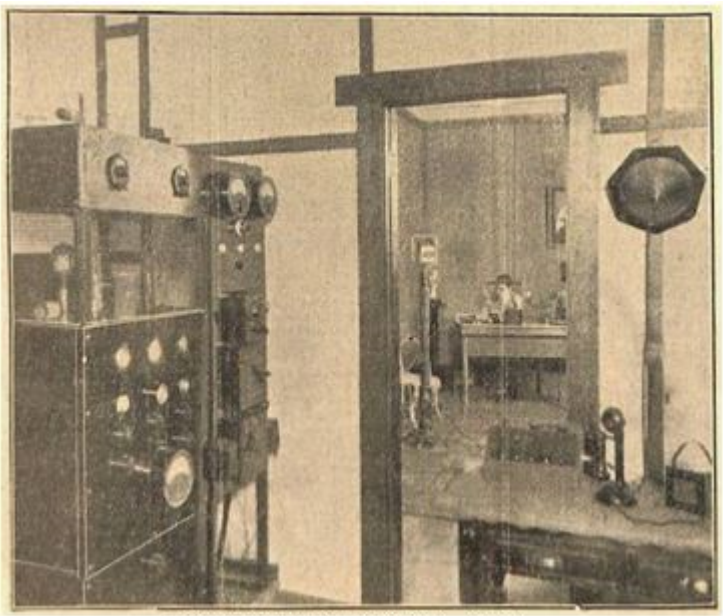
Unsuccessfully applied for a relay license near Toowoomba in 1928. Made a profit from advertising of £5,211 in 1928. Often heard throughout Alaska, Hawaii, and Japan. Broadcast the arrival of record breaking aviatrix Amy Johnson at Eagle Farm airport on 30-5-1930 (**shortest ever outside broadcast in the world**). All the announcer said was "*Christ, she's crashed*" and the broadcast was immediately cut. Installed a 5,000 watt transmitter in 1930. Their first A.W.A. 1,000 watt transmitter (serial number one) installed by Joe Reed (see **2JR** 1922) was used to start **4BK** on 29-9-1930 and **4AK** on 31-8-1935 (**the only Australian transmitter used to start three stations**). Often heard in Victoria on crystal sets. Programs were provided by the privately owned Australian Broadcasting Co. from 30-1-1930 with 60 minutes of advertising daily, until taken over by the Australian Broadcasting Commission (A.B.C.) on 1-7-1932. On air 0730-0830, 1100-1400, 1500-1630, and 1800-2300. Installed a disc recorder in 1935. A cricket commentator died on air during a cricket broadcast on 2-11-1936. Popular announcer Russ Tyson took over the high rating "Hospital Half Hour" and the breakfast program. Became **4RN** in October 1990.

4GR Toowoomba 16-08-1925. Previously experimental station **4EG**, owned by **E**dward **G**old of **G**old **R**adio Electrical Service above Perrins Cafe. Started with the **4EG** 50 watt equipment. Opening night featured local artists. Installed landlines to the Town Hall, Strand Theatre, and the Presbyterian Church. Known as "The Voice of the Downs". Installed a 500 watt transmitter built by Edward at Drayton in November 1935 which was heard in Hobart and Adelaide. Off the air when their tower fell down in 1938. Increased hours to 0630-0930, 1200-1400, and 1730-2230 after WWII. Off the air in 1966 when a plane hit their tower. A listener phoned to ask why they hadn't broadcast such important news. Hardy Buzacott (**4UZ**) became their Chief Engineer. Moved into new premises in June 1968, with a free celebration dance for listeners at the Julius Caesar Lounge. Briefly owned by **2GB** in an aborted attempt to own an Australia-wide network. Has now launched a relay transmitter at Stanthorpe. Currently owned by Southern Cross Austereo. Also see **4CG** Toowoomba and Brisbane, **4MB** Maryborough 16-8-1932, and **4VL** Charleville 12-2-1936. The photo is Frank Warwick.





4GR STUDIO 1924



4GR TRANSMITTER 1930

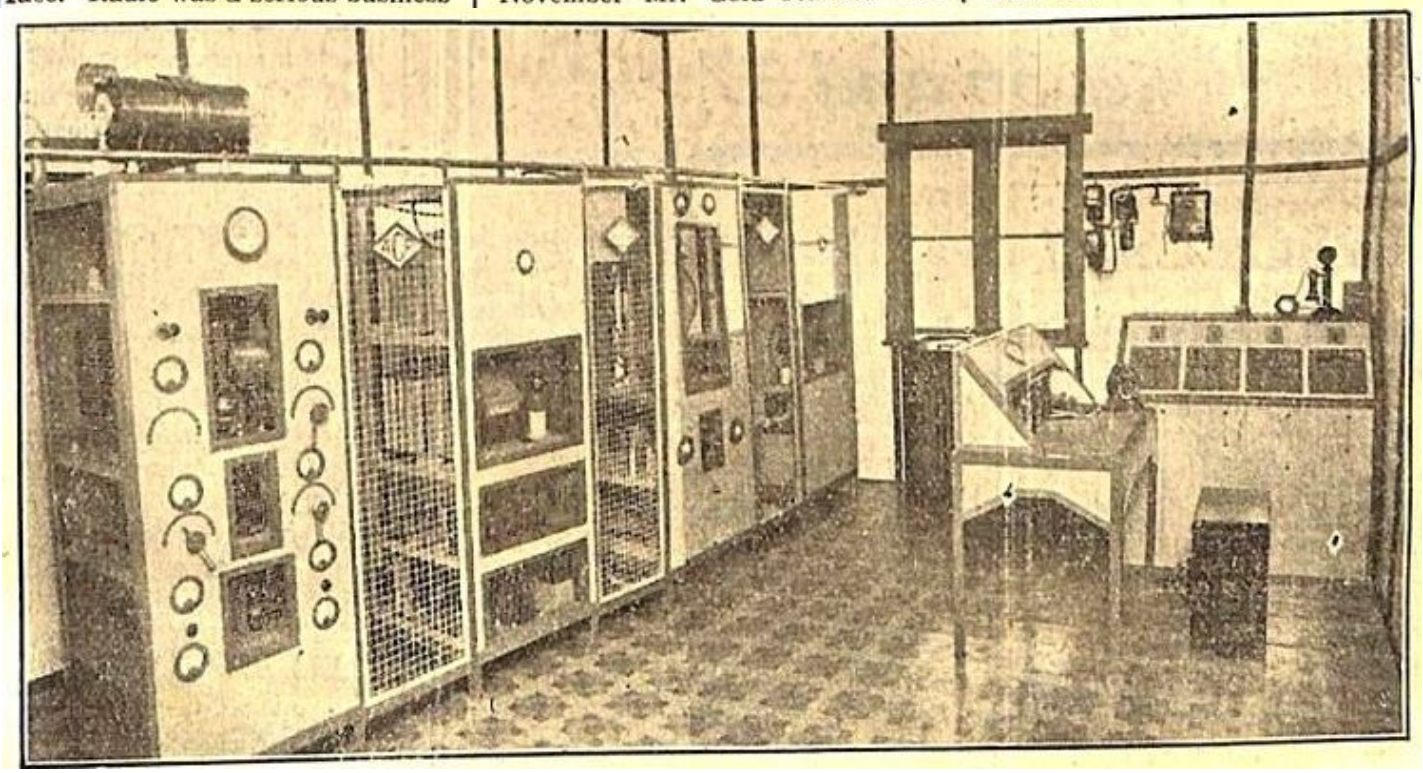
THE PROGRESS OF 4GR

THE three photographs which you notice inset go to prove the extraordinary advance in radio. This is exceptionally marked in the case of Station 4GR Toowoomba, the Gold Radio Service. The first photograph marked "A" takes us back (how time flies?) 12 years. Just fancy that! This is what 4GR looked like in 1924. You will notice the weird and wonderful instruments through which 4GR made its initial transmission. The gentleman with the head phones and the ordinary telephone transmitter is the present director of 4GR Toowoomba (Mr. Edward Gold). You will notice the look of extreme concentration on his face. Radio was a serious business in those days—one had to take it seriously or one's programme was left "in the air."

The listening public, after vainly twiddling with their cat's whiskers, going round, not the dial, but the crystal, would give it up as a bad job and go to bed; but Mr. Gold didn't go to bed. Oh, no; he stayed "put," steadily working, steadily improving, until we look at photograph "B" and we see a vast improvement in 1930. There we have a spacious studio, a modern amplifier (for those days), and a new announcer, seated coyly at the microphone.

And still the years go on. 1930 gives place to 1935, and on 24th November Mr. Gold realised his crowning achievement—the building of a new transmitting station on St. Matthew's Hill, Drayton. Take a look at photograph "C," which is the last word in radio transmission, and then have a quick glance at photograph "A," and you will admit 4GR has reason to say: "Every day in every way we transmit better and better." It is interesting to remember that 4GR Toowoomba was the first commercial station to commence operations in Queensland, and today the new 4GR holds pride of place as "The Voice of the Darling Downs." And so we progress.

What will the next step be?—a hard question to answer; but you may be sure that when photograph "D" comes along it will mark another step forward by 4GR Toowoomba.



NEWSPAPER ARTICLE AND PHOTOGRAPH FROM 1936

4BD Brisbane 1926. Broadcast station owned by Benjamin Grimes. Transmitter at Tarragindi.

4MB Brisbane 1926. Owned by Radio **M**anufacturers **B**risbane. Projected commercial station which never went to air. This callsign was reissued to a commercial station in Maryborough on 16-8-1932.

4AT Brisbane 1927. Broadcast station owned by **A**lfred **T**. Bauer, an employee of G.J. Grice Music Store, where the station was situated. All records played on air were borrowed from the store. This callsign was later reissued to a commercial station at Atherton in 1939.

4TC Brisbane 1928. Broadcast station owned by the **T**oombul Radio **C**lub. Transmitter at Nundah.

4RM Brisbane 1928. Broadcast station owned by **R**ay **M**cIntosh. Transmitter at Hawthorne. Also see separate article on **4RM**.

4GG Chinchilla 1929. Broadcast station owned by George Heilbronn. Often heard in N.S.W. with half a watt on Sunday mornings, using batteries, as no mains power was available. Broadcast local cricket matches in 1933. George established a "Chinchilla Listeners League" which provided a radio connected to headphones beside each bed in the local hospital in 1937. This callsign was reissued to a commercial station at the Gold Coast on 30-9-1967.

4JO Gympie 1929. Broadcast station owned by Steve Fittell from the Fittell Radio and Electric Service. Powered by batteries, as no electric power was available at his home. Operated using two watts and a homemade microphone, five hours a week. Steve moved his studio to his shop in 1931 with a power increase to 30 watts. He had many listeners throughout Australia and New Zealand. Forced to close in 1939 due to WWII radio restrictions. He then established **4GY** on 3-11-1941. Steve later established the Australian branch of the Far East Broadcasting Company.

4JH Mackay 1929. Broadcast station owned by **J**ohn **H**. Williams. Became commercial licence **4MK** in 1931.

4KR Barcaldine 1929. Broadcast station owned by J.**K**. **R**ichardson.

4VH Townsville 1930. Broadcast station owned by H. Wooster. Heard regularly in Port Moresby on 25 watts. On air Sunday mornings. The licence was cancelled when commercial station **4TO** commenced on 5-10-1931.

4CH Charleville 08-08-1930. Commercial licence issued to R. Gaskin, then later cancelled due to not opening. This callsign was reissued to the A.B.C. at Charleville in 1982. Also see **4CH** Brisbane 1921.

4MF Brisbane 1930. Broadcast station owned by D. Winterford. Transmitter at Annerley.

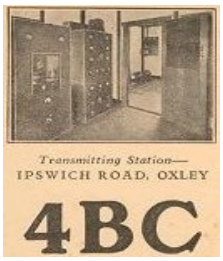












4BC Brisbane 16-08-1930. Owned by John **B**eale **C**handler (Mayor of Brisbane in 1940, a Member of Parliament, and later Knighted). On air 0630-1300 using 200 watts from a 200 feet high tower. Started with five staff (manager, announcer, salesman, engineer, [Thomas Elliott from **4CM**], and secretary). Their first broadcast was the first Test match of an Australian cricket tour of England. Loudspeakers around Brisbane were crowded with listeners. First Australian station to use a crystal controlled transmitter (1,000 watts in 1932). Member of the Federal Radio Network (**2UW**, **3DB**, **5AD**, and **6ML**). Manufactured and sold their "Gloriola" radios. Relayed Charles Kingsford Smith's arrival from London live to **2UW**, plus **3DB** and **5AD**, via landline, plus **6ML** via A.W.A. shortwave station, VK2ME. Known as "The Radio Voice of Queensland". First station to broadcast a live Aboriginal corroboree, which was relayed by VK2ME (the Aborigines sent a special greeting to King George V). By 1937, they had 50 staff with a move to the Wintergarden Theatre. In 1938, 60,000 people attended their charity concert at Southport, using 10 trains from Brisbane and one from Ipswich. Live boxing broadcasts were very popular. In 1940, listeners raised enough money to buy 26 training aircraft for the war effort. Increased power to 1,000 watts in 1943 using an A.W.A. transmitter at Fig Tree Pocket (2,000 watts in 1953, and 5,000 in 1976). After WWII, all the original amateur licensees were denied access to the A.M. band. All the Brisbane broadcast amateurs were granted time on **4BC** to relive their experiences and say goodbye to their listeners. This was arranged by Thomas Elliott from **4CM** who was still their Chief Engineer. Sacked all their female announcers in 1950. (This was also done by **4BK** and **4KQ**). Introduced 24 hour broadcasting on 15-10-1951. Instigated a children's "Pals" club in the 1950s. Experimented with stereo in 1958 (see **4BK** for details). Known as "Funtastic 4BC", with the slogan "Most People Listen to 4BC" in 1964. Changed to a "Sport-Talk-News" format on 1-10-1981. The photo is Sir John Beals Chandler.



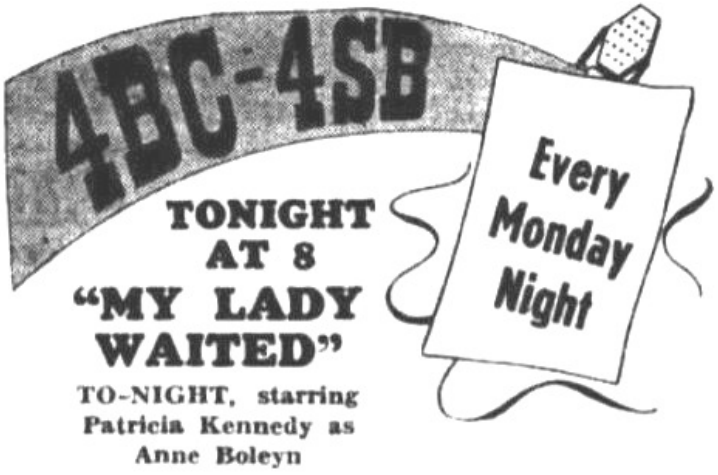












Know what this means?

£ £ £ £

SORRY, NEITHER DO WE!—BUT THESE

£ £ £ £ £ £ £ £ £ £

ON THE CREDIT SIDE OF YOUR LEDGER, MEAN

YOU USE

4BC

BRISBANE

QUEENSLAND'S LEADING COMMERCIAL STATION

and

IF YOU WANT

FULL VALUE FOR EVERY PENNY EXPENDED

COVER THE WHOLE OF THE STATE

with **CBN**

ASSOCIATE STATIONS

4MB MARYBOROUGH £££ 4SB KINGAROY 2000 WATTS £££ 4RO ROCKHAMPTON

4ZR ROMA £££££ 4GR TOOWOOMBA £££££ 4VL CHARLEVILLE



Charlie Chan Here!

FIRST RADIO APPEARANCE IN AUSTRALIA.



Commencing Monday, April 13th

W. E. WOODS LTD. PRESENT

The Year's Most Notable Feature

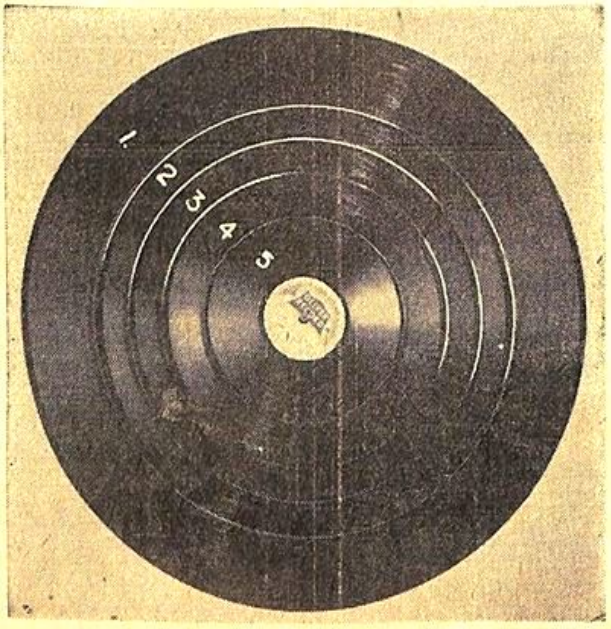
CHARLIE CHAN

Fast-moving Drama, Quaint Humour, Glamorous Oriental Settings.

EVERY NIGHT (SUNDAYS EXCEPTED) AT 8 P.M., FROM

STATION 4BC

4BC RECORDS



THIS photo, showing the various sized records, which have been heard on a 4BC programme, ranging in size from the midget record (No. 5), used for children session entertainment, measuring 5¼ inches in diameter—to the new electrically recorded quarter-hour feature session records, measuring 15¼ inches across (No. 1).

When an overseas presentation is programmed many listeners have wondered how it was that there was no apparent break in the quarter-hourly broadcast, as is the case when 3in. or 4in. records are being used. The reason for this is the fact that the entire overseas programme is placed on the one disc, so that a complete, perfectly presented entertainment results.

bigBC

FABULOUS FORTY

4BC TONIGHT AT 8! and every TUESDAY **4SB**

"THE DONALD PEERS SHOW"

England's No. 1 vocalist, with pianist Jimmy Bailey, and Frank Marcey's Orchestra, and compere-producer Gerry Connolly.

FEDERAL ELECTIONS TONIGHT!

Complete Coverage

8 P.M. TO FINAL COUNT

Commentator: MR. W. R. McDONALD Gen. Mgr. "Brisbane Telegraph"

4BC-4SB

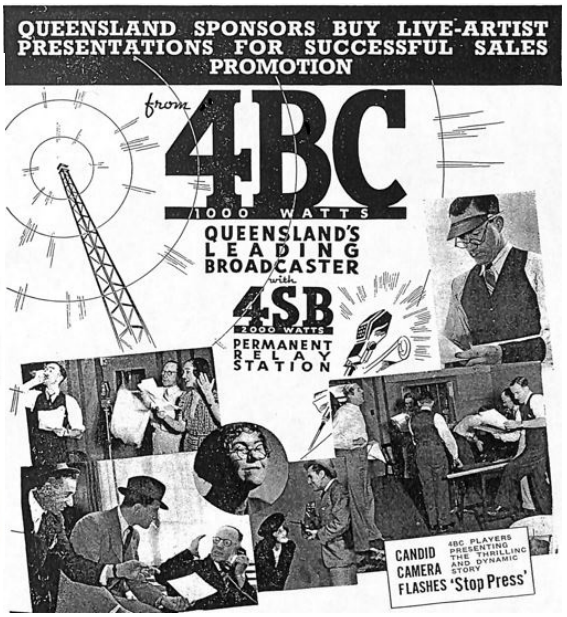
Sponsored by Duce Car Sales

4BC IS NEVER OFF THE AIR




4BC
4SB
4GR
4RO
4MB
4VL
4ZR
WE ARE THE SEVEN
whose lively Showmanship dominates every market in Queensland by holding the largest audiences and selling big . . . day and night
C·B·C
IN QUEENSLAND


"The Cinnamon Bear"
The great radio feature of
"KOALA"
Jelly Crystals
IN 14 LOVELY FLAVOURS
Try Them!
RASPBERRY, STRAWBERRY, RED CURRANT, BLACK CURRANT, CHERRY, PORT WINE, LEMON, ORANGE, PINEAPPLE, DELICIO, VANILLA, GREENGAGE, CREME DE MENTHE AND MANDARELLE
PRESENTED THROUGH
4BC
BRISBANE
EVERY MONDAY AND WEDNESDAY
6.15 p.m. to 6.30 p.m.

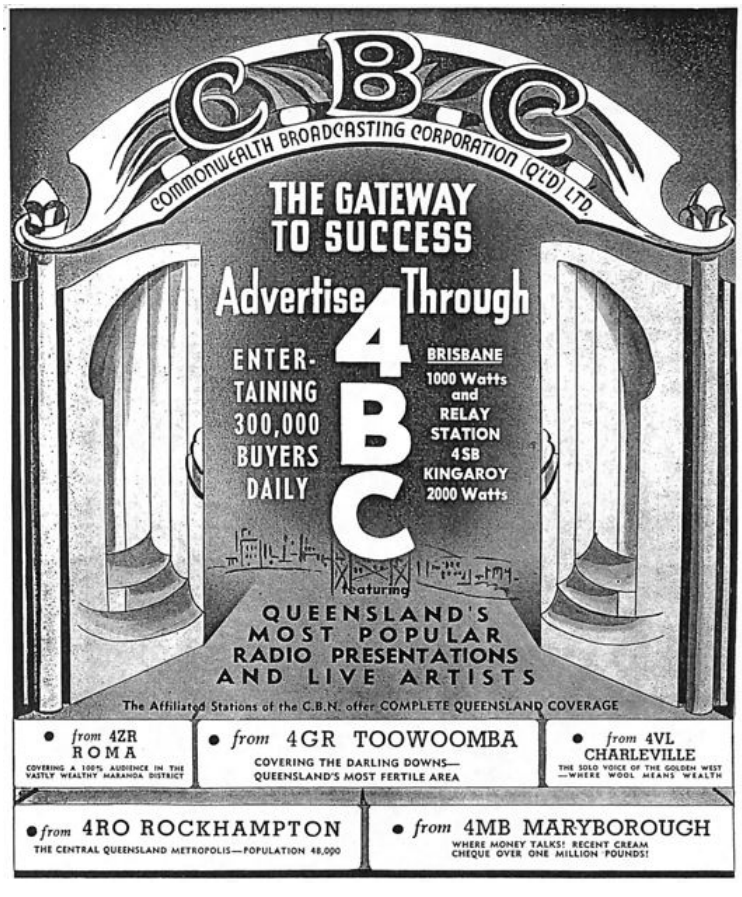

QUEENSLAND SPONSORS BUY LIVE-ARTIST PRESENTATIONS FOR SUCCESSFUL SALES PROMOTION
from
4BC
1000 WATTS
QUEENSLAND'S LEADING BROADCASTER
with
4SB
2000 WATTS
PERMANENT RELAY STATION
CANDID CAMERA FLASHES 'Stop Press'
4BC PLAYERS PRESENTING THE THRILLING AND DYNAMIC STORY


4BC BRISBANE
With
4SB 2000 WATT RELAY
In Association With
4GR 4MB
4RO 4ZR
4VL
IS THE DIRECT BUY-WAY
. . . . that leads to every important market area in Queensland assuring Advertisers . . . .
POSITIVE LASTING RESULTS!
4VL
4RO
4ZR
4MB
4SB
4BC
4GR


CONTACT
THE MOST PROLIFIC MARKETS ALL OVER QUEENSLAND
THROUGH THE PROVEN MARKETING FACILITIES OF THE UNITS OF THE COMMONWEALTH BROADCASTING CORP. (Q'land) Ltd.
QUEENSLAND'S FINEST BUSINESS BUILDERS
4VL CONTACT
4RO CONTACT
4ZR CONTACT
4MB CONTACT
4CR CONTACT
4BC
4SB
CONTACT


WE'RE NOT VERY GOOD AT DRAWING—
But, Mr. Advertiser—we would like to draw your attention to the claims of . . .
4BC
BRISBANE
as the first, and still foremost BRISBANE COMMERCIAL STATION
Let us tell your Story!
WE'LL ALL BE HAPPY
Speaking of Happiness..
You should see the faces of the Queensland Primary Producers
THEY'RE IN THE MONEY
GOT SOMETHING TO SELL?
Tell them through . . .
4GR
4VL
4ZR
4RO
4MB
UNITS OF THE COMMONWEALTH BROADCASTING NETWORK
They
CANNOT BE MATCHED!

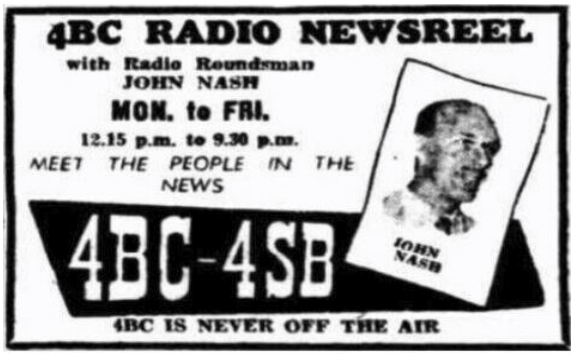

4BC Inaugurates
BRISBANE
NEW TRANSMISSION!
With
High Efficiency Class "B" Modulation!
High Precision Frequency Control!
Low Distortion and Noise Level!
Perfection of Tonal Qualities!
Amazing Expansion in Coverage!
Through
Latest Peak Limiting Amplifier!
Officially Opened on Friday, August 25th, by His Excellency Colonel The Rt. Hon. Sir Leslie Orme Wilson, Governor of Queensland, assisted by the Premier, Hon. William Forgan Smith, LL.D.
AND NOW!
With 4SB Kingaroy as Permanent Relay Station and With Associate Stations
4GR TOOWOOMBA
4MB MARYBOROUGH
4RO ROCKHAMPTON
4VL CHARLEVILLE
4ZR ROMA
Completely servicing for Advertisers the whole of Queensland's rich marketing areas in a manner that leaves no room for doubt as to results


C.B.C
COMMONWEALTH BROADCASTING CORPORATION (Q'LD) LTD.
THE GATEWAY TO SUCCESS
Advertise Through
4BC
ENTERTAINING 300,000 BUYERS DAILY
BRISBANE 1000 Watts and RELAY STATION 4SB KINGAROY 2000 Watts
featuring
QUEENSLAND'S MOST POPULAR RADIO PRESENTATIONS AND LIVE ARTISTS
The Affiliated Stations of the C.B.N. offer COMPLETE QUEENSLAND COVERAGE
• from 4ZR ROMA
COVERING A 100% AUDIENCE IN THE VASTLY WEALTHY MARANOA DISTRICT
• from 4GR TOOWOOMBA
COVERING THE DARLING DOWNS—QUEENSLAND'S MOST FERTILE AREA
• from 4VL CHARLEVILLE
THE SOLO VOICE OF THE GOLDEN WEST—WHERE WOOL MEANS WEALTH
• from 4RO ROCKHAMPTON
THE CENTRAL QUEENSLAND METROPOLIS—POPULATION 48,000
• from 4MB MARYBOROUGH
WHERE MONEY TALKS! RECENT CREAM CHEQUE OVER ONE MILLION POUNDS!























4BK Brisbane 29-09-1930. Originally planned to operate as **4FO**. Situated in the **B**risbane **K**ing House building. Used the original 1,000 watt transmitter from **4QG**, (set at 500 watts), which was later used to start **4AK**. Formed a 1930s '4BK Radio Club' with community singing, dancing to jazz bands, and picnics for listeners. Bought by the *Courier Mail* newspaper on 15-11-1941, calling themselves "The Newspaper of the Air". Their new studios were opened by Ernest **Fisk**. Relayed to **4AK**, and later, some programs to **4IP**. First Australian station to establish its own orchestra.









Known as "4BK-Our Best Always". All the female announcers were sacked in 1950 (**4BC** and **4KQ** did the same). They started a children's "Stamp" club in the 1950s. Experimented with stereo in 1958 with **4BC**; one station broadcast the right channel and the other broadcast the left; listeners needed two radios to hear stereo. Had five owners in 18 months before being sold to Austereo in 1988. Known as "Classic Hits 4BK" from 1988. Became B105FM in March 1990. Their 1296 KHz. A.M. frequency was then given to **4RPH**.



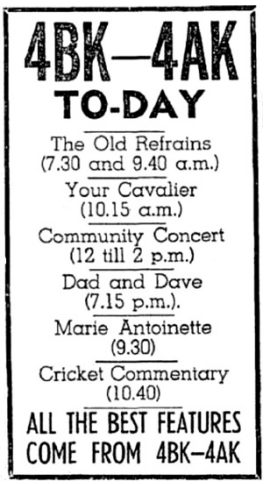






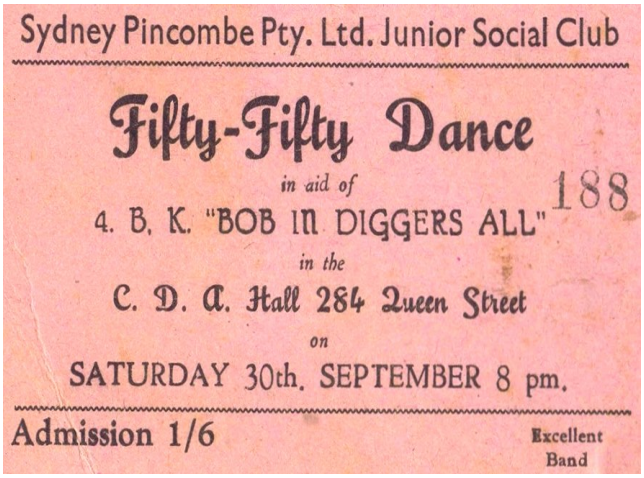










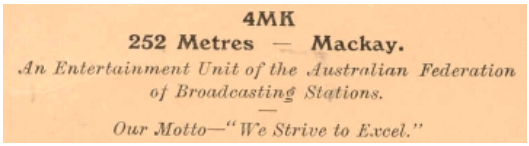


4NW Brisbane 1931. Broadcast station owned by Tom Starkie on behalf of the Queensland Radio Transmitters League, using a 35 watt transmitter at Toombul. Tom was the first person to broadcast his own heartbeat. Known as "Your **N**ight and **W**eekend Station". Closed in 1933.

4FK Brisbane 1931. Broadcast station owned by Vern Kenna. Transmitter at Hamilton. This callsign was previously issued to F. Matthews as another broadcast station in 1923.

4EF Brisbane 1931. Broadcast station owned by **E**van **F**ell. Transmitter at Ashgrove.

4BB Maryborough 1931. Broadcast station owned by **B**ob **B**eatson. Bob was later appointed the first Chief Engineer for commercial station **4MB** (he worked for the owner in his music store). See **4MB** 16-8-1932.







4MK Mackay 12-01-1931. Owned by John H. Williams (VK4JH) with the studio, record library, and a 50 watt transmitter in his house. On air two hours each night. First licensed as **4JH** in 1929. Operated at a loss for the first four years. Records played were borrowed from listeners. Appointed local agents for Qantas, meeting four planes each week. The *Daily Mercury* newspaper bought a half share in 1937, increasing hours to three each night. Acted as the emergency communications centre in 1938 during an air and sea search for a missing launch. Plans to establish a studio in Brisbane were cancelled due to WWII. Increased on-air hours to 0630-0830, 0930-1100, 1330-1730, and 1830-2300 after WWII. Their 1940s motto was "We Strive to Excel" (also see **2XL** Cooma, 30-8-1937). Moved into the local museum in the 1940s (also operated by John), and increased power to 100 watts (2,000 watts in 1950). John was still doing the breakfast show well into his 70s. Due to his poor eyesight, John spent one hour exercising his eyes to focus properly before going on air. Moved into the School of Arts building in 1950. Often heard in the U.K. and Canada. Known as "The Voice of the Barrier Reef". Thieves stole £11 during a break-in on 11-8-1952. On 21-12-1952 they were put off the air by a lightning strike. Renowned for outside broadcasts. Moved to new studios in Sydney Street in 1971. Bought by TVQ-0 TV in the 1980s. Commenced 24 hour broadcasting on 1-11-1981. Changed from a Top 40 format to Adult Contemporary in 1995. Moved to F.M. on 1-7-1999, and launched **4AA** on their A.M. frequency.

4RK Rockhampton 29-07-1931. Originally licensed in 1924 to the Queensland Government as a relay of **4QG** but never went to air. Programs came from the privately owned Australian Broadcasting Company with 60 minutes of advertisements per day, using a 2,000 watt STC transmitter at Gracemere. First planned to use callsign **4RN**. Their opening broadcast was from the School of Arts hall with local artists. Their first studio was in the Post Office (later in the City Hall). Many listeners in New Zealand, and the only station heard clearly on Mornington Island. Ceased airing advertisements when taken over by the A.B.C. on 1-7-1932, relaying **4QG**, and later, **4QR**, with some local programs. Moved into new studios in 1963. A plane crash near Clermont killed four of their staff in the 1980s. Again moved in 1998, into what had been the gold store for the Mount Morgan Gold Mining Company. The control room was in their gold ore vault. Now uses relay transmitters at Emerald (often heard overseas), Gladstone, Biloela, and Alpha. The photo is their first studio in 1931, on air with Mr. Gardiner.













4TO Townsville 05-10-1931. Owned by A.W.A. Ernest **Fisk** was a director. Opened by the Mayor, W. Heatley, during a broadcast of 200 local artists from the Theatre Royal. Started on 200 watts (500 watts in 1948, 2,000 in 1951, and 5,000 in 1981). On air six hours daily over four time slots. First station to have a two-way live broadcast from an aeroplane. Produced a weekly *Radio Times* newsletter in 1936. Often relayed A.W.A. station **9MI**, the world's only floating broadcaster, on the *M.V. Kanimbla* from 1936 to 1939. Scientists on Willis Island in the Coral Sea had good reception. Started their "Kiwi" and "Smile" children's clubs in the

1950s, plus a women's "Singing" club. Cyclone Althea wiped out their studio in 1971. Went back on air with a makeshift studio hurriedly installed at their transmitter. The cyclone also destroyed their manager's house (Joe Oost from Radio Holland). They handled all emergency services communications while the Townsville telephone system was down. Now has an F.M. relay at Bowen.







4RE Brisbane 1932. Broadcast station owned by the **Re**gent Radio Club, and operated by Sound Engineers from the Western Electric Company. Closed in 1935.















4BH Brisbane 02-01-1932. Owned by Grice's Music Store with a 200 watt transmitter at **B**ald **H**ills. Sold in 1933 to **4BC** as a "Chandler Station", with a 1,000 watt transmitter built by Len Schultz (see **2LO** and **2GB**). Announcer Bob Rogers banned the Elvis Presley hit "Heartbreak Hotel" in 1956. First Australian station to use a directional antenna (installed by A.W.A. in 1957). Their slogan was "4BH for **B**righter **H**ours". Broadcast "Rumpus Room" live from various cinemas after school, with up to 1,000 children attending. Described by school Headmasters as "*an unwelcome influence upon youngsters*". Started a "Lone Ranger" boys club and a "Kookaburra" girls club in the 1950s, plus a "Bridge" club. Known as "The Top Dog Station" in the 1960s. Launched a "Beautiful Music" format in 1975. Bid successfully to convert to F.M. in 1990, but couldn't afford it. (Second bidder, **4KQ**, also couldn't pay).



















Started an unsuccessful "Talkback" format in 1994, going into receivership in 1995. Sold for $2,000,000, then bought by **4KQ** in 1998 for $12,000,000 after gaining top ratings. Their towers collapsed in 2002 due to teenagers cutting their guy wires. They stated in court that they didn't like the music. They were sentenced to 200 hours community service.

Station 4BH

FIRST IN AUSTRALIA

WITH THE NEW DIRECTIONAL ANTENNA ARRAY



The introduction of the U.S. antenna array to Australia at the 4BH transmitter has made possible the concentration of the bulk of the signal in the populated direction. It follows that 4BH gives coverage of ALL Brisbane with greatly increased power and clarity.

Advertisers have Brisbane "in the palm of their hand," and adjacent well-populated areas are not out of reach when they use the City's most listened-to Station . . .

4BH A CHANDLER STATION

Everybody's Station

4-BH ALL-STAR RADIO **4-BH**

NED TYRRELL and THE REGENT THEATRE ORCHESTRA
WITH LES RICHMOND AT THE ORGAN
SUNDAY, 8-9 P.M., STUART THE SUIT SPECIALIST

CHARLIE CHAN
DAILY 7.45 A.M.
WOODS' GREAT PEPPERMINT CURE

THE MELODY MAN
MON., WED., 6.45 P.M.
FRI., 10.45 A.M.
SHEFTE COLLEGE OF MUSIC

COMMUNITY SINGING
RELAYED FROM ARCADIA THEATRE, ASCOT
MONDAY, 8 P.M. STUART THE SUIT SPECIALIST

The Peacock Murder Mystery
TUESDAY, 7.30 p.m. DAY & CO.

Racing Anticipations
TUESDAY AND FRIDAY, 7 P.M.
QUEENSLAND BREWERY

A POT POURRI OF MELODY
FRIDAY, 8 P.M.
STATE CANNERY

SUNDAY CELEBRITY CONCERT
12 NOON TO 2 P.M.
CRAFTI'S FURNITURE

The Sheldon Follies
MONDAY, 9 P.M.
SHELDON DRUG COMPANY

Boden's Easter Parade
SUNDAY, 9.15 P.M.
BODEN'S 1st FLOOR SHOP

The Iceman Takes His Pick
TUESDAY, 11 A.M.
UHLMANN BROS.

THE RAMBLING PIANIST
DAILY AT 7.30 A.M.
STUART THE SUIT SPECIALIST

ONE MAN'S FAMILY
WEDNESDAY 8.15 P.M.—FRIDAY 8.30 P.M.
STUART THE SUIT SPECIALIST

Johnny James
BRISBANE'S BRIGHTEST BREAKFAST ANNOUNCER!

4BH

New Entertainment

BROADCASTS from Brisbane's PRIVATE HOMES!

4BH
TO-NIGHT
at 8.15 p.m.
will broadcast from the home of
MRS. J. S. MORRISON
LLOYD ST., BANYO.

A Regular Feature
sponsored by
B.B. WHITEHOUSE & Co PTY LTD

ALL DAY - EVERY DAY - FROM 9.00 A.M. TO 11.00 P.M.



WAS the CENTRE of QUEENSLAND at the SHOW

RECORD ATTENDANCE 403,271

THE MAN IN THE TOWN — EVERYBODY LISTENED — THE MAN IN THE COUNTRY

4BH PERSONALITY ANNOUNCERS
Again handled the entire official ring and show broadcast
Mr. Advertiser, you need them to sell your product

A CHANDLER **4BH** STATION
BRISBANE

Sydney: CHANDLER'S BROADCASTING SERVICES, Australia House, Carrington Street
Melbourne: MACQUARIE BROADCASTING SERVICES PTY. LTD., 37 Queen Street

---

AFTERNOON HITLINE AND SATURDAY NIGHT





4BH COMMUNITY CHEST
presents
The Annual Festival
of
"Carols by Candlelight"

Here's Your 2/- Ticket

No 629175

in this latest FABULOUS

4BH-MATER ART UNION

6 Plymouth BELVEDERE 1958 All-American Hardtop Sedans



One each to the first 6 prize winners

Each Car valued at £3,065

MATER MOTHERS HOSPITAL Art Union

Conducted under Government Supervision By Permission Attorney-General

See full Drawing Details on Other Side

4BH KOOKABURRA CLUB—

UNDER ONE SPONSORSHIP SINCE JULY 1936

Peters Arctic Delicacy Company have so long sponsored the activities of this Children's organisation, that it is known today as the 4BH PETERS Kookaburra Club. Contract has just been renewed for another 12 months through Noble Bartlett, Brisbane.
One hour's studio entertainment, 6 days a week . . . A theatre party on Saturday morning and picnics, fancy dress balls, etc., cover its activities.

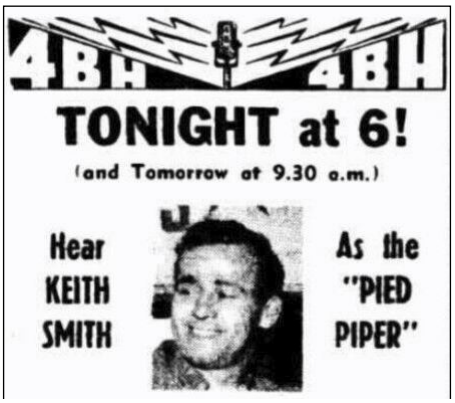
A CHANDLER **4BH** STATION

Sydney: CHANDLER'S BROADCASTING SERVICE, Australia House, Carrington Street, Sydney
Melbourne: MACQUARIE BROADCASTING SERVICES PTY. LTD., 37 Queen Street, Melbourne

QUEENSLANDERS FAVOUR THEIR OWN QUEENSLAND OWNED STATION





















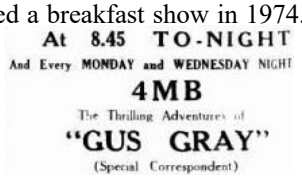


4RO Rockhampton 02-07-1932. Owned by **4BC** with four staff. Opened by the Mayor, J. Lee. On air 1800-2215. Relayed several **4BC** programs using 50 watts (200 watts in 1933). Their Radio Players drama group produced numerous plays in the 1930s. In 1939 a radio appeal for Easter eggs raised 2,500 eggs for local orphanages. Increased hours 0600-2200 daily after WWII. Known as "The Voice of Central Queensland". Local artists were popular in the 1940s during evening programs. Increased power to 2,000 watts in 1953 with a new transmitter at Pink Lily. Opened a relay transmitter at Gladstone. Lost out to **4CD**/**4CC** for a relay licence at Biloela. Bought by Prime TV in 2005.





4MB Maryborough 16-08-1932. See **4BB** Maryborough 1931. This callsign was first issued in Brisbane in 1926 as a commercial licence, which didn't go to air. Owned by Alf Wynne (a piano tuner), and installed in his house using a 100 watt transmitter built by **4BC**. Known on air as "Wynnes Station" (later "The Voice of the Wide"). His two towers were trees 122 feet high, cut from a Fraser Island forest, which also provided tall trees for support during the building of the Suez Canal in Egypt. Test programs were heard in New Zealand. First official broadcast was a concert from the Town Hall with local artists. On air 1830-2200 except Sundays. Moved to Alf's Music and Radio Shop in Kent Street in 1937. Member of the Queensland Network with **4BC**, **4SB**, **4GR**, and **4RO**. Their "Women's" club closed due to war-time restrictions mandating an air-raid shelter for any meeting over 30 people, but they still managed to knit thousands of garments for WWII soldiers. After WWII, on air hours were 0830-1000, 1200-1400, and 1830-2200. Geoff Gold, son of Ted Gold (see **4GR**, **4CG**, **4EG**) died aged 28 after accepting the manager's position. Popular QTQ-9 TV newsreader, Bruce Paige, started his career here. Moved to new studios in 1973. Warren Mitchell (aka "Alf Garnett" of the B.B.C. TV comedy: "Till Death Do Us Part") presented a breakfast show in 1974. During a 1974 flood, the police moved into their office as the police station was flooded. They brought a Prisoner and handcuffed him to a desk, and he took all the emergency phone calls. Their original wooden towers were sliced up with engravings as souvenirs for their 50th anniversary. An April Fools' joke had the studio clock put forward 30 minutes. Many people turned up early for work. Now known as 4MMB on air as 103.5 MIXFM, with their 1161 KHz. A.M. frequency used by the T.A.B. for a racing service.



4LD Laidley 1932. Broadcast station owned by Kenneth Gunn, located at his 'Inverness' property. Most programs were live and featured local artists.

4NS Townsville 1933. Broadcast station owned by the Townsville Radio Club. Later changed to **4NQ**.

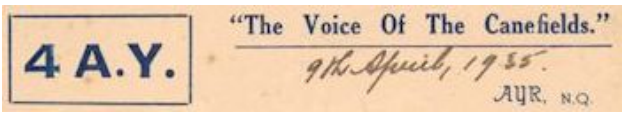
4EL Brisbane 1933. Broadcast station owned by **E**ric **L**ake. Transmitter at Kangaroo Point. Short-lived, as his tower fell across his neighbour's yards. This callsign was reissued as a Cairns commercial licence on 26-2-1999.

4RY Toowoomba 1933. Broadcast station owned by W. Harson.

4HR Brisbane 1933. Broadcast station owned by Tibby Scholtz. Transmitter at Coorparoo.

4TS Brisbane 1933. Broadcast station owned by **T**ed **S**horten. Transmitter at Paddington.

4KA Ayr 1933. Broadcast station owned by Sid Dahl (brother of Norman Dahl who opened **4AY** Ayr on 1-10-1934). Sid later worked as an announcer at **4TO**. Also see **4VT** Townsville, and **4AY** Ayr 1-10-1934.

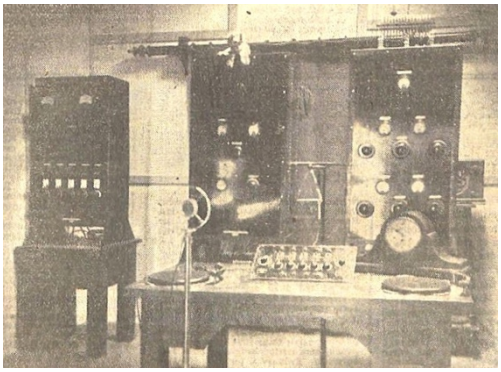


4AY Ayr 01-10-1934. Started by Norman Dahl at his Tarawingie farm near Airdmillan with 50 watts (see **4VT** Townsville, and **4KA** Ayr 1933), on air 1800-2230. Known as "The Voice of the Cane Fields", then "The Voice of the North". Often heard in New Guinea, New Zealand, Solomon Islands, Fiji, and Canada. Moved to Ayr in 1936 with a Phillips 200 watt transmitter, (500 watts in 1940, 1,000 in 1951 and 5,000 in 1976). Banned by the Navy from night broadcasts from 3-3-1942 to 12-4-1943as their signals could be used as a homing device for WWII bombers. Charged 2/6 for requests on weekends, being their main revenue source. On 8-3-1946, they relayed all emergency communications during severe flooding as other communications had been destroyed. Sold to their engineer, Jack Gleeson (from **4CA**) in 1950. Installed a wire recorder in 1950. On 6-6-1952 they broadcast from the Charters Towers Mount Carmel College to celebrate their fiftieth year. Opened a Townsville office and studio in 1952, and a studio in Ingham. Their tower was destroyed by a cyclone in 1956. Closed their Ayr operations in 1957. (See **4AY** Townsville 1957, and Innisfail 1991).



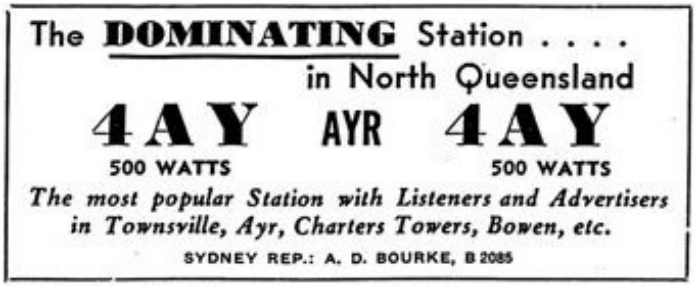
Announcer Frank Bellet





The First 4AY Studio





4EA Toowoomba 1934. Broadcast station owned by **E**ric **A**shlin. Situated in the Rosenstengels Store, using records from their electrical department.

4UK Toowoomba 1934. Broadcast station owned by H. Herschel.

4JN Brisbane 1934. Broadcast station owned by G. Augustesen. Transmitter at Mitchelton.

4JM Nambour 1934. Broadcast station owned by **J**. **M**cDermott. Very popular station broadcasting from his radio store. He also operated the Maroochydore cinema, and used the station to advertise his movies.







4WK Warwick 06-05-1935. Owned by the local A.W.A. retailer. On air 0700-1400 and 1730-2230. A grand piano playing live to air fell through the studio floor, thanks to termites. Often heard in New Zealand using 50 watts. Their slogan was "The Listener's Companion". The only Australian station to feature their own Mouth Organ Band. Often relayed programs from the A.W.A. installed **9MI**, the world's only floating radio station, on the *M.V. Kanimbla*, from 1936 to 1939. Started their popular children's "Smile" club in the 1950s. Bought by A.W.A. on 11-12-1967. Joined the Colour Radio Network from 28-2-1973 (**4IP**, **4LG**, and **4LM**), then was part of the New England Network (**2TM**, **2AD**, **2RE** and **2MO**) from November 1978. In January 1995 they purchased **4AK**, and moved into their Toowoomba premises in June. Now uses relay transmitters at Toowoomba, Dalby, and Stanthorpe, being part of the Super Radio Network, relaying most programs from **2SM**.

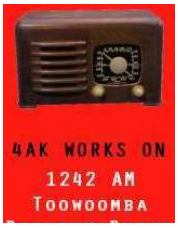




Notification of Test Broadcast
Mount Kynoch, Toowoomba.

Please be advised that at 0500 on August 10th 2017 Amalgamated Marketing Pty Ltd, Radio 4WK will commence Test Broadcast of its FM Service on 95.5 MHz from Mt Kynock, Toowoomba.

If you suspect interference to your services please notify the General Manager Paul Batchelor on **07 4632 9999**, by email **manager@4wk.com.au** or post to **PO Box 403, Toowoomba. Qld. 4350.**









4AK Oakey 31-08-1935. Used the original 1,000 watt transmitter from **4QG** and **4BK**, (now in the Oakey museum - the only Australian transmitter used to launch three radio stations). Their 210 feet high tower was railed to Oakey in four sections, and was the highest Australian tower as it was 600 feet above sea level. Owned by **4BK** and relayed their programs, except for a two hour session every night. Organised live Community Singing broadcasts from the Theatre Royal every Tuesday afternoon. Their popular Amateur Trials program was broadcast live every Friday night featuring local amateur performers. On 27-9-1935 they were put off the air due to a lightning strike on their tower, and again on 19-1-1947 when several next door buildings were destroyed by fire, cutting off their power. One year after opening, they arranged for a program survey for listeners to fill out being published in the local newspaper. Bought by the *Courier Mail* newspaper on 15-11-1941. On 19-1-1947 they installed an STC 2,000 watt transmitter. In 1953 they sold their second transmitter (2,000 watts) to **2RE** for their start. Moved to Toowoomba in 1972 with their own studio and programs. Then bought **4WK** in January 1995, and moved them to their Toowoomba studios. Opened a relay transmitter at Stanthorpe on 31-8-2005. This callsign was first issued as an experimental station at Brisbane in 1922.

4AK OAKEY ON THE AIR

Official Opening of Highest Powered Queensland Commercial Station

AN event of major importance in Queensland radio took place at Oakey on Saturday, 31st August, when the new high powered "Courier-Mail" unit was declared officially on the air. The opening ceremony was performed by Mr. A. B. Corbett, Deputy Director of Posts and Telegraphs in Queensland. All Queensland broadcasting stations are operated under Mr. Corbett's jurisdiction, and it was fitting that he should introduce the new station to the public. The service that will be rendered to listeners in the outlying districts of the Darling Downs and Western Queensland by 4AK cannot be overestimated, and appropriate comments on this were made. Mr. Corbett's speech from the General Post Office, Brisbane, was relayed through 4BK and 4AK, this being the first broadcast from the Oakey station. Following this, the first relay from 4BK, in the form of a special musical programme, was taken by 4AK.

The station being officially declared open, the function at Oakey commenced. Here a large formal gathering of leading sitizens of Toowoomba and all parts of the Darling Downs, and representatives of the "Courier-Mail" and Brisbane Broadcasting Pty. Ltd., besides many interested visitors from the metropolis, were present, and appropriate speeches were made by prominent townspeople of Toowoomba and other Downs centres, Mr. Norman White (managing director of the "Courier-Mail"), Mr. Robertson (manager of Brisbane Broadcasting Pty., Ltd.), and other executives of the company. The proceedings at Oakey were relayed from 4AK, through 4BK, and, at the conclusion of the function, 4AK commenced its career as a very important adjunct of the powerful "Courier-Mail" chain.

4AK is operating at present on 1000 watts, although the high powered transmission plant, the manufacture and erection of which was supervised by Mr. A. L. Dixon (4BK's Chief Engineer), is capable of carrying a capacity of 5000 watts, should permission be granted to use this enormous power. However, its present power and uniform radiation—due to the new type aerial being used—gives the station an immense coverage. The transmission from 4AK it is claimed, is entirely free from fading, distortion, or atmospherics.

In order that 4AK listeners may enjoy the bulk of 4BK feature programmes, and also to cater for local interests, the main evening programmes from 4BK are relayed to 4AK. The early morning and early evening programmes from 4AK are exclusive to that station, consisting of entertainment provided by local advertisers and sessions with a special appeal to the men on the land.

Very shortly, the news of the completion of two other country stations of the Courier-Mail network will be announced. These are 4GY Gympie and 4BU Bundaberg, both of which will be operating within the next few weeks. With the completion of this chain, 4BK programmes will be available to listeners throughout Southern Queensland and a large portion of the New England districts, as well as in sections of Northern Queensland. This powerful combination of commercial stations will challenge comparison with any other network established in the Commonwealth.


The COURIER-MAIL RELAY STATION
4AK QUEENSLAND AUSTRALIA
(OAKEY) WAVE LENGTH 246 METRES AERIAL POWER 1000 WATTS

Dear Sir,
We are in receipt of your report dated 23.11.35 and advise that we have checked the items of our programme reported by you. We send you this card in recognition and verification of your reception of this station.
Wishing you every success,
STATION 4AK
Per Billie Stokes.




4AK Newsreader Mark Plummer





4FM Cairns 1935. Broadcast station owned by **F**. **M**oody.

4CB Murgon 1935. Broadcast station owned by Arch Caswell.

4PW Ipswich 1935. Broadcast station owned by **P**. **W**ood.

4GS Brisbane 1935. Broadcast station owned by **G**. **S**trohfeldt. Transmitter at Paddington.

BACK TO 4IP COUNTDOWN

4IP Ipswich 02-09-1935. Started on 50 watts. First manager was **J**im **J**ordan from his experimental broadcast station **4JJ**. Initially relayed some programs from **4BK**. Their first studio had glass walls to allow visitors to watch. Used a locally built three channel mixer (microphone, turntable, and a radio tuned to **4BK**). All initial announcers were auditioned locally with no previous experience. Their manager was Terence Lampart, who was also Chief Announcer, producer, and radio play writer. Known as "*Station 4IP in the Heart of Ipswich*". Railway station announcements and train whistles were often heard when the microphone was on. Relayed several broadcasts from A.W.A. installed **9MI**, the world's only floating radio station, on board the *M.V. Kanimbla* from 1936 to 1939. Started a children's "Smile" club in the 1950s. Known as "*Colour Radio, The Sound You Can See*" in the 1960s, using 1,000 watts. Their "Kellogg's Breakfast" club outside broadcasts attracted up to 40,000 people. Announcers once raced elephants up the main street for a circus promotion. Installed a television studio to produce news for TVQ-0 TV in the 1970s. The news stories were driven to TVQ-0 with a second car following in case of an accident. Introduced the "More Music" format to Australia. Used an old **4BK** standby transmitter and aerial when their own transmitter was flooded in 1974; they then drove around Ipswich with a loud hailer advising that they were back on the air. Installed a 2,000 watt transmitter on Helena Island, covering Brisbane, the Sunshine

COLOR RADIO 4IP

OFFICIAL INTERNATIONAL TOP "40"

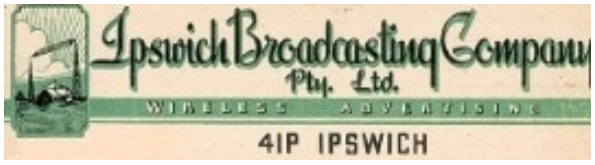
WEEK COMMENCING 6th AUGUST, 1965.

1.	Help/I'm Down	The Beatles	8
2.	(I Can't Get No) Satisfaction	The Rolling Stones	5
3.	I Ran All The Way Home/ Hucklebuck	Brendan Bowyer	1
4.	It Ain't Necessarily So	Normie Rowe & the Playboys	3
5.	Cara Mia	Jay and The Americans	2
6.	I Told The Brook	Billy Thorpe & the Aztecs	4
7.	Fool, Fool, Fool	Ray Brown & the Whispers	15
8.	Crying In The Chapel	Elvis Presley	6
9.	Just A Little	The Beau-Brummels	7
10.	She's So Fine	The Easybeats	18
11.	Long Live Love	Sandie Shaw	9
12.	Catch The Wind	Donovan	12
13.	Cincinatti Fireball	Merv Benton	16
14.	I Like It Like That	The Dave Clarke Five	30
15.	Wake Up My Mind	The Uglys	32
16.	Seventh Son	Johnny Rivers	10
17.	Trains and Boats and Planes	Billy J. Kramer	13
18.	I'm Alive	The Hollies	22
19.	Last Chance To Turn Around	Gene Pitney	11
20.	Come Home	The Dave Clarke Five	14
21.	(Say) You're My Girl	Roy Orbison	40
22.	Wonderful World	Herman's Hermits	19
23.	Mission Bell	P. J. Proby	17
24.	Heart Full of Soul	The Yardbirds	35
25.	My Little Red Book	Manfred Mann	37
26.	Mac	Herb Alpert Tijuana Brass	20
27.	To Know You, Is To Love You	Peter and Gordon	34
28.	Pride	Ray Brown & the Whispers	21
29.	A World of Our Own	The Seekers	23
30.	Engine, Engine No. 9	Roger Miller	24
31.	Just A Little Bit Too Late	Cliff Richard	-
32.	Mr. Tambourine Man	The Byrds	33
33.	Rockin' Robin	The Henchmen	27
34.	Sunshine, Lollypops and Rainbows	Lesley Gore	-
35.	You Were On My Mind	We Five	-
36.	True Love Ways	Peter and Gordon	25
37.	You'd Better Come Home/Heart	Petula Clarke	-
38.	She's About a Mover	The Sir Douglas Quintet	36
39.	Puss Me By	Frank Sinatra	31
40.	My Prayer	Digger Revell	26

THIS IS THE 52nd EDITION OF "COLOR RADIO TOP 40", SOUVENIR "ROYAL NATIONAL SHOW" BRISBANE - 1965.

Centre of your Radio Dial 4IP COLOR RADIO 1010







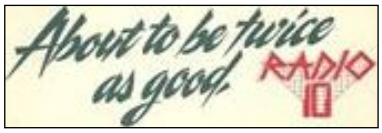
























Coast, and the Gold Coast. Announcer John Knox once broadcast from a circus lions' cage. Moved to Brisbane in 1977 when bought by **2SM**. Brisbane's top rating pop music station until the introduction of F.M. Changed their callsign to **4IO**, known as "Four-Ten" in 1978. Later introduced a slogan of "Light and Easy 1008", before going back to **4IP** in 1989. Eventually became 4TAB as a national horse and greyhound racing service (closed 0000-0600)

Radio 4IP have increased their 9a.m.-1p.m. under 40 housewife audience, and all females 25-39 by 50%*

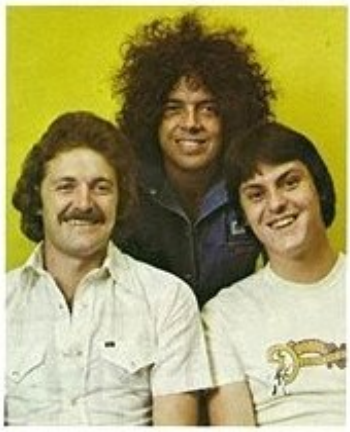


Alan McGirvan has confirmed what we at radio 4IP have thought for some time; that the women of Brisbane are becoming much more aware of themselves and today's lifestyles. Their morning does not revolve around ten cups of tea and whether or not it will rain the next day.

McGirvan's programme offers involvement, entertainment, and above all an opportunity for today's Brisbane lady to express herself.

The format is right and McGirvan is providing the stimulus to maintain a rapport with today's thinking female — the results speak for themselves.

Alan McGirvan. 9am - 12 noon.



The 'Brothers of Rock' increased their audience by 23%*

From 3pm through to midnight, Radio 4IP presents the Brothers of Rock. The combined talents of Kevin Hillier, Paul J. Turner and Ray McGregor have resulted in a very solid contempory music format for nine hours every week day. The dominance of this format with Brisbane's lifestyle orientated audience is confirmed with a 23% increase from an already strong number one position.

The Brothers of Rock. 3pm - midnight.



Robbo increased his breakfast audience by 5%*

Brisbane householders are finding the easiest way to wake up in the morning is with Robbo on Radio 4IP. His relaxed breakfast session is providing the tonic to thousands of Brisbane listeners, helping them off to a head start every morning. So much so that his breakfast audience on 4IP increased by a further 5%.

Graham Roberts, 5am - 9am.

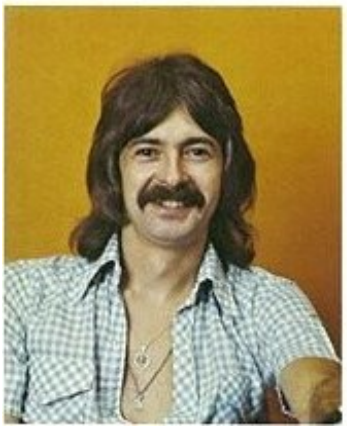


The League Men on Radio 4IP.

The league men, Ross Lawson, Rod Tiley and Bernie Pramberg proved once again that Radio 4IP is unsurpassed in bringing professionalism to Rugby League Football Broadcasting in Brisbane. In a market of heated competition it outrated its commercial opposition by more than three to one.*

The League Men. 3pm weekends.

color radio 4IP



Lee Cornell increased his afternoon audience by 5%*

Lee Cornell, Brisbane's number one afternoon personality, once again showed substantial increases in his listening audience. The format of involvement, high music content and an increasing penetration into the female audience has resulted in a 5% audience uplift.

Lee Cornell, 12 noon - 3pm.



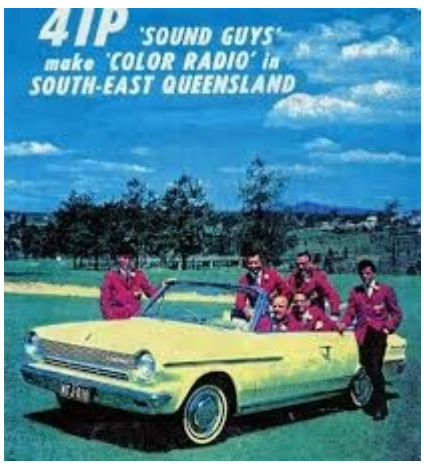
If it fits, wear it.

Radio 4IP, with its contempory format and highly successful combination of personalities has again secured a top rating in the under 40 audience, an audience with which the station has gained a unique understanding.

more music 4IP



Share Queensland with a friend... 4IP

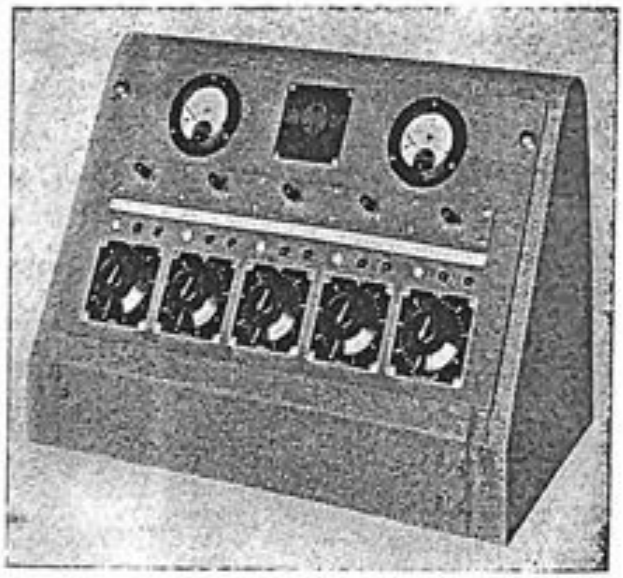




4PM Port Moresby 25-10-1935. Opened at 4PM. Owned by A.W.A. Known as "The Voice of Papua". On air 1300-1400 and 1800-1900, except Sundays, mainly with weather, shipping, and aircraft movement news, plus personal messages, due to poor mail and telephone services. Their program policy stated that "*they would restrict jazz artists, syncopaters, and crooners*". Heard throughout Australia and New Zealand with 100 watts. Closed on 16-12-1941 (see **9PA** 26-2-1944 in the Military Radio listing). The A.W.A. staff then worked for the Australian military, establishing military communications throughout Papua/New Guinea during WWII. (Also see **9PA** 1-7-1946 in this listing).

4BU Bundaberg 16-12-1935. Their first Chief Engineer and manager was Jim Jordan from 4JJ (see 4IP 2-9-1935). He built the original 200 watt transmitter and studio equipment. Their 150' tower collapsed before opening. Known as "The Voice of the Burnett". Started with seven advertisers. Broadcast many live stage plays, revues, and concerts in the 1930s. Increased power to 500 watts in 1938 (2,500 in 1972). Recorded many programs for relay during WWII to troops in New Guinea. Joined the Macquarie Radio Network in 1944. An announcer was bailed out of gaol for his breakfast shift in 1949. Their "Peters Pals" children's club was broadcast live from the local picture theatre in the 1950s, attracting large audiences. Off the air on 1-1-1956 due to a lightning strike. 24 hour broadcasts started in 1957 with a move into a purpose built building. Their "4BU Friends" club raised enough money to pay for a radio beside each bed in local hospitals. Broadcast live from every annual agricultural show in the area, with a microphone attached to a P.M.G. landline. Their popular sports announcer, George Lovejoy, accepted a position at 4BH as manager. Their tower collapsed due to a cyclone in 1972. It was replaced with a directional antenna. Opened a separate F.M. service in 1993.

New Bundaberg Studio Equipment is Flexible and Efficient



At right is shown the A.W.A. type "P5350" Speech Control Unit which has been installed, in conjunction with a type "1R5296" Speech Equipment Rack, at 4BU Bundaberg.

As reported briefly in our last issue, 4BU's studios have been brought into line with modern practice by the installation of an A.W.A. type "2R5297" two-studio speech equipment system. In addition to offering considerably improved fidelity, this new A.W.A. installation is flexible and, by virtue of the incorporation of "peak-limiting," improves the overall efficiency and coverage of the station. A general outline of the equipment is given below.

The complete two-studio equipment installed at Bundaberg comprises two major units—a type "1R5296" rack and a type "P5350" speech control unit—and several items of accessory equipment such as monitoring speaker transformers, a 'phone monitoring unit, cord [illegible] and a relay unit. Although the complete equipment is basically of the "single-channel" type, the nature and arrangement of the component units are such that a separate program can be auditioned at the same time as the main program is going to the transmitter. For this reason, the equipment has been rightly designated a "two-studio" installation.

The equipment mounted on the "1R5296" rack consists of a type "1G5250" two-channel pre-amplifier; a type "1G5251" limiting amplifier with twin output channels; a type "1G5251" monitoring amplifier; a voltage-regulated power supply unit, type "1H5259"; and jack strips, switching panels, etc.

The "P5350" speech control unit is a particularly neat and flexible mixer/fader system housed in a lacquer-finished sloping-front console. Five 33-step (1.5 dB.) faders are mounted on the panel, together with five three-position key switches, an array of pilot lamps and two meters—these last are a decibel-calibrated (against 6 mW.) program level indicator and a "compression" indicator which operates in conjunction with the "1G5251" limiting amplifier.

Four of the faders form a balanced four-channel mixer, operating with input and output impedances of 200 ohms, while the fifth fader operates in conjunction with the mounting amplifier. By means of the associated three-position key switches, each mixer fader may be switched to either microphone, pick-up or incoming line, while the fifth key switch connects the monitor fader to either microphone, pick-up or program.

The above arrangement places all program functions in the hands of the studio operator, and gives him complete control of all monitoring and auditioning facilities. The centralised control flexibility thus made possible is of material benefit to stations who cannot run to a regular "control room" and the availability of such equipment should be welcomed.

The careful attention to detail which is evidenced by the "control" features of the "P5350" is also evident in the mechanical make-up of this unit. All of the controls are mounted on the front panel, which is hinged from the base of the unit, and the arrangement is such that the panel may be swung forward without disturbing any external connections—thus giving access to all controls during operation if necessary. Another "accessibility" feature is provided by the fact that the back and sides of the case can be removed as one unit, by the simple expedient of taking out six screws. This feature should be of material assistance during installation or maintenance operations.

4BU classic gold

60 Years On

Following a meeting in April 1935 at the offices of Wyper Bros. Ltd., the company of Bundaberg Broadcasters Pty Ltd became a reality and was incorporated on 24th July of that year.

Broadcasting commenced and was presented to a potential audience of 46,500 on December 16th, 1935, with a compliment of seven advertisers and a PMG licence at a cost of twenty-five pounds. The chairman of directors, Mr W Harvey, along with Co-directors Colonel Christensen and Mr R Curtis adhered strictly to a policy catering for all tastes in entertainment.

The transmitter and studio equipment were purchased for one thousand five hundred and thirteen pounds eight shillings. Jim Jordan was the initial engineer earning a very modest five pounds ten per week. The studios of 4BU were located in a building leased from Wyper Bros Ltd the building was previously occupied by the Times Newspaper, the site being on the western side of the present Gooburrum Shire offices. The first mast installed was a galvanised pipe.

During World War 2 regular programmes for Bundaberg and district troops in New Guinea and adjacent islands were provided.

In 1938, two acres of land was purchased at Kalkie for a fee of fifty pounds. Later that year a further area was purchased so that Bundaberg Broadcasters Pty Ltd could install an antenna, having received consent to increase power from 200 to 500 watts. This consent was given in 1937, a small fibro cottage was supplied for the engineer so that he could live on site and be on call should problems occur.

The new transmitter station opened at Kalkie in June 1938. It was fascinating to say the least when a horse drawn dray and jinker carried the first omni transmission mast along Sandhills Road (now known as Bargara Road) to the required Kalkie site.

This was such a big event for Bundaberg that the pupils at Kalkie State School were allowed out of class to witness the spectacle.

During one memorable cyclone blow, the single mast toppled to the ground almost reaching Sandhills (Bargara) Road. The authorities then demanded that two masts for directional transmission be installed.

In 1941, the lease for the studios was extended for a further 3 years and in May of that year the old piping was dismantled.

It is interesting to note that until 1939 power for transmitting was supplied by a generator owned by Bundaberg Broadcasters Pty Ltd. As many of the senior citizens will recall this was an era of oil lamps and candles. It wasn't until the 25th May, 1939 that power was connected to the Kalkie site from the city electricity supply.

In December 1943, a further lease and an offer to purchase was placed on the studios. This building was now known as "The Radio Building".

It was at this time that 4BU became part of the Maquarie Network. This particular community minded broadcasting station became, and still remains, one of the most respected in the industry.

Between 1953 and 1955 the deaths occurred of three directors. A comment recorded in the minutes by Colonel Christensen at a special directors meeting on May 31st, 1955 summed up the effect the deaths had on the station: "I am now left as the only original director and I feel the position very keenly. The three directors who passed on worked indefatigably in the interests of the company. Their loss is greatly felt." Colonel Christensen 31-05-55

The local community embraced their local commercial station and even to this day local loyalty is outstanding.

As the industry of wireless grew so 4BU followed suit. From the small studios in Bourbong Street to the modern complex on Woongarra Street in 1957 to the ultra modern present day building in Crofton Street in 1992. However even with the inevitable growth 4BU never lost touch with the community continuing to raise many thousands of pounds, and now dollars, for charitable organisations. 4BU was also responsible for the installation of earphones at the Bundaberg Hospital.

During the 30's and for many years broadcasting consisted of live stage plays, revues and concerts. During those early days announcers were not afforded the luxuries of delays etc, whatever one said went directly to air. It was definitely a time when on-air personalities had to watch their P's and Q's very carefully.

As can be seen from photographs included in this booklet, equipment used for broadcasting was at that time the most up to date, modern and expensive that was available. Today any museum would be proud to have it in their collection.

Even as late as 1947, 4BU's broadcasting hours were from 6a.m. to 10.30p.m. Mondays to Fridays and 6a.m. to 3p.m. then 5.30p.m. to 10.30p.m. Saturdays. Sundays saw a much later start 7.45a.m. to 2p.m. then 5p.m. to 10p.m. unlike the 24 hour transmission now being experienced.

One must remember that during these early years, television as it is today was practically unheard of. Entertainment was by the family wireless. There were programmes dedicated to children, patients in hospitals and for loved ones serving overseas with the armed services. Piano players, vocalists and comedians all helped to make up the full entertainment programme. All of these workings created a medium that even today is considered the most personal. A radio can be with a listener in just about all activities.

There have been some major transformations over the past 60 years. Records used went from 78 rpm to 45 rpm, then to 33-1/3, tapes and now the ultimate, CD's. Many of these were not predicted to eventuate other than by the academics. It was the same old story and I liken it to man stepping on the moon – "It will never happen" and as we all know, it did eventuate.

What next? Interactive radio, digital radio and even pay radio. All of these are on the agenda to be introduced within the next few years.

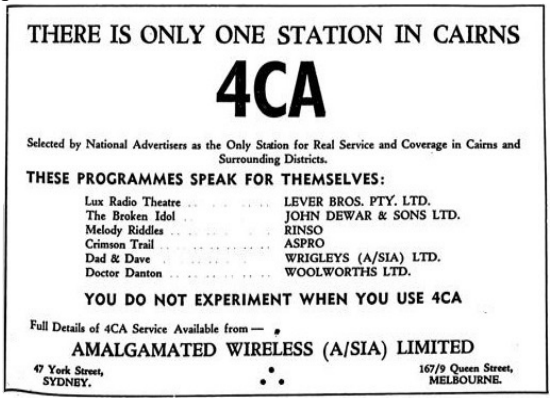
There was also the condensing of machinery used for transmitting. What used to require a room of it's own can now, due to technical development, be placed on a small shelf. From mono to stereo, am to fm, the sound qualities have been so finely tuned that when digital is introduced the quality will be likened to hearing a direct play from a compact disc player.



4BU 1939 Studio

4VL Charleville 12-02-1936. Started by Ernest Marrs with 50 watts (see **4EM** 1923). Their manager was Walter Exton (**2XN**, **4AY**, and **4MB**). Put off the air by a flood, and also when the electricity bill wasn't paid. Also closed when a King Brown snake invaded the studio. Known as "The Voice of Western Queensland". A storm destroyed one of their towers on 7-2-1936. Bought by Edward Gold from (**4EG** and **4GR**) on 1-12-1937. He then built and installed a 200 watt transmitter. Sold the station to local shareholders on 10-3-1944. Closed 1400-1700 until 1945. On 1-10-1949 their Radio Women's Club held a fund- raising appeal for a radio distribution system in the local hospital. Increased power to 1,000 watts on 6-10-1952. On 16-4-1954 they broadcast a ball raising £13,000 for Legacy. Moved into a new building named "Radio House" in 1956. Held an annual Legacy appeal 1954-1964, with local dignitaries helping. Later known as "The Voice of the Far West". Installed a three hop link from Birdsville for the Birdsville races which failed. They then used a public phone at the hotel to pass on race results. Installed a relay transmitter at Cunnamulla in 1983, followed by Augathella, Wyandra, Mungallala, Tambo, Scotburn, Quilpie, and Morven. Purchased by **8HA** in 1984, and then sold to **2WEB** in 1986. Also see **4CH** 28-8-1930.

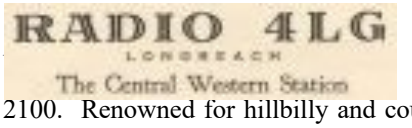
4CA Cairns 02-05-1936. A.W.A. station opened by Chairman, Ernest **Fisk**. On air 1200-1400, and 1800-2230 using 50 watts. Known on air as "Top of Australia Radio". Relayed some programs from A.W.A. station **9MI**, the worlds' only floating station from 1936-1939, on the *M.V. Kanimbla*. Broadcast a Grand Debutante Ball on 16-5-1937 with music by the "Swing Stars". Banned from mentioning "4CA" or "Cairns" during WWII. The manager's safe was blown up on 28-6-1941 with £23 stolen. Popular live shows each Thursday with local artists and a studio audience from 1946-1949. On 14-3-1950 their transmitter was moved to higher ground to avoid flooding. An Easter appeal for Legacy raised £6,046 in 1955. Staff helped **4TO** stay on air during a 1971 cyclone. On air 24/7 from in 1975. Opened relay transmitters at Gordonvale and Cooktown. Also opened a local Cooktown station June/July each year in the 1980s to promote their festival. Moved to F.M. on 26-2-1999, launching **4EL** on their A.M. frequency. Sold to Prime TV in 2005.







4RV Warwick 1936. Broadcast station owned by **R**eg **V**ickary (Vickarys' Radio Service). Previously at Cunnamulla.

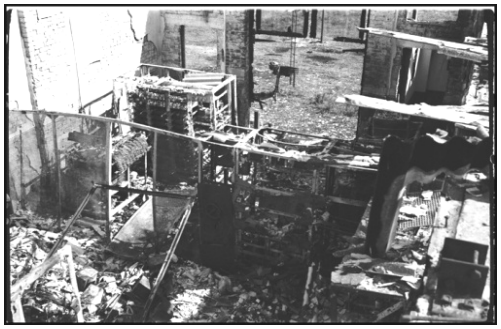


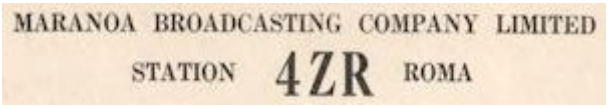


4LG Longreach 05-05-1936. Owned by Mr Nicholson who was first manager, salesman, announcer, and technician. Opened using a diesel generator to power their 300 watt transmitter. On air 0730-0830, 1230-1330, and 1800-2100. Renowned for hillbilly and country music. Started a weekly live program featuring the Longreach town band on 17-2-1937. Enjoyed excellent reception on Thursday Island. Off the air on 24-11-1937 when their 220 foot tower was destroyed by a tornado. Bought by the "*Longreach Leader*" in October 1939. Their transmitter and technician's house were destroyed by fire on 10-5-1946. They then installed a 500 watt transmitter. Then off the air again in June when a fire destroyed their power generator. They relayed all emergency communications during regular floods. Known as "The Voice Of The Central West". Installed a 1,000 watt Phillips transmitter on 30-12-1948, which was put off the air by a goanna's antics. Their 180 feet high tower fell over during a 1972 storm, and the Army was persuaded to erect a temporary tower. First Queensland station to install automatic programming equipment. Installed relay transmitters at Tambo, Blackwall, and Winton. **2UE** sold them a transmitter in 2000 when **2UE** installed a new one for the Sydney Olympics.



4QN Townsville 26-11-1936. A.B.C., relaying **4QG** with several local programs, in the A.M.P. building, using a 7,000 watt transmitter. Closed at 1800 during WWII as their signal made Townsville a night-time bombing target. Warned by the P.M.G. that their licence would be cancelled if they continued to broadcast adult material during children's times. Their later 10,000 watt transmitter at Clevedon (then the most powerful in Queensland) was destroyed by fire on 26-5-1951. A new 50,000 watt transmitter was installed at Brandon (near Ayr). Their tower fell down on 19-2-1963. Their offices and studios moved into a defence building in 1963 which had housed the marine section of the R.A.A.F during WWII., then into their TV building in 1964. Started broadcasting from the annual Townsville Show in 1982.













4ZR Roma 23-07-1937. Designed and built by Edward (Ted) Gold (see **4GR** 16-8-1925). He also built their 100 watt transmitter. Originally planned to open as **4RM** with 500 watts. Officially opened by the Federal Attorney General, the Hon. Robert Menzies (later Sir Robert and our Prime Minister). Heard in Hawaii, New Zealand, New Guinea, Thursday Island, Perth, Adelaide and Melbourne. Almost closed during WWII due to financial problems. Increased on-air hours to 0700-0900, 1200-1400, and 1800-2200 daily after WWII using 200 watts from new studios in the Town Hall. Known as "The Voice of the West". Increased power to 2,000 watts in 1955. Now has relay transmitters at Mitchell and Spring Gully.

4QR Brisbane 07-01-1938. A.B.C. **Q**ueensland **R**adio. Originally planned to operate as **4BR** (**B**risbane **R**adio). Their first announcer was Ian Skippen. During WWII, the American Forces Radio Service used the **4QR** studios to produce programs for their stations which were also broadcast on **4QR**. Their very popular "Hospital Hour" (later a national program), received 30,000 letters during its first 5 years. Installed a 650 feet high tower in 1948 with a 60 feet wide umbrella top (shared with **4QG**). Sadly, numerous historical recordings were destroyed during floods in 1974.









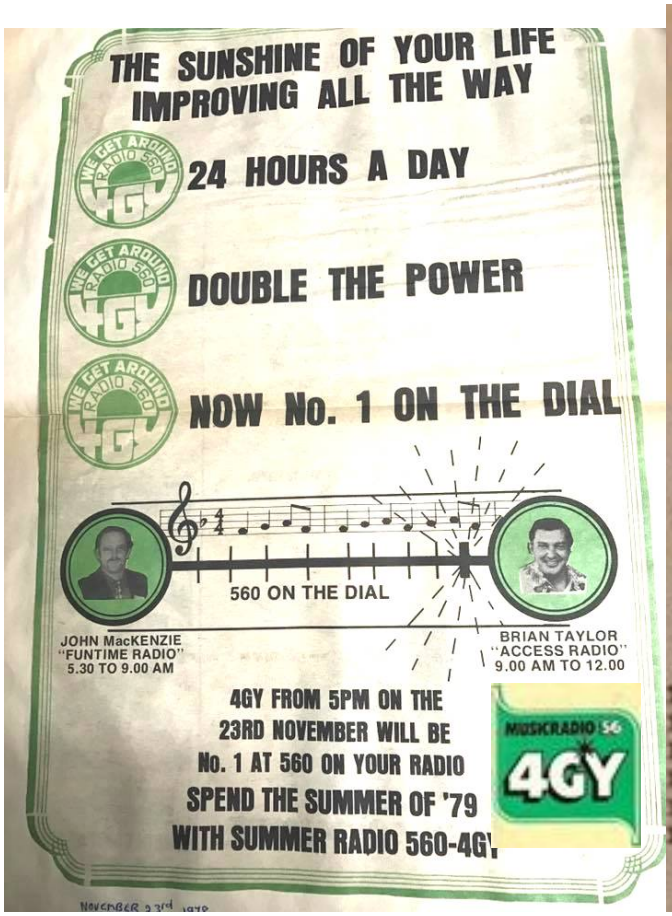
4SB Kingaroy 11-03-1938. **S**outh **B**urnett Broadcasting. Most programs were on relay from **4BC**. Contact with their control room was via Morse code. Their 2,000 watt transmitter (3,000 watts in 1945) was at Wooroolin. Known as "The Voice of the South Burnett". In 1944, 33 year old future Premier Joh Bjelke-Petersen started his brief media career here. Now known as "Heart 10-71", with studios in Toowoomba, and a relay transmitter at Tarong.

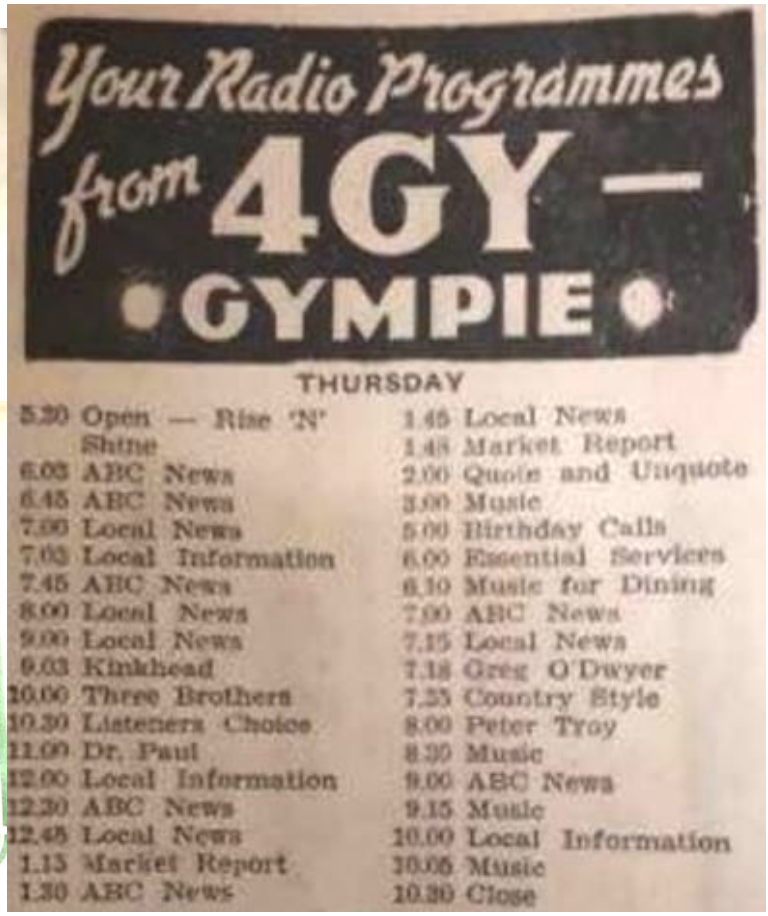
4AT Atherton 15-02-1939. **A**therton **T**ablelands. First planned to operate as **4AF** (**A**therton **F**armers). Their slogans were "Towering over North Queensland" and "The Voice of the Tablelands". **Closed by the military during WWII on 8-1-1941 for broadcasting a security breach** when owned by the Jehovah's Witnesses. Reopened as an A.B.C. station on 27-1-1941. This callsign was previously issued as an experimental station at Brisbane in 1927.

4QS Toowoomba 17-10-1939. A.B.C., relaying **4QG** with some local programs. Their equipment was supplied and installed by S.T.C. First planned to operate as **4QP**. Their opening was from the Town Hall, with local artists and the A.B.C. orchestra, and was heard in Perth, New Guinea, and New Zealand. Officially opened by Governor Sir Leslie Wilson and the A.B.C. General Manager Charles Moses (later Sir Charles). Their studio was in the Eagers Building. A celebration dance was held at Dalby (near the transmitter). Their transmitter technician wore a revolver during WWII in case of enemy attack. Often relayed shortwave stations VLM and VLQ during landline failures. Now has a relay transmitter at Stanthorpe.

4AT Atherton 27-01-1941. A.B.C. (see **4AT** 15-2-1939). Relay of **4QN**. Opened with the same tower, 500 watt transmitter (4,000 watts in 1973), and same callsign as the original commercial licensee. Their towers' earth mat radiated out for 796 feet. A cyclone cut their program line for 6 days from 5-3-1956. Programs were supplied from VLM and VLQ using a shortwave receiver.

4GY Gympie 03-11-1941. A **4BK** bid to obtain this licence failed. Started by Steve Fittell (**4JO** 1929), from Fittells Radio Service. Their opening broadcast was from the Olympia Theatre, with entertainment by local groups. Money raised went to "Liberty", aiding women whose husbands were at WWII. On air 0700-0900, 1200-1400, and 1800-2200 with three staff. Used 500 watts and a directional antenna (5,000 watts in 1973, with the transmitter being moved to Wolvi). During flooding in March 1955, they were the only method of local communication as all phone lines were cut. Opened new studios above the Bank of New South Wales, and a relay transmitter at Noosa in January 2005. Now known as "Classic Hits Radio". Steve Fittell also established the Australian branch of the Far East Broadcasting Company, with 33 stations worldwide.



















9PA Port Moresby 01-07-1946. A.B.C. with a Philips 500 watt transmitter (see **4PM** 25-10-1935, and **9PA** 26-2-1944) installed by Vern Kenna (**4QG**/**4QR**). First manager was Basil Kirke from **6WF** (also see **2BL** Sydney 1-3-1924). Used a wire recorder in remote villages to record village choirs for later broadcast. Their record library held 5,000 records. Started a popular ex-pat women's session in 1954. Installed new studios in 1956 and again in 1963. Increased power to 2,000 watts in 1962. In 1973 the station was handed over to the Papua New Guinea Broadcasting Commission.

4QL Longreach 19-03-1947. A.B.C. Relay of **4QG** using a 200 watt transmitter at the Post Office. They had some local programs, including news, from 1952 with a studio in the Town Hall. Increased power to 10,000 watts with a new transmitter at Cramsie in December 1954, incorrectly believing that all Western Queensland would be covered. Moved into a new building in 1964. In the 1980's, a satellite service was added to cover remote locations. This callsign was previously issued as an experimental broadcasting station at Brisbane in the 1920s.





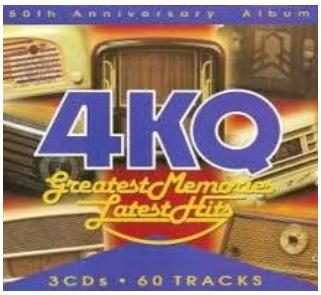






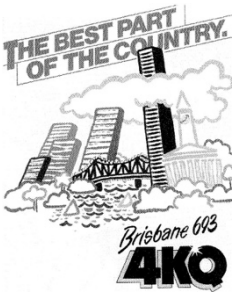
4KQ Brisbane 07-05-1947. Owned by the Labor party. Opened at "Radio House" with A.W.A. equipment. News was first taken from the A.B.C., then from **4BK**. Moved in 1961, then again in 1972, to "Radio City" at Breakfast Creek. Often broadcast concerts from the Botanical Gardens. Used a TV circuit to telecast their studio to some shop fronts. Used a barge to carry an outside











broadcast van to Bribie Island. First to broadcast the Brisbane to Gladstone yacht race. Announcer Enid Elliott was blind. Had many night-time listeners on Bass Strait oil rigs. Sacked all their female announcers in 1950 (as did **4BC** and **4BK**). Started 24 hour broadcasts in 1959. Old-time dance broadcasts were still popular in the 1960s. Their Piper traffic aircraft once landed at Eagle Farm airport with no fuel, and blew a tyre. Promoted as "Always On the Air for Music" in the 1960s. Floods in 1974 isolated the station.



Early Sunshine Coast Studio





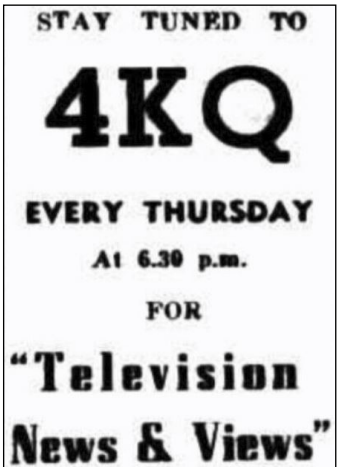
Staff lived in for three days, with food delivered by listeners using a dinghy. Their transmitter was moved from Tingalpa to St. Helena Island in 1975 sharing a tower with **4IP**. Changed to country music in 1979 with the slogan "*Best Country in the World*". The A.L.P. tried unsuccessfully to sell the station in March 1983 for $6 million to raise some election funding. Bought by Wesgo for $16 million in 1986, and launched a "Greatest Memories-Latest Hits" format. Won a second round bid to convert to F.M. in 1990, but then they couldn't afford it (first won by **4BH**, who also couldn't afford it). Their news slogan was "W*hen you hear it, it's news - when you read it, it's history"*. Bought **4BH** for $12,000,000 in 1998. Later sold to the Australian Provincial Newspapers which was the start of the Australian Radio Network. Then became part of the Pure Gold Network with WSFM in Sydney, Gold 104.3 in Melbourne, and Cruise 1323 in Adelaide.











4QB Maryborough 14-01-1948. A.B.C. Relay of **4QG**. Transmitter at Pialba. Started limited local programs on 20-11-1950 from a studio in the School of Arts building. Opened a local A.B.C. newsroom in 1952. Opened relay transmitters at Gympie in 1954 and Eidsvold in 1965. On 8-11-1965 a new transmitter was installed, with their old one being refurbished and eventually sent to Christmas Island. Their studios were moved to Bundaberg in 1990.

4QY Cairns 20-01-1950. A.B.C., relaying **4QG** with some local programs from 4-10-1952 with two staff. The official opening function from the Council Chambers featured recorded messages from the Post Master General, the Hon. Hubert Anthony, and A.B.C. Chairman, Richard Boyer. Local artists then performed live. Their establishment cost was £28,000. Their 2,000 watt transmitter was near Gordonvale. Reporter David Houson and sports editor Dick Chant both worked at the station from 1973 to 2000, with Dick being awarded an Order of Australia medal for broadcasting. Changed their format from classical to modern music as a local A.B.C. station in the early 1980s. Moved into new studios in 1995. Now has 13 A.M. and F.M. relay transmitters, including Thursday Island.

4QA Mackay 18-01-1951. A.B.C. Relay of **4QG** with some local programs from 1955, using a studio above the Chandlers electrical store. Their official opening was a concert featuring local artists broadcast from the Masonic Hall. Organised four concerts per year with the Queensland Symphony Orchestra until the 1980s.

One announcer kept broadcasting when the studio was full of smoke from a fire downstairs. Commenced 24 hour broadcasting in 1987. Moved into new studios in 1995. Now has relay transmitters at Moranbah, Airlie Beach, and Dysart.

4GM Gympie 17-08-1951. A.B.C. Relay of **4QB** with 200 watts. The official opening was from the Gympie Town Hall with a recorded message from the Post Master General. Entertainment was provided by local artists. Whenever program lines failed, a standby receiver tuned to **4QS** was used as a program source.

4SO Southport 11-10-1952. A.B.C. Relay of **4QG**.

4AY Townsville 1957. See **4AY** Ayr 1-10-1934. Opened **4GC** Charters Towers as a relay outlet on 13-12-1976. Sold to TNQ-7 TV in 1977, with the **4AY** Chairman, Jack Gleeson, appointed as Chairman of TNQ-7 TV. Also see **4AY** Innisfail 1991. Changed to **4RR** (**R**eef **R**adio), with Macquarie Radio in 1981.









4MI Mount Isa 11-07-1960. A.B.C. Relay of **4QN**. Their official opening was broadcast from Henderson Hall. Occasional program landline failures between Townsville and Mt. Isa required the use of a shortwave receiver tuned to VLQ and VLM in order to stay on air. Opened a relay transmitter at Julia Creek in 1973. Commenced limited local programs in 1986. Their local manager and breakfast announcer, Chris Welch, then contacted Head Office in Sydney to arrange some publicity. He was politely informed that the A.B.C. wasn't even in Mount Isa.









4LM Mount Isa 15-05-1961. Their preferred callsign, **4MI**, had been given to the A.B.C. Nine miles of copper wire were buried around their tower as a ground plane. First broadcast was an official dinner from the Hilton Hall using 200 watts. On air 0630-1400 and 1800-2200 daily. (Commercial production was conducted in the studio while off air each afternoon). On 6-2-1965 their manager, Ian Elstob, was attacked by three intruders. Installed new studios and offices in 1973. Opened a Cloncurry relay transmitter in 1984.

9RB Rabaul (T.P.N.G.) **15-12-1962.** A.B.C. Relay of **9PA**, with some local programs in the Kuanua dialect.







4NA Nambour 09-10-1964. **4BH** failed to win the licence. Their licence was granted in February. Their first two managers were Ralph Taylor and Pat Maher from **4AY**. Their opening broadcast from the Nambour Civic Hall, was officially opened by the Postmaster General, Alan Hulme. Paid a first year dividend. Installed new studios on 11-2-1973. On 8-7-1973 Pat Maher used a boat to take a microphone and record player to the transmitter, as floods had cut the cable from their studio. Power increased to 5,000 watts in 1976. Bought by **7LA** in 1983. Changed their callsign to **4SS** (**S**un**s**hine Coast) in 1984. Became Mix FM in 1994. Their 828 KHz. A.M. frequency later became an A.B.C. "News Radio" outlet.



4QO Eidsvold 29-11-1965. A.B.C. Later became a synchronous transmission on the same frequency as **4QD**.

4QD Emerald 04-02-1966. A.B.C. Originally a synchronous transmission on the same frequency as **4QO**.

4QW St. George 07-04-1966. A.B.C. Relay of **4QS**. Their opening only consisted of pre-recorded messages.



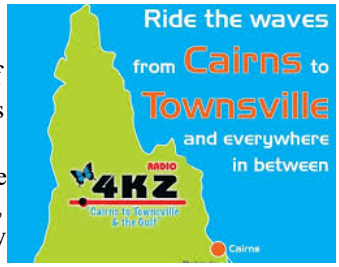






4AM Mareeba 15-09-1967. **A**therton-**M**areeba district. Started by manager Frank Bellet from **4KQ**. The original studios were in Yungaburra, with a relay studio in Atherton. Made a 6% profit in their first year. Moved to Mareeba in 1972. Opened a 2,000 watt relay transmitter at Port Douglas in 1991 and later a relay transmitter at Weipa (now closed) and Ravenshoe. Their original equipment was kept on display in 2007 for their 40th anniversary. Their slogan was "You have to get up early to beat 4AM". Often received in Japan and the USA West coast. A QSL (reception confirmation) card was sent by breakfast announcer Andrew Talbot to a Netherlands listener reading in part "*The transmitter you were listening to is located between Mossman and Port Douglas. Program is fed via a landline which runs through a mangrove swamp. Occasionally the program is cut when a crab severs the line. The mangrove swamp is also home to a saltwater crocodile so our engineer cringes whenever we go off the air*".

4KZ Innisfail 30-09-1967. Their callsign is a corruption of the name of the nearby town Cairns (**K**airn**z**). One of only three Australian stations to use three towers for their directional antenna. Opened a relay transmitter in Tully in 1985. Purchased by **8HA** in 1987. Their "Sunday Gold" 1940s-1970s program started by manager Al Kirkton has been very popular since 1987. Now locally owned, using 10,000 watts with nine A.M. and F.M. relay transmitters at Cardwell, Murray Falls, Mission Beach, Hinchbrook, Babinda, Innisfail, Karumba, Taylors Beach, and also Tully The Army helped re-erect their towers which were demolished by a cyclone on 20-3-2006.



4GG Gold Coast 30-09-1967. First planned to operate as **4GC** (**G**old **C**oast Radio). A power failure was fixed 30 seconds before their opening. A group which missed out on the licence established a pirate radio station to protest the decision, but never went to air. Investments were fully paid within three years as dividends. Early guests included Tom Jones, Liberace, Bob Hope, Phyllis Diller, and Robert Goulet. In 1969/1970 their female employees had a uniform which included red pantsuits. In 1981 a television production studio in their building was planned for a QTQ-9 TV cooking program which never eventuated. Became 4GGFM in 1989. Their callsign was first issued as an experimental broadcast station at Chinchilla in 1929.


Daryl Eastlake 3-7-1974


Rod Price



4GG Radio Car



Bill Haley/Tony Schmidt

4CD Gladstone 17-08-1970. Started and managed by Frank Bellet (see **4AM** 15-9-1967). Made a profit in their first year, and paid a dividend of 6%. After six years, the dividend was 33%. Later they opened a relay transmitter at Rockhampton with a change of callsign to **4CC** (**C**entral **C**oast of Queensland). Bought by Prime TV in 2005.

9GR Goroka (T.P.N.G.) **14-08-1971.** A.B.C. Relay of **9PA** using a 2,000 watt transmitter.

9LA Lae (T.P.N.G.) **14-08-1971.** A.B.C. Relay of **9PA** using a 2,000 watt transmitter.

9MD Madang (T.P.N.G.) **14-08-1971.** A.B.C. Relay of **9PA** using a 2,000 watt transmitter.

4HU Hughenden 01-10-1971. A.B.C. Relay of **4QN**. Their transmitter was turned on and off by an alarm clock.

4MS Port Douglas 26-02-1973. A.B.C. Relay of **4QY**. Transmitter at Mossman.

4JK Julia Creek 07-1973. A.B.C. Relay of **4MI**. Used two towers 640 feet high and 432 feet apart.

9WK Wewak (T.P.N.G.) **30-11-1973.** A.B.C. Relay of **9PA** using a 2,000 watt transmitter.

4ZZ Brisbane 02-1974. Community station specialising in alternative music. Became 4ZZZFM in 1975.

4WP Weipa 01-07-1975. A.B.C. Relay of **4QY**.

4GC Charters Towers 13-12-1976. Opened as a relay station being owned by **4AY**. See **4AY** Ayr 1-10-1934. Sold to TNQ-7 TV in 1977. Now has a relay transmitter at Hughenden. This callsign was previously issued as an experimental station at Maryborough in 1925.

4TI Thursday Island 18-06-1979. A.B.C. Originally, programs came from the A.B.C. in Cairns to Bamaga via an open landline, then a U.H.F. radio link to the Thursday Island telephone exchange, then a coaxial cable to the transmitter at Rocky Point. A TEAC 10 inch tape recorder with pre-recorded programs was provided with a turntable and microphone for program line failures during the wet season. In 1985 a studio was installed for some local programs by the Torres Strait Islanders Media Association. The station now receives their main signal via satellite.

4EB Brisbane 01-12-1979. **E**thnic **B**roadcaster. Community station specialising in ethnic programs. Started with 20 languages from a studio above a West End Greek bakery. Moved into their own building at Kangaroo Point in 1988. Became 4EB FM on 1-12-2001 with programs in 50 languages.

4HI Emerald 30-11-1981. **H**eart of the **I**nland. Started by Sir William Allen and Sir Frank Moore. Their first announcer was Michael J. Bailey. Sold to Ray Rumble (**4LG**) in June 1988. Now has relay transmitters at Dysart, Moranbah, Blair Athol, Blackwater, Eaglefield, Burton Gorge, Goonyella, Saraji, Clermont, Curragh, and Peak Downs.









4CC Rockhampton. See **4CD** Gladstone. **C**entral **C**oast, relaying to Gladstone, Biloela, Agnes Waters, and Mt. Murchison. This callsign was previously issued to a Brisbane experimental station in 1922.

4CH Charleville 5-06-1982. A.B.C. Relay of **4QL** using a 10,000 watt transmitter. There was no official launch or opening of this service. This callsign was originally issued on 28-8-1930 as a commercial licence in Charleville, which never went to air. Now has a relay transmitter at Cunnamulla. Also see **4CH** Brisbane 13-4-1925.

4SJ Ipswich 29-12-1982. Temporary station established for the **S**cout **J**amboree. Operated by scouts from 0600-2200 until 7-1-1983. All the studio equipment was loaned and installed by **4KQ**. Their tower and 50 watt 1610 KHz. transmitter were installed by Telecom. They also operated an amateur station (VK4ASJ) and a television station (SJQ-4 TV), and produced a daily newsletter.



4SS Nambour 1984. **S**un**s**hine Coast. Owned by **7LA**. (See **4NA** Nambour 9-10-1964.) Became MIX FM in 1994. This callsign was earlier issued in Brisbane on 13-4-1925.

4CA Cooktown 198?. Temporary station on air for the Cooktown annual Festival during the 1980s with a 10 watt transmitter on loan from **4CA**. All programming, music, and Festival information were presented by local school children.



4PB Brisbane 1990. A.B.C. **P**arliamentary **B**roadcasting network, using the old **4NA** 828 KHz. A.M. frequency. Broadcast Muzak style music between daily Parliamentary sittings. Closed on non-sitting days, until starting a news service called "A.B.C. News Radio" in August 1994. Now has 11 relay outlets around Queensland.



4RPH Brisbane 24-09-1990. **R**adio for the **P**rint **H**andicapped. They opened on 1296 KHz. A.M. with the old **4BK** 5,000 watt transmitter after they had moved to F.M. Previously, they were using a temporary licence for a few hours weekly outside the then broadcast band on 1620 KHz. with 500 watts.











4RR Townsville 1991. **R**eef **R**adio. See **4AY** Townsville 1957. Later moved to F.M. with a relay transmitter at Charleville. Their A.M. frequency went to the T.A.B. as a relay of 4TAB.



4AY Innisfail 1991. When **4AY** Townsville (which was originally at Ayr), decided to change their callsign to **4RR** in 1991, **4KZ** Innisfail took over the well-known **4AY** callsign for their second A.M. service.

4MW Thursday Island 29-07-1998. Community station using mainly Torres Straight Island languages/dialects.

4EL Cairns 26-02-1999. **E**asy **L**istening. Opened on the former **4CA** 846 KHz. A.M. frequency when **4CA** moved to F.M. Now has a relay transmitter at Gordonvale. Also see **4EL** Brisbane 1933.

4AA Mackay 1999. See **4MK** 12-1-1931. Opened on the former **4MK** A.M. frequency after **4MK** moved to F.M. Known as "Easy Mix Radio". Now has a relay transmitter at Airlie Beach.

4BI Brisbane 2003. Community station known as Brisbane Youth Radio. Operated under several temporary licenses from 1998.

Letters to the Editor:

"*4BK is our best station now, so please don't spoil it by making every second record a jazz number*".
Letter to the Editor, 12-9-1934.

"Not only is it to be found in the living room, it invades the bedroom. Not content with having it in the house, some people have it in the garden, disturbing their neighbour's peace. Where do we now find a family spending a quiet evening reading together? That sort of thing belongs in the past".
Courier Mail Letter to the Editor from Rev. J.A. Patton 8-1-1938 complaining about the opening of 4QR.

"*When I hear some of these broadcasting women gurgling out advertisements or talks to housewives, I say 'yes, there is no doubt about it – a woman's place is in the Home*".
Letter to the Editor 1-2-1947.

"There is no doubt that wireless will be, if it isn't now, the greatest attraction ever known. Recently we were listening-in and had been treated to a flute solo, and were listening most intently for the next item. It was to be an orchestral performance. We all held our breaths. We could almost imagine them stringing up. Then what did we hear? "Hot Pies, Hot Pies!". Groans. What's the use of a Government if it cannot prevent hot pies being sold while we are listening-in"?
Courier Mail Letter to the Editor from H.S. in 1926 complaining about advertising on 4QG, owned by the Government.

"*I am sure if a referendum were taken, 99 percent of the listeners would object to the bombardment of advertisements on B class stations. I would suggest that the B class stations provide more music and less advertisements*".
Letter to the Editor, 9-5-1933.

"*Is it necessary that I should be bombarded in my home by radio statements, interviews, playbacks, actuality recordings, and all the rest of square dancing paraphernalia? 'Turn off my radio' say my friends, but as radio is something for which I pay a licence fee, should I be denied its service? It is time that this imported craze should be controlled – at least so far as it affects the ear and the mind of the listener who does not live in square dancing circles*".
Letter to the Editor, 28-5-1953.

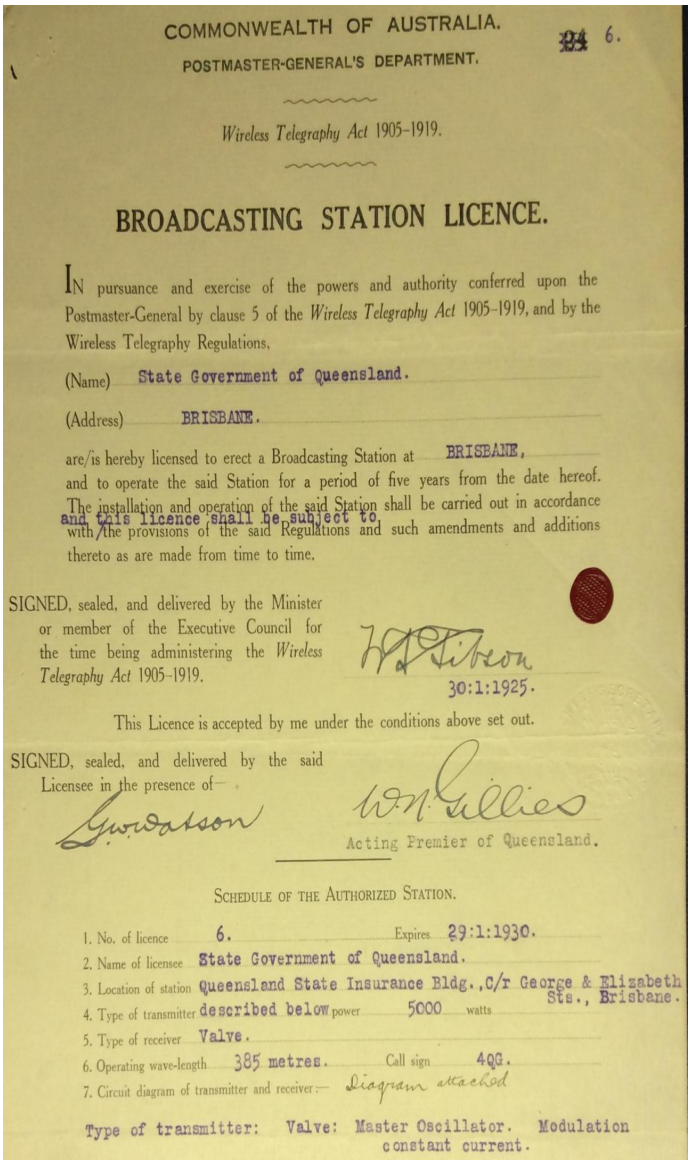
"*I am a constant listener to 4QG and I write to say that with one exception, your programmes are really excellent, and the standard of music etc. could not be improved upon. The exception I refer to is the news items; murder, suicides, accidental deaths etc., with all the harrowing details. These make up the major portion of news on 4QG and are surely not necessary*".
Letter to the Editor, QRN, from Napier, New Zealand.

"*Crooning items are inane and most distasteful to my family. We switch over to another station whenever a crooning item is given*".
Letter to the Editor, 12-9-1934.

"Since 4RO increased its transmitter power, it has been impossible to tune to 4RK without hearing 4RO clearly in the background".
Letter to the Editor, 2-5-1954.

"I work among the rattle of drive shafting and scores of machines, mingled with hammering of all sorts, 'toned down' with the 'soothing' notes of several pneumatic riveters. When I go out to lunch, what do I get on the radio at the restaurant? One day it was the laying of a foundation stone I will never see, for a library whose books I will never read, and I hope the books will be more interesting than the speeches. Next day a gentleman was speaking who said 'I am no public speaker', a quite unnecessary piece of information. Some sufferer gets up from his meal, twists the dial a bit, and we get 'Good morning Mrs. Jones, thanks so much for your letter, but I am afraid that either your roasting tin is too small or the joint too large: In any case a shoehorn is very handy. I am glad your operation was successful. I will send you the pattern of that hemstitching that I promised'. Then a female voice tells me all the news I have read while she was finishing her beauty sleep. Most women sound nice singing, but they're awful talking. May I point out that noon is lunchtime and the best relaxation hot and hungry workers can have at this limited time is bright music, which is good for the nerves and makes a nice lunch nicer. In conclusion, may I say that I have listened-in regularly to a variety of programmes. However, I will not purchase a radio until we are given brighter and better entertainment".
Letter to the Editor, 6-12-1934.





COMMONWEALTH OF AUSTRALIA. 6.

POSTMASTER-GENERAL'S DEPARTMENT.

Wireless Telegraphy Act 1905–1919.

BROADCASTING STATION LICENCE.

In pursuance and exercise of the powers and authority conferred upon the Postmaster-General by clause 5 of the *Wireless Telegraphy Act* 1905–1919, and by the Wireless Telegraphy Regulations,

(Name) State Government of Queensland.

(Address) BRISBANE.

are/is hereby licensed to erect a Broadcasting Station at BRISBANE, and to operate the said Station for a period of five years from the date hereof. The installation and operation of the said Station shall be carried out in accordance and this licence shall be subject to with the provisions of the said Regulations and such amendments and additions thereto as are made from time to time.

SIGNED, sealed, and delivered by the Minister or member of the Executive Council for the time being administering the *Wireless Telegraphy Act* 1905–1919. W. H. Gibson 30:1:1925.

This Licence is accepted by me under the conditions above set out.

SIGNED, sealed, and delivered by the said Licensee in the presence of— G. W. Watson

W. N. Gillies
Acting Premier of Queensland.

SCHEDULE OF THE AUTHORIZED STATION.

1. No. of licence 6. Expires 29:1:1930.
2. Name of licensee State Government of Queensland.
3. Location of station Queensland State Insurance Bldg., C/r George & Elizabeth Sts., Brisbane.
4. Type of transmitter described below power 5000 watts
5. Type of receiver Valve.
6. Operating wave-length 385 metres. Call sign 4QG.
7. Circuit diagram of transmitter and receiver:— Diagram attached

Type of transmitter: Valve: Master Oscillator. Modulation constant current.



Display of 1920s receivers in Brisbane

Price 6d. Copy — Published Monthly

The Queensland Radio News

"Your Own Wireless Journal"

Vol. 2 — MONDAY, 1st MARCH, 1926 — No. 2

The Official Organ of the Queensland Division of the Wireless Institute of Australia and Radio Societies of Queensland

The Listener, the Law, and the License

The law has at last been brought to bear upon the radio pirate. After many appeals and warnings given by the P.M.G. Department through Station 4QG, it had been found necessary to resort to the unpleasant procedure of prosecuting persons who have been caught operating wireless receivers without a license.

Apart from the moral viewpoint, it will be seen from the figures and facts set out below that there is a very real financial need for every listener to pay his license fee.

From a conservative estimate we should imagine that a service such as Station 4QG is at present giving costs from £15,000 to £16,000 per annum. This figure would comprise artists' fees, administration, and staff expenses, depreciation on plant, etc., etc. The total licenses issued in Queensland ending May 31, numbered 7,200. Taking into account the variance of the license fees in Zones 1, 2 and 3, and allowing for the Commonwealth Government's deduction of 2/6 per license, the total revenue at present received by Station 4QG would total approximately £8,250 per annum—just half of what it costs to run the station on its present basis.

Now the question arises as to whether the taxpayers of Queensland are going to foot the difference or whether the programmes and service are to be curtailed in accordance with the revenue received, increasing and improving the service as the license revenue swells.

The former plan would be an unfair one to the taxpayers as a whole. Disagreeable as it seems, the latter course is, we understand, now being considered by the station.

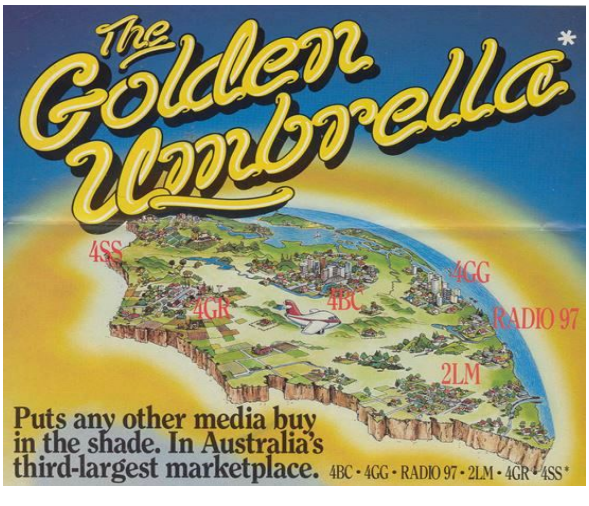
Of course, the licenses are increasing daily, and it is quite likely that the prosecutions now going through the court will stimulate the figures considerably. If the increase is sufficient the contemplated policy of curtailment may not be necessary. The radio inspector told us recently that the department fully hoped to reach 10,000 mark before the end of July.

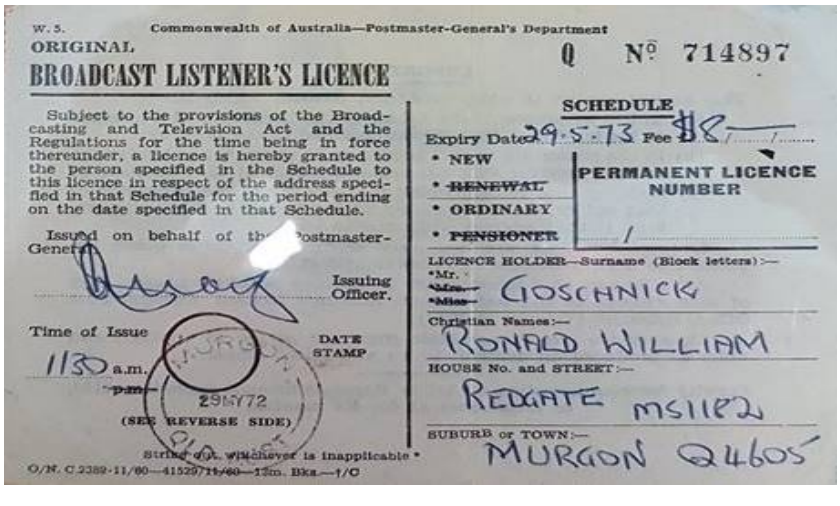
The crowded radio stores, the scarcity of components in Brisbane, the network of aerials now to be seen in every suburb all indicate big business—business out of all proportion to the licenses being received. This, of course, points strongly to piracy.

Why a man should evade this little obligation puzzled us. He pays 1/6 to go to a picture show—perhaps 7/6 to a play—yet he begrudges the insignificant five-sixths of a penny it costs him and his household for the nightly radio concert.

In Station 4QG, Queenslanders should have the best radio service in Australia, for it is the only broadcasting station in Australia which is controlled by a Government. Station 4QG is not run for profit. It has no directors' fees or shareholders' dividends to find at the end of the financial year. It is run for the people, and every penny of revenue goes back into the programmes provided by that station.

In consideration of these facts is it necessary for us to urge every non-license holder to take out his license? Need we stress the ultimate advantages which will be reaped by all if license holders will induce their friends to follow their own example? We think not.





W.5. Commonwealth of Australia—Postmaster-General's Department

ORIGINAL

BROADCAST LISTENER'S LICENCE

Q No 714897

Subject to the provisions of the Broadcasting and Television Act and the Regulations for the time being in force thereunder, a licence is hereby granted to the person specified in the Schedule to this licence in respect of the address specified in that Schedule for the period ending on the date specified in that Schedule.

Issued on behalf of the Postmaster-General

Issuing Officer.

Time of Issue 11.30 a.m. p.m.

DATE STAMP

29 MAY 72

(SEE REVERSE SIDE)

Strike out whichever is inapplicable

O/N. C.2382-11/60—41529/11/60—12m. Bks.—1/C

SCHEDULE

Expiry Date 29.5.73 Fee $8/-/-

• NEW
• ~~RENEWAL~~
• ORDINARY
• ~~PENSIONER~~

PERMANENT LICENCE NUMBER /

LICENCE HOLDER—Surname (Block letters):—

•Mr. GOSCHNICK
•~~Mrs.~~
•~~Miss.~~

Christian Names:— RONALD WILLIAM

HOUSE No. and STREET:— REDGATE MS1182

SUBURB or TOWN:— MURGON Q4605

Beware of the Radio Fakir!

A Timely Warning to the Unwary Against Misrepresentation

"My set bring in KGO (California) day or night with loud speaker strength," was the remarkable boast of a radio "expert" who has launched out in the radio manufacturing business at Albion, Brisbane.

Knowing this claim to be an absolutely impossible and misleading one, our technical adviser (Mr. A. E. Dillon) recently paid a visit to the lair of this expert to test the truth of his wild assertions.

The visit revealed the most barefaced and deliberate piece of misrepresentation ever attempted in the annals of Queensland radio history, and we think it only wise to warn our readers (especially those inexperienced in the realms of radio) to be on their guard against such unscrupulous persons.

Our representative paid the visit "in cog," and assumed the role of a "country cousin," who had just come down to buy a radio receiver. The factory consisted of a delapidated bench under a house. The bench was adorned with the stumps of many burnt-out candles, and reeking with the odour of oil lamps, etc., which at once suggested the inefficiency of his methods of working. The "expert" at once proceeded to create an impression by chatting off an effusion of incoherent technical expressions, detailing in glowing terms the capabilities of his set.

At our representative's request he tuned in "America." In a remarkably short space of time music was pouring out of the loud speaker, which, had it actually been from America (on a midsummer night, especially) would have stamped the set as the world's most wonderful receiver. But alas! the coils and the settings of the condenser revealed the station to be not KGO, but 2BL (Sydney).

This man was actually attempting to sell his set by scandalous and deliberate trickery! It was interesting indeed to see how nimble he was to plug in his headphones upon the termination of an item in order to obliterate the announcements and so hide the real identity of the station—on the pretense of readjustment.

Queensland to date has been practically free from this type of parasite who plays upon the credulity of the non-technical public, in order to palm off on to its worthless radio instruments at exhorbitant prices.. Sydney and Melbourne had their quota during the radio "boom," and it took quite a while to rid these cities of their activities.

We realise that it is practically unnecessary for us to warn the majority of our readers against such persons—for a man with any knowledge of radio at all—however slight it may be—could see through the flimsy claims.

But probably there may be those who are uninitiated to the principles of radio who might be attracted by such a claim, and it is for their special benefit that this warning is issued.

A simple calculation on the part of an average schoolboy would also prove the impossibility of this reception for, from 8 p.m. to 11 p.m., Brisbane time corresponds with about 2 a.m. to 5 a.m. San Francisco time, when it is hardly likely that the broadcasting studio would be transmitting. In the winter time it is possible to receive KGO in the early evening until about 5.30 p.m. (which would correspond with midnight in California), but seldom with loud speaker volume equivalent to Sydney.



11 RADIO STATIONS SWITCHED

Eleven Queensland radio stations will occupy new positions on your radio dial from September 1 this year.

Changes in the frequency channels on which 24 Australian radio stations now operate were announced yesterday by the Postmaster-General (Senator Cameran).

The alterations followed discussions between New Zealand and Australian authorities, and changes in frequencies of New Zealand stations would be made, Senator Cameron said. The discussions were held in Melbourne recently to formulate plans to allow development of the existing amplitude - modulation broadcasting system, and to ensure that the least possible interference would be caused to stations operating on the same wavelengths.

Brisbane's Radio Ambulance



CHECK-UP YOUR SICK RADIO for 5/
BRISBANE'S, 133 Rundle st. C 5560

ADVERTISE ON

4CA 4TO 4WK 4PM

CAIRNS TOWNSVILLE WARWICK PORT MORESBY

AND REACH THE CONTROL FAMILIES OF QUEENSLAND AND THE PAPUAN DISTRICT

They rank FRONT and CENTRE in today's profit opportunity

To reach, influence and sell the families which control the purchasing power of Queensland and the Papuan District you must get your message into their homes. Therefore these stations should be first in your advertising plans, because they are welcome guests in every home.

AMALGAMATED WIRELESS (A/SIA) LTD.

47 YORK STREET, SYDNEY

167 QUEEN STREET, MELBOURNE

THE MAJOR FOR THE MAJORITY

THE MAJOR NETWORK

2CH, 2KO NEW SOUTH WALES, 3DB-3LK VICTORIA, 4BK-4AK QUEENSLAND, 5AD-PI-MU-SE SOUTH AUSTRALIA, 6IX-6WB, WESTERN AUSTRALIA. 7HT, 7EX TASMANIA

WHEN, last June, the Postmaster-General's Department declared war on unlicensed wireless set owners in Queensland by placing on the road a speedy radio patrol car, many cocksure "pirates" just smiled and said—"Boo, to the wireless patrol! What can they do?"

Before the car had been operating two weeks, these people began to sit up and take notice. So, for that matter, did the whole of Australia, when the news was flashed abroad that in pursuance of their instructions officers of the patrol were confiscating the sets of owners who were not in possession of a license. Few departmental enterprises in Australia have received the publicity that followed the initial trail of the Queensland patrol car. Within a month it was widely known as "The Red Raider," and thereafter for many weeks there was a State-wide rush to the nearest post office to take out licenses.

Just to what extent the advent of the patrol car has stimulated the wireless license records for Queensland, can be gathered from the fact that in 1934 the number of licenses increased from 40,918 to 62,722, while, during its first six months' operations, it was responsible for 124 prosecutions.

South Australian A.M. Radio Stations

Part of the most comprehensive list ever compiled of Australian A.M. broadcasting stations.

5BG Adelaide 1921. Experimental broadcast station owned by Harry Kauper. He was first issued Morse code licence S643 in 1919. Transmitter at Dulwich, and later at Tusmore. Heard in New York and California with 5**.**5 watts; claiming a world record. Harry started the Adelaide Radio Co. manufacturing and selling crystal sets and kits from 1921, and assisted in the launch of **5DN** in 1924. He was Chief Engineer of **5CL** from 7-6-1926, **5AD** in 1930, and **3DB** in 1931. Also see **5BN** 28-6-1923. Harry invented the device allowing machine guns to fire through a revolving propeller. These were fitted to 5,643 Sopwith planes for WW1 in 1918.

5AC Adelaide 1921. Experimental broadcast station owned by Ray Cook. Transmitter at Prospect. Often heard in Sydney using 50 watts. Moved to shortwave in 1926.

5AD Adelaide 1921. Experimental broadcast station owned by Ray Snoswell. Transmitter at Exeter. Probably the first Adelaide broadcaster to be heard in Perth. On air two hours per day, four days per week. This callsign was reissued as an unrelated commercial licence on 2-8-1930.

5MA Adelaide 1921. Experimental broadcast station owned by the **M**illswood **A**uto and Radio Company on long wave (341 KHz.) with 250 watts. They operated as an A.W.A. retailer and repair shop. Issued with the first Adelaide commercial licence on 2-11-1923 (licence number two under the 1923 Wireless and Telegraph act). Tried to sell this licence but were unsuccessful. This 3,000 watt licence never went to air. Closed their experimental broadcast licence on 1-11-1924.

5AH Adelaide 1922. Experimental broadcast station owned by Fred Williamson. Transmitter at Kent Town. On air for 30 minutes each Tuesday. Heard in New Zealand and the U.S.A. Fred was later a Senior Technician at **5AD**.

5BK Adelaide. Experimental broadcast station owned by R. **B**ar**k**er using a five watt transmitter at the Electrical Supplies Depot at Prospect. On air at 1900 each evening, and heard in all states.

5BQ Adelaide 1922. Experimental broadcast station owned by Lance Jones (later part owner of **5DN**). Transmitter at Westbourne Park. On air each Sunday from 2030. Heard all around Australia. Lance built his first receiver in 1911. His 35 watt, water-cooled transmitter was used for the opening of **5DN** on 12-6-1924. Also see **5BN** 28-6-1923.

5LP Adelaide 1923. Broadcast station owned by the **L**. **P**erry radio shop. Transmitter at Strathalbyn.

5CB Adelaide. Experimental broadcast station operated by W. Scott, for the Newton & McLaren Radio Shop.

5RW Adelaide. Experimental broadcast station owned by the Westbourne Radio Club. Increased power to 3**.**5 watts in 1929.

5DR Adelaide. Experimental broadcast station owned by P. **D**ee**r** using a 10 watt transmitter at Seacliffe. This callsign was reissued on 11-2-1944 as an Army broadcast licence in Darwin, and became an A.B.C. station on 12-3-1947.

5GB Mount Gambier. Experimental broadcast station owned by the **G**. **B**ailey Radio Shop, to advertise their radios. Mr Bailey later closed his station to provide technical support to **5GH** (see 11-11-1928) for their live concert broadcasts.

5GA Adelaide. Experimental broadcast station owned by **G**eorge **A**nderson. Transmitter at Highgate. Very popular.

5MW Adelaide. Experimental broadcast station owned by K. Atkins. Transmitter at Semaphore South.

5AA Adelaide 1923. Broadcast station owned by J. Hambly-Clark. He played violin solos live to air, and recorded them on cylinder records for later replay. This callsign was reissued as a commercial licence on 14-3-1976.

5BD Adelaide 1923. Broadcast station owned by Frank Earle (secretary of the Wireless Institute of Australia). Transmitter at St Peters. On air for one hour, two nights per week. Well known for his Sunday music broadcasts.

5BN Adelaide 28-06-1923. Broadcast station owned by Hal Austin, using a 30 watt transmitter at Norwood. Broadcast music for a Wireless Institute of Australia dance, with radio receivers operated by broadcasters Lance Jones from **5BQ** and Harry Kauper from **5BG**. Hal designed the transmitter for **5AI**.

5AI Adelaide 1923. Broadcast station owned by Henry Lloyd. Transmitter at College Town. Probably the most popular station at the time for music in Adelaide. Closed in 1925.

5BC Adelaide 11-10-1923. Broadcast station owned by A. Clarke. Transmitter at Norwood. Closed in 1925 to become a radio salesman. In 1946 he demonstrated wire recorders, and in 1952, a Grundig tape recorder.

5AB Adelaide 05-04-1924. Broadcast station licence owned by J. Chesterfield and licensed to **A**delaide **B**roadcasters Ltd. First station to broadcast Federal election results (November 1925) using 20 watts one evening (later 175 watts). Police were called for crowd control, with 5,000 people outside the Hindley Street studio listening on loud speakers. Often criticised for not using their promised 500 watts. Provided music on 16-10-1924 for receiver tests to receivers in each carriage on a moving train (test programs were also provided by broadcasters at **5DN** and **5BS**). Their broadcast licence was converted to South Australia's first commercial licence on 20-11-1924 as **5CL**, with a condition that they convert to their new callsign within two days. See **5CL** 20-11-1924.

5BS Adelaide 12-06-1924. Broadcast station built for the **B**edford Park **S**anatorium for soldiers. Transmitter at Sturt. Opened by the Governor, Sir Tom Bridges. Also see **5AB** 5-4-1924.

5DN Adelaide 21-06-1924. Broadcast station licence owned by the Adelaide Radio Company, owned by manager **D**on **N**eilson, plus Lance Jones (**5BQ**), and Harry Kauper (**5BG**). Also see **5AB**. Gained a commercial licence (No. 14 in Australia) on 24-2-1925 with the Hume family (Hume Pipe Co.). See the **5DN** 24-2-1925 entry.

5WB Adelaide 06-1924. Broadcast station operated by H. Wilson for the Wayville Radio Club. Transmitter at Black Forest. They later operated with the callsign **5JM**. Closed in 1934.

5DA Adelaide 1924. Broadcast station owned by S. Buckerfield. Transmitter at Parkside. On air three days per week. Closed in 1925 in order to build and sell radio receivers. He then worked for the Transatlantic Wireless Manufacturing Company in Prospect, and built the **5KA** transmitter in 1927.

5RB Kyancutta 1924. Broadcast station owned by **R**obert **B**uddicom (owner of Eyre Peninsula Airways).

5WS Adelaide 1924. Broadcast station operated by invalid Vic Coombe broadcasting from his bed, with assistance from Alec Kelly from **5AW** on behalf of the **W**est **S**uburban Radio Club. Used a 22 watt transmitter at Mile End. All the equipment was built by his 15 year old son, Lance. On air all Sundays and Wednesdays, 0930-1045, 1400-1500, 1630-1800, and 2200-0000. Received hundreds of letters and phone calls each month for music requests from all over Australia plus New Zealand. Their record library had 1,500 records, which were donated by listeners. In December 1928 their radiothon raised funds for the purchase of a radio system for patients at the Bedford Park hospital (see **5BS** 12-6-1924). Closed in 1930 after repeated failures to obtain a commercial licence. Vic was born in 1890, but confined to bed from 1924.





5CL Adelaide 20-11-1924. See **5AB** 5-4-1924. **C**entral **B**roadcasters **L**td., situated in two horse stables with sound proofing. Their request for using callsign **5CB** was denied. A "**sealed set**" station. Broadcast the world's first description of a full horse race meeting. Closed on 14-12-1924, using all their equipment to launch **5BF**. Reopened two days later on 500 watts using new equipment, moving to Brooklyn Park, with Harry Kauper (**5BG**/**5DN**) as their Chief Engineer. (Harry later established **5AD** in 1930). Their applications for licences in Perth, Sydney, Melbourne, and Launceston were rejected. Their manager, W. Smallcombe, was also their announcer, and sang and played the piano on air. Their 5CL Radio and Electrical Co. produced popular "Demon" and "Eagle" receivers in 1927. Broadcast the popular "Old Time Dance Night" weekly from 1928 on relay from **3LO**. Used an outside microphone for the hourly Post Office clock chimes. Often heard in the Philippines and the U.S.A. Programs were supplied by the privately owned Australian Broadcasting Co. from 14-1-1930 with 60 minutes of advertisements per day. On air 0730-0830, 1100-1400, 1500-1630, and 1800-2300. Taken over by the A.B.C. on 1-7-1932 with a 5,000 watt transmitter being tested for several weeks by the P.M.G. as **5MI**. QSL cards from **5MI** are rare and highly prized. Also see **5AN** for joint stereo broadcasts in May 1958. Moved to new studios at Collinswood in 1974. The 1926 photos are their studio, technical room, and tower.







Jack Havey

A Laugh Riot!
Don't miss
The Hancock Half Hour
with Tony Hancock
and Billy Kerr
("the boy from Wagga Wagga")
Thursday Evening
6.45 p.m.
Commencing October 13
5CL and Regionals

Tuesday, 10th April
5CL
and Regionals
5CK, 5WM, 5LN, 5MG, 5DR, 5AL, 2NB
"MUSIC FROM THE OPERAS"
Victorian Symphony Orchestra
SOLOISTS AND CHORUS
at 8.45 p.m.
ANOTHER A.B.C. HIGHLIGHT

Australian Broadcasting Commission
"Light and Bright"
weekly session of
POPULAR RELEASES
arranged and
scripted by
JEFF DUGAN
EVERY SUNDAY, 10 p.m.
from
5CL

FOR AN ENJOYABLE EVENING . . . .
TROTTING WAYVILLE SHOWGROUNDS **TROTTING**
EVERY SATURDAY NIGHT
IF YOU CANNOT ATTEND LISTEN TO 5CL

BOB DYER'S
HOUSE PARTY
BEGINNING FRIDAY, JUNE 23 at 6.45 p.m.
on the
A.B.C. INTERSTATE PROGRAMME
Immediately following the News.
5CL 5CK 5AL 5DR 2NB

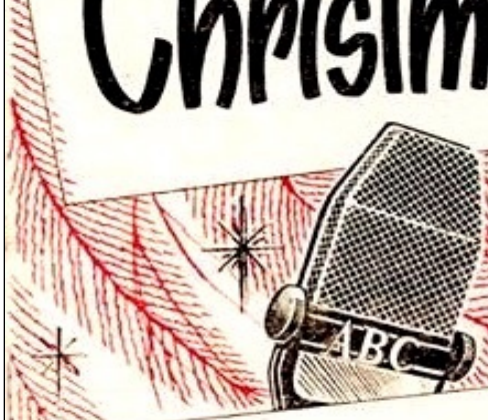
Tuesday, May 29
5CL
"THE WILFRID THOMAS SHOW"
at
7.45 p.m.
Another A.B.C. Highlight

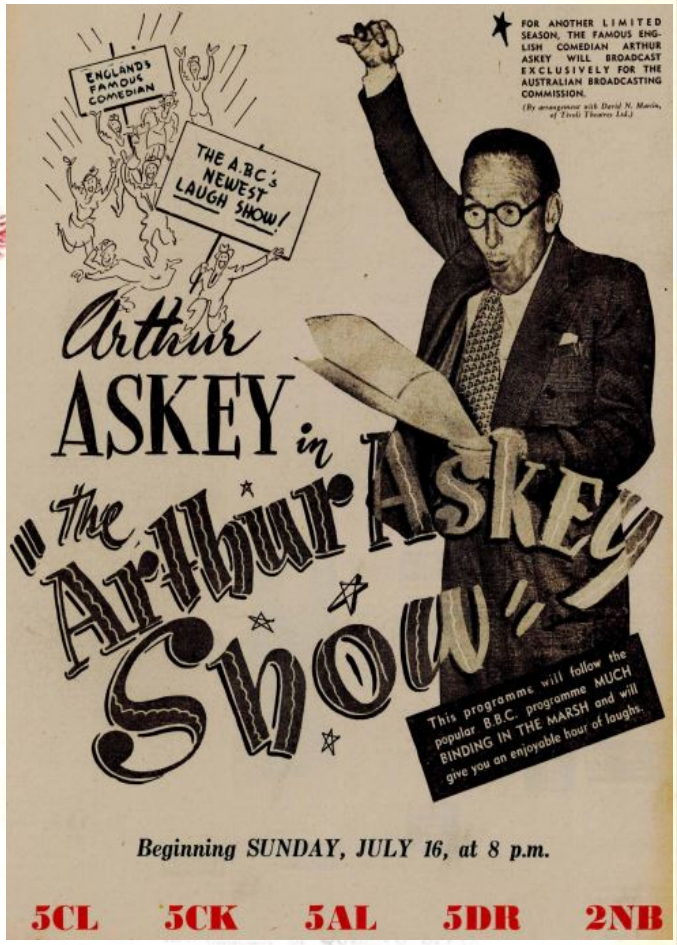
Sunday, June 3
5CL
"Down Melody Lane"
Thomas Tycho Ensemble
at
8.45 p.m.
ANOTHER A.B.C. HIGHLIGHT

Friday, June 1
5CL
Feature
"THE MAKERS OF ASHES"
The First Australian Cricket Tour of England
at
8.45 p.m.
ANOTHER A.B.C. HIGHLIGHT

Christmas Greetings

from the ABC





5AN, 5CL, 5CK, 5LN, 5WM, 5MC, 5DR, 5AL, 5NB



- 5AN - NATIONAL 890 Kc's 2 KW
- 5CL - INTERSTATE 730 Kc's 5 KW
- 5CK - REGIONAL 640 Kc's 7.5 KW

FOR AN ENJOYABLE EVENING . . . .
TROTTING WAYVILLE SHOWGROUNDS TROTTING
EVERY SATURDAY NIGHT
IF YOU CANNOT ATTEND LISTEN TO 5CL



5MC Adelaide 1925. Owned by James **M**arshall and **C**ompany. Commercial licence, but never went to air.

5LF Adelaide 1925. Broadcast station owned by **L.F**. Sawford with a longwave transmitter at Peterhead. He was appointed Director of Research for the W.I.A. in South Australia.

5HY Adelaide. Broadcast station owned by A. Cotton. Transmitter at Kilkenny.

5SR Adelaide 15-06-1925. Broadcast station owned by the Keswick **S**outhern Suburbs **R**adio Club. Closed in February 1929.

5KT Adelaide 1925. Pirate radio station pretending to be a Japanese station by playing Japanese records.

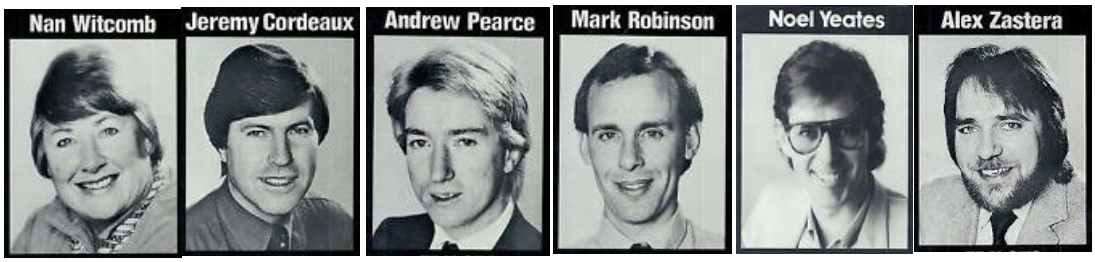








5DN Adelaide 24-02-1925. See **5DN** 21-6-1924. Owned by the Adelaide Radio Co. with manager **D**on **N**eilson, Lance Jones (**5BQ**), Harry Kauper (**5BG**) and the Hume family (Hume Pipe Co.) with 35 watts. Stella Hume was a regular announcer, with their studio in her Parkside house. First programs were lectures from Adelaide University, and classical music from the Elder Conservatorium. Advertisements cost £1, and were never broadcast on Sundays or during music programs. On 18th and 19th April 1925 they increased their hours to cover for **5CL** which was off the air with technical problems. Started broadcasting daily in December 1926 using 500 watts. On 12-8-1927 they introduced a program called "Super-Het" to answer listeners questions regarding technical problems with their receivers.

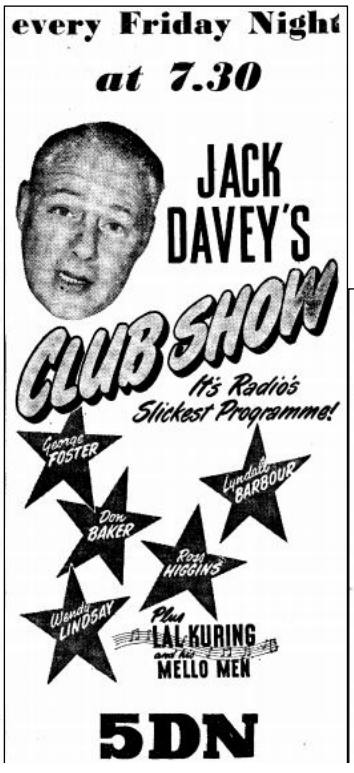




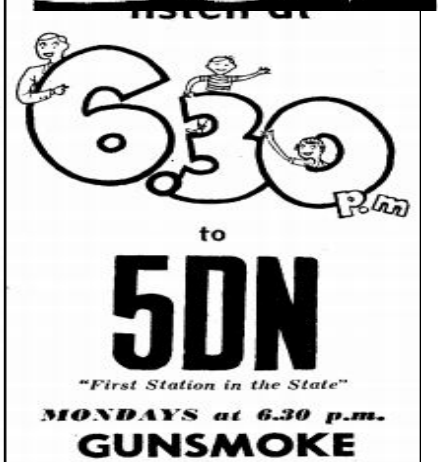
Murray Nicholl





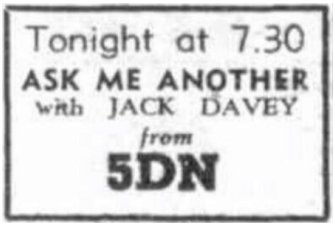












5DN PROGRAM GUIDE 1954



GINGER! 5DN 7.15 MON.—FRI.

From STATION 5DN

5DN 5DN "FIRST STATION IN THE STATE"

5DN PRESENTS TRUE-TO-LIFE DRAMAS "King's Cross Flats" Every FRIDAY at 10.30 a.m. RELAYING TO 5RM

Listen to . . . The Shell Show Australia's Big Live Artist Radio Show every Wednesday 5DN-RM at 7.30 p.m.

WORDS OF LIFE EVERY SUNDAY 9.30 p.m. at 5DN-RM

5DN Presents From EDMENTS GIFT STORE "Surprise Packets" 11.30 a.m. FRIDAYS Relaying to 5RM

MAILBOX

Send your letters to The Editor, TV Radio Extra, 13 Gilles Street, Adelaide, SA 5000. Include your name and address and a pen-name if required.

5DN, you've lost us!

☐ I would like to thank 5DN for allowing me to get my beauty sleep. I no longer listen to the station after the midnight news — there's nothing worth listening to! Is this all the thanks we get after all these years of being dedicated listeners? Come on, 5DN, pull your socks up and let us have our old Adelaide mid-dawn program back. Take off that other rubbish. — **B. Disgusted,** Hendon.

At least 20 of my close friends, all in the 60 to 80-years group, can't understand why 5DN had to change the midnight to 5 am format. We loved the funny little chats, jokes and songs that Scottish Mary sang, the understanding and patience of the announcers. I guess, 5DN, you would have lost thousands of listeners. When you are on a good thing why not stick to it? Give the listeners what they want, not what you think they want. — **M.M.P.,** Gepps Cross.

Come on, all you 5DN midnight to dawn listeners. I have read a few letters in Mail Box but there must be hundreds of disappointed listeners. If we can't get the program back to what it used to be at least I hope the program manager will do something about Friday and Saturday nights. — **Leslie Anders,** Ingle Farm.

I too, agree with **Disappointed Helen** (TVRE No. 230). 5DN is not at all the same now that we've been turned over to the midnight-to-dawn session run by other States. We had the most wonderful, warm companionable talkback program anyone could want. Anyone who couldn't sleep was helped through the night. Now we have boring talks everyone is thoroughly sick of. Bring our own show back or, DN, you've had it. — **Bored Stiff,** Elizabeth.

I totally agree with **Disappointed Helen** (TVRE No. 230) and all the 5DN listeners who are disappointed about the format on the station. I used to enjoy Jeff Medwell on talkback every evening. I've listened to the station since he retired and noticed people who used to make the program enjoyable through talkback never phone back these days. Talkback programs are entertaining. Don't bring on guests to talk about a lot of things people at that time of the night (9 pm to midnight) are not interested in. — **Roy,** Elizabeth Park.

May I also say, along with other listeners to DN, how disappointed I am with the new format for the midnight-to-dawn show. Please let us have Noel Yeates and Dave Waterman back. Alex Zastera is a great loss from Saturday nights. I was a regular listener to the show but now switch off after the midnight news. — **Another Disappointed Listener,** Port Pirie.

There was a time when I constantly listened to 5DN, but not any more. The new format is not so much what listeners want, as what the powers-that-be think they should have. What has happened to those cheerful personalities who used to host the midnight to 6 am program? May I suggest that instead of taking it for granted that everyone is happy with the change, 5DN, you get out among the people and ask what they think about the new format. You might be surprised, or perhaps a more appropriate word should be shocked. I now tune to 5AA — **Ex-5DN Listener,** Salisbury North.



Keep your ear on

5DN

"First Station in the State"

THURSDAYS at 6.30 p.m.

Kellogg's PRESENT

"SMOKY DAWSON"



Australia's Ace Cowboy comes to you in an action packed complete half hour of wonderful radio entertainment each week!

ACTION! with the rough, tough, hard-hitting people of the Australian bush



THRILLS! as Smoky leads the way in countless red blooded adventures of rip roaring entertainment.

SUSPENSE! as Smoky pits his wits against high-jackers, rustlers, gold thieves and murderers.

5DN

UNINTERRUPTED FOOTBALL DESCRIPTIONS

With on the ball commentaries from


KEN APLIN


WALLY MILLER


FRED HEATON

5DN All Scores - Local and Interstate

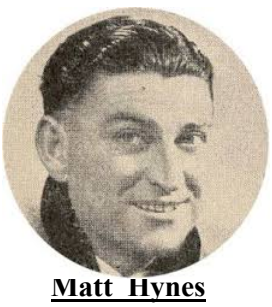
Radio's Latest and Greatest "GRAND HOTEL"

EVERY SUNDAY 9 PM 5DN

SPONSORED FOR YOUR ENTERTAINMENT BY MEX BARLEY KERNELS AND OAT PETALS

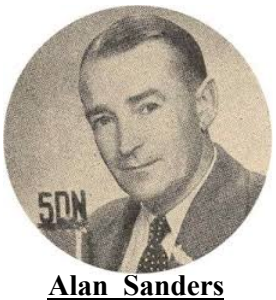
BUY A PACKET NOW


Phillis Pulman

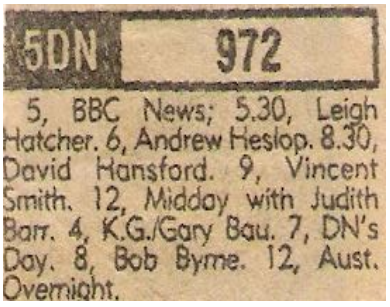

Matt Hynes



Mel Cameron



Alan Sanders



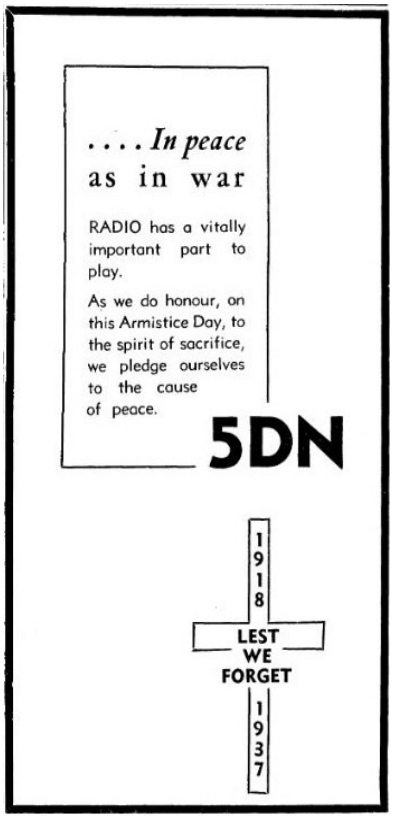


Barry McDonald

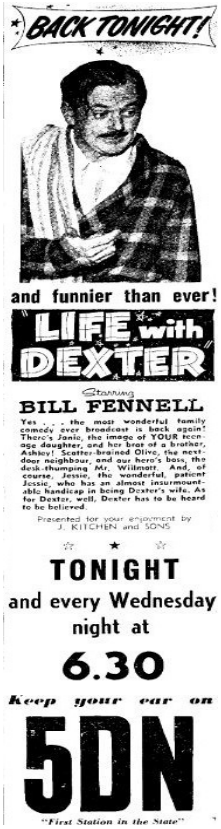
















Early Studio



Jeremy Cordeaux with S.A. Premier Don Dunstan

Info

Jack Hume the end of an era

MAIL ...25-6-89.

Famous SA radio man dies

11-6-89.

By CHRISTABEL HIRST

Veteran and versatile wireless and film pioneer Jack Hume has died. He was 78.

The resonant voice of big Jack Hume — he was 195cm tall — was first heard on Adelaide radio in 1924, when he helped his father E. J. Hume transmit the first radio broadcasts from the family home in Parkside.

This was the beginning of Hume Broadcasters Limited and 5DN, South Australia's first commercial radio station.

Regular broadcasts from the Hume music room were enjoyed by listeners as far away as New Zealand in the 1920s.

Jack's mother was the station's only woman announcer and the State's first radio play was broadcast by the Humes.

Jack helped build 5DN's first recording machine and became an announcer with the station.

In World War II he joined the AIF and after the war became an ABC announcer, soon finding himself in demand for feature broadcasts and as an actor in South Australia and in Sydney wireless and stage productions.

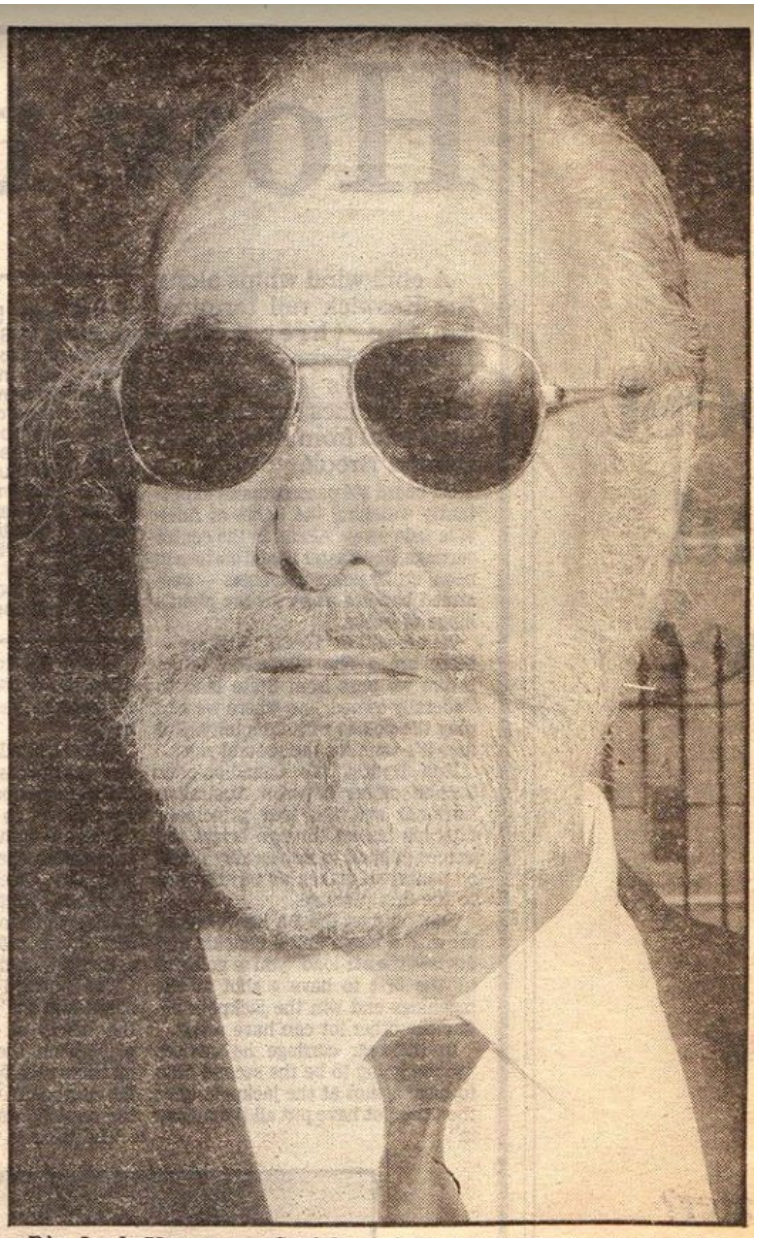
His classical good looks and talents introduced him to feature films and he played roles in The Sundowners, Dust in the Sun, and Skippy and the Intruders.

With the introduction of television, he established a film production business and became a skilled cameraman and editor.

It was while on a film assignment 20 years ago with Ken Esau, the editor of rural newspaper The Chronicle, that an aircraft in which they were travelling crashed.

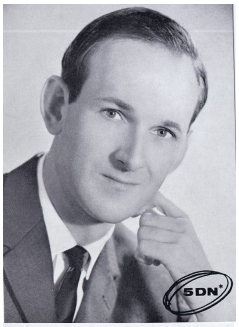
Although pilot and passengers survived the crash, it marked a gradual deterioration in Hume's health.

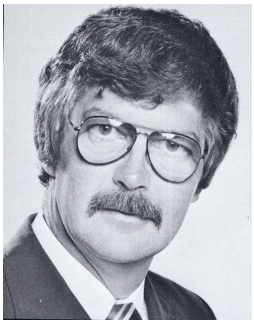
Mr Hume is survived by his wife, Valerie, and sons, former actor Judge Neil Hume; Rory, who is Dean of the dental faculty at Sydney University; and Charles, a psychologist.



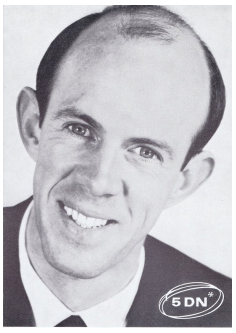
Big Jack Hume ... first heard on Adelaide radio in 1924.

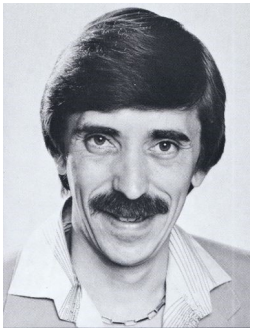
Unsuccessfully applied for a television licence in 1929. Promoted as "First Station in the State". The Government planned to give them an "A" class licence until deciding on **5CL**. Their "Boys Club" enjoyed the patronage of well-known author Rudyard Kipling. Their original 35 watt water-cooled transmitter (from **5BQ**) was sold to **2BH**, after buying a 500 watt transmitter from **2GB** in 1936, with a move to the C.M.L. building. First Australian station to record programs on acetate discs. Broadcast live the first British Empire soapbox derby in 1938. Ernest Hume stayed as Chief Engineer until 1941. He designed and built the first electric turntable pick-ups used in Australia. Broadcast a concert live every Friday during WWII from the Woodside Army Base. Most of the acts were by soldiers. Once broadcast live from a submarine and a Guineas Airways B17 "Flying Fortress". They were partly owned for a short time by **2GB**. From 30-7-1951 they were known as "The News and The Mail" following their purchase by News Ltd. Increased power to 2,000 watts with a new transmitter at Dry Creek in 1954. Their 465 feet high tower at Dry Creek then fell down as soon as it was built. Their "Radio Canteen" 1950s local talent program was very popular. Moved into new studios in North Adelaide in 1956. Introduced the "5DN Official Big 60 Hit Parade". In 1961 they loaded their outside broadcast van onto M/V Troubridge on its regular run to Kangaroo Island. Morning announcer Mel Cameron broadcast his program from the vessel with all records and advertisements being inserted at their Adelaide studio by panel operator Robert Chester. In 1969 they introduced Adelaide's first talkback programs with Reverend Neil Adcock. This format dominated the ratings in the 1970s/1980s. News reporter Murray Nicholl (also a volunteer fire-fighter) broadcast live the 'Ash Wednesday' fire burning down his own house in 1983. Known as "5DN-When Adelaide Needs to Know". Became "Radio 102 FM", with their 972 KHz. A.M. frequency then used by the A.B.C. to launch **5PB** in August 1994. Also see **5DN** August 1994.

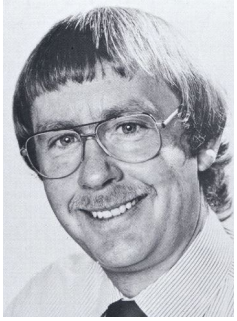






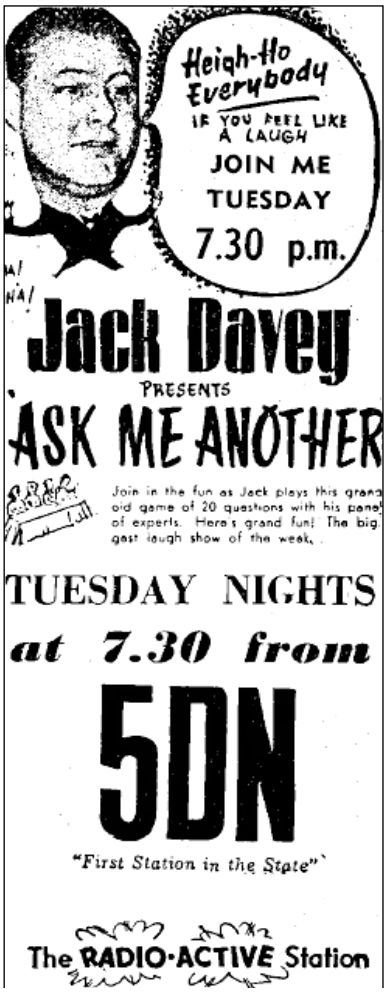






Barry Hall **Bob Byrne** **Craig McGahan** **Des Ford** **Rob Tolano** **Terry Clark**







5WP Adelaide 06-1926. Broadcast station owned by **W**. **P**ritchard. Closed after one year.

5BR Adelaide 08-1926. Broadcast station owned by L. Griffiths on behalf of the **B**lackwood **R**adio Club (claimed to be the first radio club in South Australia). On air six nights per week from 2200, plus Sunday mornings, using three watts (later eight watts). Moved to shortwave in October 1932.

5DO Adelaide. Broadcast station owned by the St. Peters College Radio Club. On air three days per week for two hours. Transmitter at Tusmore Gardens.

5RI Adelaide. Broadcast station owned by the **R**ailways **I**nstitute Radio Club at the North Terrace Railway Station.

5AM Adelaide 1927. Broadcast station owned by Peter Kennedy. Transmitter at Unley.









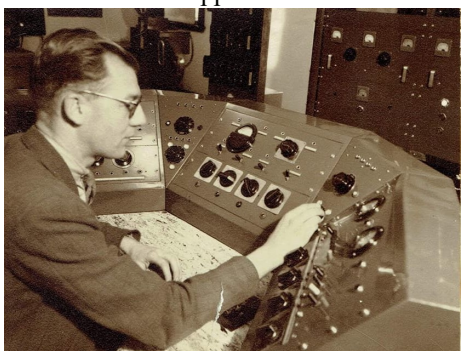
5KA Adelaide 25-03-1927. See **5DA**. Known as "The Voice of South Australia", in **K**intore **A**venue using 300 watts. Australia's first sports station. Each morning their 4,000 member "Talkie Club" gave out tickets to a local theatre. Opened the

"Bondezvous" cabaret club in August 1937. **Military officers and the police raided the station and closed it down on 10-1-1941.** The closure was due to alleged airing of numerous WWII security breaches while owned by the Jehovah's Witnesses. Reopened by the Methodist Church (one of 15 applicants) on 6-12-1943, taking news from the A.B.C. Their antenna was a wire running up a church steeple. Banned advertising on Sundays until 1973. Jack Hume (part owner of **5DN**), became an announcer in 1945. He launched the first Australian radio strike in 1945 when management refused to fix a flea infestation and replace antiquated equipment. He then started the South Australian branch of Actors Equity. In 1948 the station's slogan was "The Trend Today, is to 5KA". Started their "Kipling Boys" club (later "Merrymakers" club) in 1950. Commenced 24 hour broadcasting on 1-10-1951. Breakfast announcer Russ Walkington featured the popular "Gerald the Grasshopper" until moving to **2UW** in 1958. Changed to a Top 40 format to combat the start of Television. Known as "Earth Station 5KA" in the 1970s, and "Greatest Hits 5KA" from 1986. Moved to FM as KAFM on 1-1-1990, with their 1197 KHz. A.M. frequency allocated to Radio for the Print Handicapped.



Early Booth Studio





Main Control Room











Coming to Adelaide for Show Week and the week after . . .

★ MELODY
FUN ★ VARIETY
BRILLIANT QUIZZES
AUSTRALIA'S GREATEST PRIZES

The ASPRO Show



Mammoth broadcasts from the Town Hall

YES! Australia's greatest Radio Quiz is coming to Adelaide! Compered by your favorite Pat Hodgins, the streamlined Aspro Show will be broadcast from the Adelaide Town Hall. Come along and treat yourself to a feast of fun, variety, melody . . . test your skill in the many fascinating quizzes, with grand prizes which must be won! For young and old—it's the Aspro Show, during Show Week—and the week after. Admission will be free. All you have to do is secure your ticket from 5KA.

GET YOUR TICKETS NOW

Monday, 12th September
Wednesday, 14th Sept.
Thursday, 15th Sept.
Monday, 19th Sept.
Wednesday, 21st Sept.
Thursday, 22nd Sept.

9 A.M.

naturally—

5KA

FOR THE SHOWS YOU LIKE

5KA Thriller

features American Screen and T.V. Stars

"Dangerous Interlude"

Glenn Langan, American star of "Forever Amber," "Dragonwyck," and many other movies, stars with his wife, Adele Jergens, in this series of thrilling complete half-hour dramas. Playing the part of Chuck Morgan, hard-hitting, racket-busting radio-newscaster, Glenn Langan will thrill you every Friday. Brought to you by S. LINDSAY & CO.

EVERY

FRIDAY at 8 p.m.

5KA

5 AU — 5 RM

---

3 LISTENING HIGHLIGHTS FROM 5KA

1 'NUMBER PLEASE?'

Don't miss the excitement and thrills behind every 'phone call. A complete half-hour session of first-class entertainment brimful of drama.

Every MONDAY at 9 p.m.

Sponsored by WALTONS LIMITED

2 'MY PIANO AND ME'

FEATURING DOREEN GOVETT

All the modern popular songs by the most popular female pianist who sings and accompanies herself in a charming way. Monday

EVERY MONDAY at 9.30 p.m.

Sponsored by ALLAN'S MUSIC WAREHOUSE

3 'THE TOFF'

DON'T MISS THE EXCITING ADVENTURES OF A GENTLEMAN DETECTIVE !

You'll thrill to this story of the Toff and his escapades against crime in the grimy, dirty, smarty fogs of the East End of London.

EVERY TUESDAY at 9.30 p.m.

Sponsored by SERV-WEL STORES

5KA "THE VOICE AND CHOICE OF SOUTH AUSTRALIA"



"We gotta wake up that no good son of a gun, Zeke, or he'll miss for sure Cawthorne's

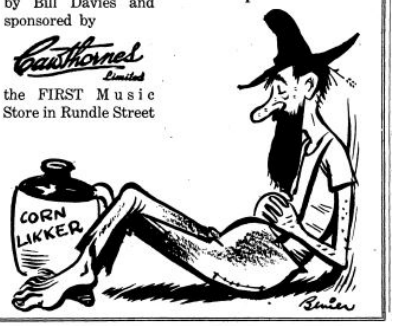
Hillbilly Hit Parade!"

The only Hit Parade of its kind in South Australia. Compered by Bill Davies and sponsored by

Cawthorne's Limited

the FIRST Music Store in Rundle Street

IT'S ON 5KA EVERY SATURDAY 5.15 p.m.



Hark ! Who's Here !

"INSPECTOR SCOTT OF SCOTLAND YARD"

(SPONSORED BY AIRFLOW REFRIGERATION LTD.)

AT 5KA EVERY SUNDAY at 7.15 p.m.

HEAR AND HEED !

AUSTRALIAN HISTORY !

"GEOFFREY HAMLYN TELLS"

A Romantic George Edwards Production from 5KA

POLICE PATROL
CALLING ALL LISTENERS !

LEARN THE LAW

EVERY WEDNESDAY 5.50 p.m. 5KA

Adelaide.
This is your life station

MALCOLM T. ELLIOTT
5.30-9.00 a.m.
Australia's breakfast biggie has ways of making you take notice. Take Malcolm with your All Bran every morning and become a regular listener.
Monday to Friday

DAVE BARNETT
12-3.00 p.m.
Old red eyes is back every afternoon. His music is the toast of Adelaide's under 40's.
Monday to Friday

DAVID DAY
6-9.00 p.m.
From the top of his head to the bottom of his super jockettes he's Adelaide's most popular night D J
Monday to Friday

JOHN DEAN
3-6.00 p.m.
The son of fun. Gets into overdrive every evening with great music and lively lunacy
Monday to Friday



PETER IDOL
You're invited to Peter Idol's party every Saturday night. Ring 212 1266 and he'll send you a cheerio. And Sunday night he plays the sort of rock you wouldn't expect to hear on radio
Saturday & Sunday night.

STEVE WHITHAM
9-12 midnight
Steve helps you make it through the night with the sort of music the others wish they could play
Monday to Friday

JOHN VINCENT
9-12 noon
Has Vinnie gone too far with his new morning women's shift? Tune in and hear for yourself
Monday to Friday

TONY GORDON
If you're not into listening to grown men chase a leather ball, Tony will play you a song. Ring 212 1266 and ask, every Saturday afternoon
Saturday & Sunday afternoon.

5KA LIFE STATION 5KA 1200 on your dial

5KA BROADCASTERS PTY. LIMITED
5 KA RADIO CITY
43 FRANKLIN STREET, ADELAIDE
"THE VOICE OF SOUTH AUSTRALIA"
RELAYING TO 5AU NORTHERN INDUSTRIAL AND 5RM MURRAY VALLEY

5RM	5KA	5AU
Transmitter: Berri.	Transmitter: Cavan.	Transmitter: Nectar Brook.
Frequency: 800 K/Cs.	Frequency: 1,200 K/Cs.	Frequency: 1,450 K/Cs.
Power: 2,000 Watts.	Power: 2,000 Watts.	Power: 2,000 Watts.
Antenna: 150 ft. "T"	Antenna: 275 ft. Vertical.	Antenna: 2 x 200 ft. Array Directional.

We thank you for your report of transmission from Station 5KA on 19/2/76 and have pleasure in confirming your reception.

CHIEF ENGINEER

We *thank you for your report of transmission from* Station 5 KA on 2nd. Dec. 1944 *and have pleasure in confirming your reception.*

5KA ADELAIDE
Wavelength: 250 Metres.
Frequency: 1200 Kcs.
Power: 500 Watts.
Antenna: 220 ft. vertical self-supporting steel radiator.

5AU PORT AUGUSTA
Wavelength: 214 Metres.
Frequency: 1400 Kcs.
Power: 200 Watts.
Antenna: 185 ft. vertical tubular steel radiator.

5KA BROADCASTING CO. LTD.
43 FRANKLIN ST., ADELAIDE, SOUTH AUSTRALIA

5KA present your

New Afternoon Listening Line-up

every Mon.-Thurs.

- 2.00 p.m. **"FAMILY FORTUNE"**
- 2.15 p.m. **"NURSE WHITE"**
- 2.30 p.m. **"Invincible Kate"**
- 2.45 p.m. **'Front-Page Lady'**
- 3.00 p.m. **"HOME CHAT"** with **Doreen Govett**
- 4.15 p.m. **'A WOMAN IN LOVE'**
- 4.30 p.m. **"THE BISHOP'S MANTLE"**
- 4.45 p.m. **"THE PHANTOM RANGER"**

Keep tuned to **5KA**

Jack Hume Joins 5KA

WHEN broadcasting started in South Australia, Jack Hume took part in children's sessions. Since then he has done almost everything in broadcasting, and he has now joined 5KA as announcer.

With his brother, Ern, he built and installed the equipment of 5RM, and installed the present 5DN equipment. Ern Hume became chief engineer of 5DN, but Jack built and operated his own recording business. It was the first in South Australia, and Jack said today that Hitler wrecked it, because advertisers became nervous as the Nazi leader dragged Europe towards war.

Then Jack went back to 5DN, where he spent two years as chief night announcer. His health was not good, so he decided to get away from radio, and went into his cousins' pipe business.

However, radio called strongly, and Jack joined the A.B.C. as an announcer.

Next change was to the A.I.F. for three years. He was a sergeant in the armored division when his health gave out again, and he was discharged.

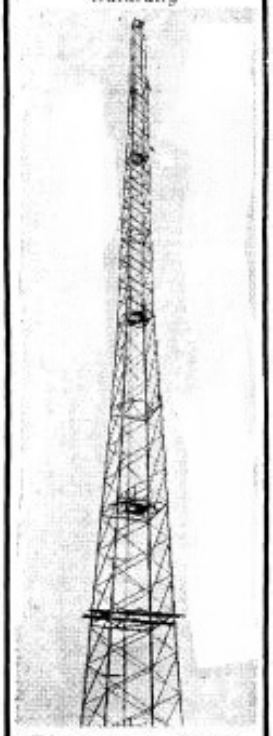
Then he "mossed round" for a while. He became factory staff superintendent with a big engineering firm here, but because of his health, he had to leave, and then he joined the staff of 5KA.

It is rarely that an announcer also knows the technical side of broadcasting as well as Jack Hume, but he has grown up with it. When with 5DN, he always combined the duties of announcer and operator on any land-line work, and it is his proud boast that although he did many hundreds of relays, he never had a breakdown.

Australia's Most Modern **Radio Mast**

Now in Operation From **5KA**

Naturally



Tune to 5KA and **ENJOY a NEW THRILL in LISTENING**

Why Be Dull Because its Sunday?

MIRTH and MUSIC from **5KA**







THE NEW **5KA**

As New as Tomorrow's Sunrise...

THE VOICE AND CHOICE **5KA** OF SOUTH AUSTRALIA

5KA

5KA

The EARLY BIRDS find **LIFE A LARK** *Cyril's Session* At **7** a.m. EVERY MORNING **5KA**

For Chic and Cheeky Feminine Fashions **Dora Shows You How to Shop** **5KA** at **10** o'clock Every Morning

TUNE-IN TO **The Tuneful Jan Rubini** **5KA** 9 o'clock EVERY SUNDAY NIGHT

EVERY WEDNESDAY at 9.30 p.m.



5KA PRESENTS

The "Blue Danube"

A SAGA OF THE Strauss FAMILY

PRODUCED BY HECTOR CRAWFORD AND SPONSORED BY

Trans-Australia Airlines



CHEERS for

The *5KA* 1940 CAVALCADE

at THE CLARIDGE THEATRE

EVERY MONDAY NIGHT

at 8 p.m.

Sponsored by the Makers of CRYST-O-MINT and PEP-O-MINT LIFESAVERS

MIRTH and MELODY, DANCING, SINGING, SCENAS, COMEDY

An Added Attraction—AUDIENCE COMPETITIONS

(GOOD MONEY PRIZES)

Under Direction of UNCLE BILLY

Admission 1/-

Book Now at 5KA

ALL HANDS ON DECK

For Fo'c'sle Stories—Scenes from the Sea

From 5KA EVERY SATURDAY NIGHT, at 9.15



NSW man for 5KA job

Russell ("Russ") Walkington, of 2KM, Kempsey, NSW, has been appointed breakfast announcer at 5KA. He will begin his new job at 5 a.m. on Monday.

On a flying visit to Adelaide last week, Russ said that he was used to early starts, having had a year of them at 2KM.

His wide experience in radio includes evening announcing, program arranging, conducting children's sessions, assisting in copywriting, recording as a sounds effects man many of the sound effects used in his special programs.

Chosen career

After 5KA had received a "test" tape recording of Russ conducting a breakfast program, 5KA's general manager (Mr. Eric Pearce) interviewed and auditioned Walkington during a trip to Queensland for the annual convention of the commercial stations' managers.

The appointment was made when Russ flew to Adelaide.



RUSS WALKINGTON

Don't miss the *NEW* different Radio Quiz



"THE DOWNYFLAKE SHOW" 5KA

The Housewives Own Show

5KA



Presents

The GINGER SHOW

A Full Hour of Comedy

EVERY FRIDAY at 8.30 p.m.

on behalf of

Super Elliott Cycles

"The Choice of Champions Everywhere"

☆ The Trend Today is to 5KA

THE BEST PROGRAMS — *from* 5KA — *naturally !!*

South Australia's Own Talent Quest

FOY'S 1945 AMATEUR SHOW

EVERY THURSDAY EVENING at 9 p.m.

from Station

5KA

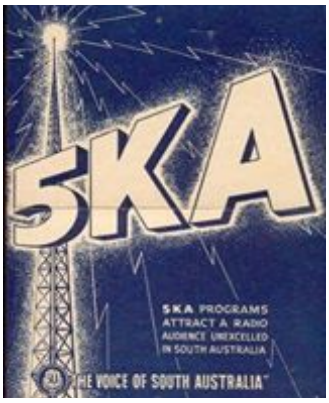
£125 Prize Money


5KA
SMILERS' CLUB
SILV DIVISION
This is to certify that Janette Driver,
of Summertown.
is a member of the 5KA SMILERS' CLUB.
THIS MEMBERSHIP CARD ENTITLES ABOVE SMILER TO ALL CLUB PRIVILEGES AND IS AN ACKNOWLEDGMENT OF THE 1/3 ENTRANCE FEE
No 4416


JIM SLADE


START THE DAY BRIGHT WITH
RUSS WALKINGTON
and the 5KA Breakfast Session
★ Better Music
★ Bigger Prizes
★ Time every 90 seconds
★ News from all the world
PLUS
THE McMAHON SAFETY AWARDS
totalling £800
AND
GERALD THE GRASSHOPPER
5KA
5 a.m. to 9 a.m.


Grateful for Your Report.
5KA
All Sporting Results
Sport
Radio
Broadcasting
Company Ltd.
Received your report O.K. Items
Remarks correspond with our Log.


5KA
5KA PROGRAMS ATTRACT A RADIO AUDIENCE UNEXCELLED IN SOUTH AUSTRALIA
THE VOICE OF SOUTH AUSTRALIA


5KA
ADELAIDE
R.P.M.
OLYMPIC TYRE CO.


I'M
CRAZY FOR
SKA
1197 STEREO AM
All Hits


5KA


5KA
CONSTANT MUSIC


5KA
The Rock Station

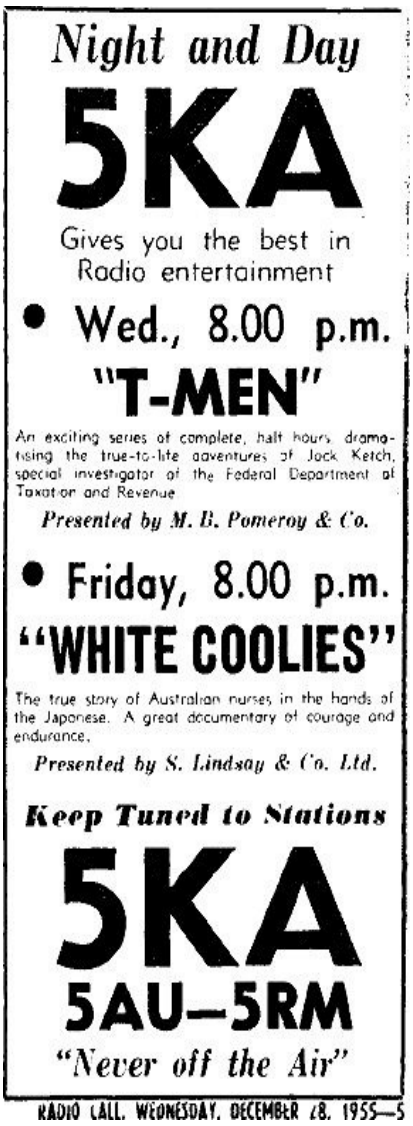

"SUNDAY NIGHT at 7.30"
COMMENCING AUGUST 18TH
The Happiest Live-Artist Music-and-Laughter Show of the Year!
with ISADOR GOODMAN
and his Band . . .
Listen to
5KA
• THE PARKER SISTERS,
• JERRY, the Mad Professor,
• RON ATKINSON, Baritone,
• LAURIE SMITH, Harmonica Wizard,
• GUEST ARTISTS and Special Turns
— compered by
• TERRY DEAR
BROADCAST TO ALL EASTERN STATES and SOUTH AUSTRALIA


LIFE
STATION
5KA


5KA
Today


5KA
MERRYMAKER


SMILERS'
5KA
CLUB


Night and Day
5KA
Gives you the best in Radio entertainment
• Wed., 8.00 p.m.
"T-MEN"
An exciting series of complete, half hours dramatising the true-to-life adventures of Jack Ketch, special investigator of the Federal Department of Taxation and Revenue
Presented by M. B. Pomeroy & Co.
• Friday, 8.00 p.m.
"WHITE COOLIES"
The true story of Australian nurses in the hands of the Japanese. A great documentary of courage and endurance.
Presented by S. Lindsay & Co. Ltd.
Keep Tuned to Stations
5KA
5AU—5RM
"Never off the Air"


5KA MOBILE STUDIO
NIGHT HOADLEYS
MUSIC
NEWS
SPORT
5KA
RELAYING TO REGIONAL STATIONS
5AU
5RM


Another
5KA
First
for S.A.!
5KA MOBILE STUDIO
5KA
5AU
5RM
5KA Night and Day!

5SL Adelaide 06-1927. Broadcast station owned by Les Fielder. Transmitter at Woodville West.

5GH Mount Gambier 11-11-1928. Broadcast station owned by the Mount **G**ambier **H**igh School Radio Club using 15 watts. Incorrectly claimed to be the first Australian radio club to go on the air (see **2BV** and **5BR**). The station was started by the school Science Master, Johnnie Walker, (he was later Director of Education in South Australia). His science students built crystal radio sets, then the transmitter for **5GH**. On air Friday nights and all day Sundays, with many listeners in Tasmania. Sunday's list of records was published in advance in the Mount Gambier *Border Watch* newspaper. Mr G. Bailey (see **5GB**) provided technical and equipment support to **5GH** for live broadcasts of concerts. Their callsign was later changed to **5OA**.

5HP Adelaide. Broadcast station owned by the **H**yde **P**ark Radio Club.

5QP Adelaide 1929. Broadcast station owned by K. Theel, on air Sundays. Transmitter at St. Peters.

5EP Port Lincoln. **E**yre **P**eninsula. Owned by the Radio Advertising Company in Adelaide. Commercial licence but never went to air. This company was also granted a commercial licence for Bunbury in Western Australia in April 1932. This station also never went to air.

5MB Adelaide 1929. Broadcast station owned by H.**M**. **B**rown. Transmitter at Torrensville.







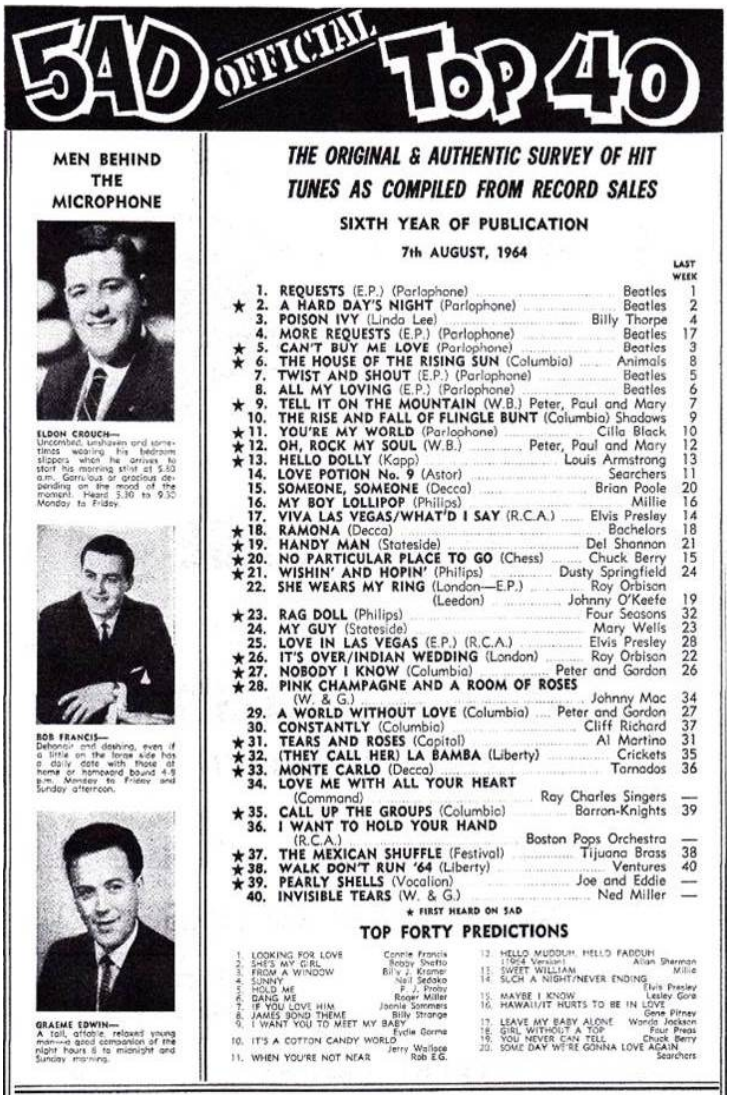








5AD Adelaide 02-08-1930. Owned by the ***Ad****vertiser*, and known as "The Advertiser Broadcast Network". Their location was listed as six chains north of the G.P.O. Their 500 watt transmitter (often heard in New Zealand) was designed and built by their Chief Engineer Harry Kauper from **5BG**/**5DN**/**5CL.** Their Senior Technician, Fred Williamson from **5AH** stayed until the 1960s. One studio had 200 seats for the public. Experimented with School of the Air broadcasts in 1933. Banned by the P.M.G from broadcasting political speeches. Claimed to have the largest Australian record library in 1934 (but see **3DB**). Part of the **2UW** Federal Radio Network (**3DB**, **4BC**, and **6ML**). Relayed to **5MU** and **5PI**. Installed disc recorders in 1937 to record programs on 17 inch (43cm) discs. Sent pre-recorded programs by train to **5SE** and **2BH**. Used a shortwave transmitter from 1937 to 1939 to cover rural South Australia, using the callsign **5DI**. Experimented with wire recorders in 1940. Their "Kangaroos on Parade" children's club had 65,000 members in 1947. Originated the popular "Yes, What?" program (originally called "Fourth Form at St Percy's") which lasted until 1941 when all the cast members enlisted in WWII. Known as "Active Radio" in the 1960s. Announcer Len Sweeney featured the popular "Rodney the Rabbit" in his breakfast program (Len was also their race caller). Changed from Top 40 to Easy Listening in 1985. Moved to F.M. in July 1993 with Baz and Pilko rating an incredible 40% for breakfast. Now known as MIX 102.3. This callsign in Adelaide was previously issued as an experimental station in 1921. Also see the separate 1994 **5DN** entry.



5AD OFFICIAL TOP 40

MEN BEHIND THE MICROPHONE

ELDON CROUCH—Uncombed, unshaven and sometimes wearing his bedroom slippers when he arrives to start his morning stint at 5.30 a.m. Garrulous or gracious depending on the mood of the moment. Heard 5.30 to 9.30 Monday to Friday.

BOB FRANCIS—Debonair and dashing, even if a little on the large side but a daily date with those at home or homeward bound 4-6 p.m. Monday to Friday and Sunday afternoon.

GRAEME EDWIN—A tall, affable, relaxed young man—a good companion of the night hours 6 to midnight and Sunday morning.

THE ORIGINAL & AUTHENTIC SURVEY OF HIT TUNES AS COMPILED FROM RECORD SALES

SIXTH YEAR OF PUBLICATION

7th AUGUST, 1964

			LAST WEEK
1.	REQUESTS (E.P.) (Parlophone)	Beatles	1
★ 2.	A HARD DAY'S NIGHT (Parlophone)	Beatles	2
3.	POISON IVY (Linda Lee)	Billy Thorpe	4
4.	MORE REQUESTS (E.P.) (Parlophone)	Beatles	17
★ 5.	CAN'T BUY ME LOVE (Parlophone)	Beatles	3
★ 6.	THE HOUSE OF THE RISING SUN (Columbia)	Animals	8
7.	TWIST AND SHOUT (E.P.) (Parlophone)	Beatles	5
8.	ALL MY LOVING (E.P.) (Parlophone)	Beatles	6
★ 9.	TELL IT ON THE MOUNTAIN (W.B.)	Peter, Paul and Mary	7
10.	THE RISE AND FALL OF FLINGLE BUNT (Columbia)	Shadows	9
★ 11.	YOU'RE MY WORLD (Parlophone)	Cilla Black	10
★ 12.	OH, ROCK MY SOUL (W.B.)	Peter, Paul and Mary	12
★ 13.	HELLO DOLLY (Kapp)	Louis Armstrong	13
14.	LOVE POTION No. 9 (Astor)	Searchers	11
15.	SOMEONE, SOMEONE (Decca)	Brian Poole	20
16.	MY BOY LOLLIPOP (Philips)	Millie	16
17.	VIVA LAS VEGAS/WHAT'D I SAY (R.C.A.)	Elvis Presley	14
★ 18.	RAMONA (Decca)	Bachelors	18
★ 19.	HANDY MAN (Stateside)	Del Shannon	21
★ 20.	NO PARTICULAR PLACE TO GO (Chess)	Chuck Berry	15
★ 21.	WISHIN' AND HOPIN' (Philips)	Dusty Springfield	24
22.	SHE WEARS MY RING (London—E.P.) (Leedon)	Roy Orbison / Johnny O'Keefe	19
★ 23.	RAG DOLL (Philips)	Four Seasons	32
24.	MY GUY (Stateside)	Mary Wells	23
25.	LOVE IN LAS VEGAS (E.P.) (R.C.A.)	Elvis Presley	28
★ 26.	IT'S OVER/INDIAN WEDDING (London)	Roy Orbison	22
★ 27.	NOBODY I KNOW (Columbia)	Peter and Gordon	26
★ 28.	PINK CHAMPAGNE AND A ROOM OF ROSES (W. & G.)	Johnny Mac	34
29.	A WORLD WITHOUT LOVE (Columbia)	Peter and Gordon	27
30.	CONSTANTLY (Columbia)	Cliff Richard	37
★ 31.	TEARS AND ROSES (Capitol)	Al Martino	31
★ 32.	(THEY CALL HER) LA BAMBA (Liberty)	Crickets	35
★ 33.	MONTE CARLO (Decca)	Tornados	36
34.	LOVE ME WITH ALL YOUR HEART (Command)	Ray Charles Singers	—
★ 35.	CALL UP THE GROUPS (Columbia)	Barron-Knights	39
36.	I WANT TO HOLD YOUR HAND (R.C.A.)	Boston Pops Orchestra	—
★ 37.	THE MEXICAN SHUFFLE (Festival)	Tijuana Brass	38
★ 38.	WALK DON'T RUN '64 (Liberty)	Ventures	40
★ 39.	PEARLY SHELLS (Vocalion)	Joe and Eddie	—
40.	INVISIBLE TEARS (W. & G.)	Ned Miller	—

★ FIRST HEARD ON 5AD

TOP FORTY PREDICTIONS

1. LOOKING FOR LOVE — Connie Francis
2. SHE'S MY GIRL — Bobby Shafto
3. FROM A WINDOW — Billy J. Kramer
4. SUNNY — Neil Sedaka
5. HOLD ME — P. J. Proby
6. DANG ME — Roger Miller
7. IF YOU LOVE HIM — Joanie Sommers
8. JAMES BOND THEME — Billy Strange
9. I WANT YOU TO MEET MY BABY — Eydie Gorme
10. IT'S A COTTON CANDY WORLD — Jerry Wallace
11. WHEN YOU'RE NOT NEAR — Rob E.G.
12. HELLO MUDDUH, HELLO FADDUH (1964 Version) — Allan Sherman
13. SWEET WILLIAM — Millie
14. SUCH A NIGHT/NEVER ENDING — Elvis Presley
15. MAYBE I KNOW — Lesley Gore
16. HAWAII/IT HURTS TO BE IN LOVE — Gene Pitney
17. LEAVE MY BABY ALONE — Wanda Jackson
18. GIRL WITHOUT A TOP — Four Preps
19. YOU NEVER CAN TELL — Chuck Berry
20. SOME DAY WE'RE GONNA LOVE AGAIN — Searchers



A Lesson In South Australian Sales Geography

92% of the radio homes and 93% of the retail businesses are within 50 miles of one or the other of the four stations in "The Advertiser" Network.

- When you buy a State-wide Network to support your Australia-wide sales campaign, give first thought not only to the relative station popularity in that State, but to the SALES GEOGRAPHY of the stations carrying your message.
- The four stations of "The Advertiser" Broadcasting Network are so strategically situated that 92 per cent. of the radio homes, and 93 per cent. of the retail businesses in South Australia are within 50 miles of one station or the other.
- No other South Australian radio signal reaches such a vast listening audience.
- By specifying "The Advertiser" Broadcasting Network you get four stations at one cost, and your programmes are bracketed with the most important features on the air to-day.

YOU HEAR THEM ON 5AD:—

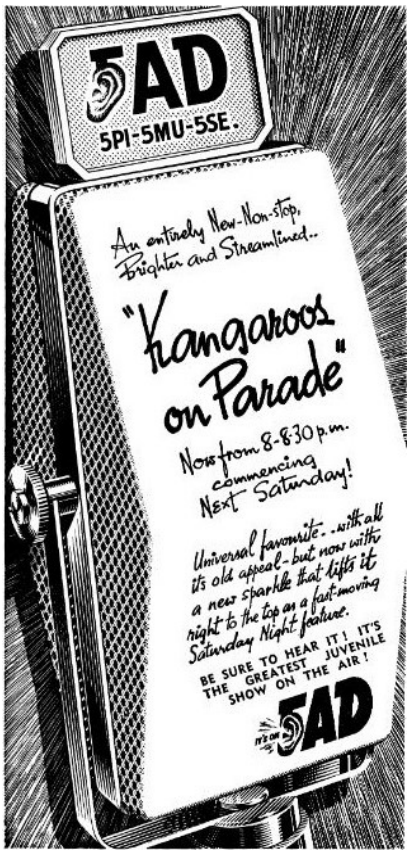
- ☆ "The Lux Radio Theatre"
- ☆ Howie Wing
- ☆ Coronets of England
- ☆ Dad and Dave
- ☆ Those We Love
- ☆ Melody Riddles
- ☆ Hollywood Dick
- ☆ Mr. and Mrs. Everybody
- ☆ The House of Peter McGregor
- ☆ Betty and Bob
- ☆ Yes What
- ☆ Famous Australians
- ☆ The Crimson Trail
- ☆ The Lone Ranger
- ☆ The Rich Uncle from Fiji
- ☆ I Want a Divorce
- ☆ Three-minute Mysteries
- ☆ Dream Melody Dramas
- ☆ The Radio Spelling Bee
- ☆ His Last Plunge
- ☆ The Crazy Court

"The Advertiser" Broadcasting Network

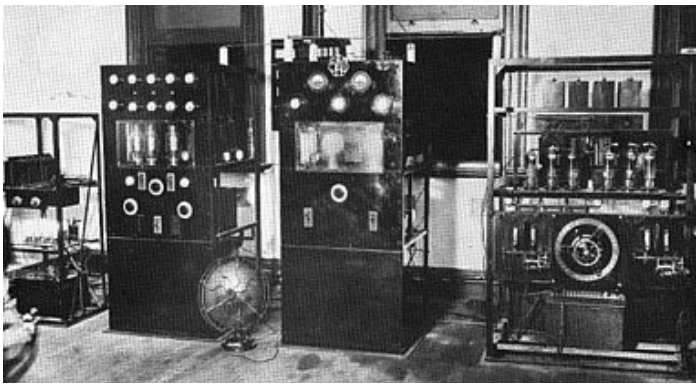
5AD — 5PI — 5MU — 5SE

Representatives:
SYDNEY: FRED THOMPSON, 15 Hamilton Street.
MELBOURNE: G. N. BEDNALL, Newspaper House, 247 Collins Street.









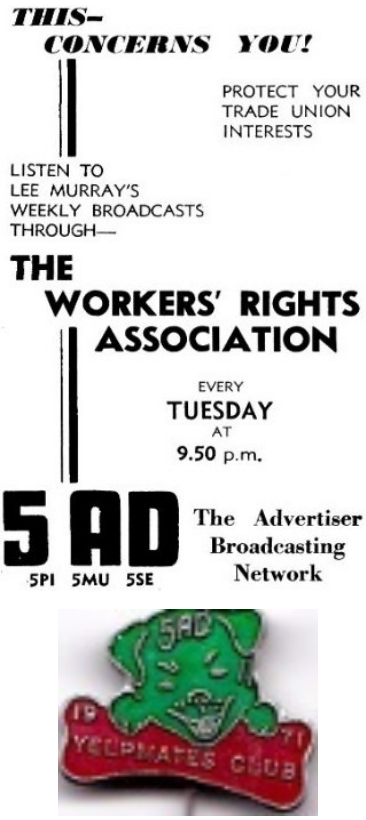
1930 Transmitter

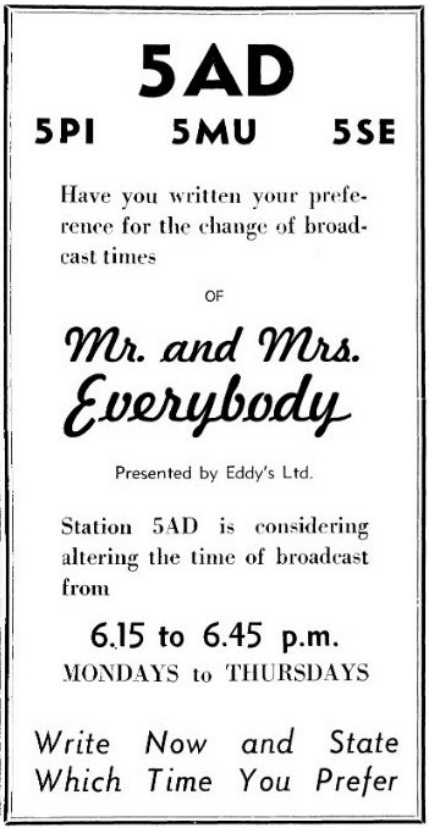


Dick Moore, Ted Masdigan, Charles Norton 1958



Record Library 1958







Tuesday 7-30 5AD

COP THE LOT

IT'S A WHIZ! IT'S A QUIZ!
IT'S THE LATEST AND GREATEST



Bob Dyer

RADIO'S BIG NEW SINGING SHOW

"Australia's Hour of Song"

Tune in tonight at 8 o'clock for the brightest new entertainment idea to hit the air for years!



Guest Stars
GLADYS MONCREIFF
BRIAN LAWRANCE
EDWARD COCKMAN
THE SYDNEY MALE CHOIR

PRESENTED BY
Dick Fair

5AD · PI MU · SE | AT 7.30 P.M. SUNDAY 10TH. FEB

The thrilling Sequel to "Dossier on Dumetrius"!

"Deadly Nightshade"

..the Scene is Sydney
..the Plot is Death

The same sponsors who gave you "Dossier on Dumetrius" are proud to present its mighty sequel. Told again by M.I.5's intrepid Gregory Keane, "Deadly Nightshade" moves from danger to danger at a thrilling pace. You mustn't miss a single episode!

TWICE WEEKLY
SUNDAYS, 9 p.m. and THURSDAYS, 8.30 p.m.
STARTS NEXT SUNDAY!

IT'S ON 5AD
5PI · 5MU · 5SE



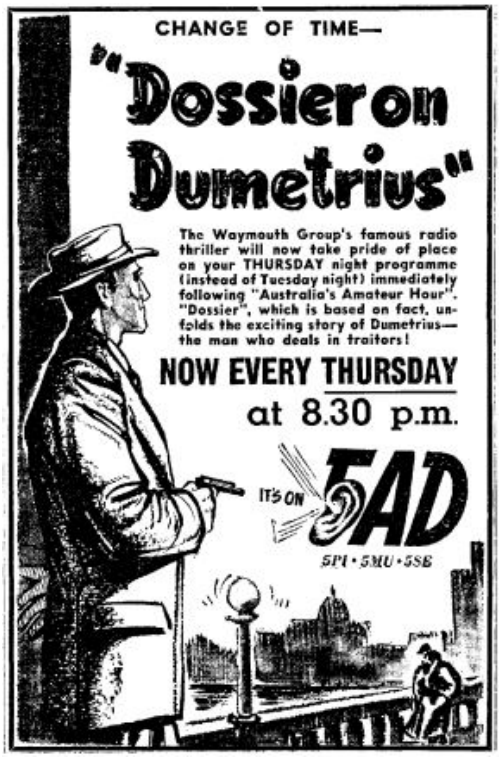
CHANGE OF TIME—

"Dossier on Dumetrius"

The Waymouth Group's famous radio thriller will now take pride of place on your THURSDAY night programme (instead of Tuesday night) immediately following "Australia's Amateur Hour". "Dossier", which is based on fact, unfolds the exciting story of Dumetrius—the man who deals in traitors!

NOW EVERY THURSDAY
at 8.30 p.m.

IT'S ON 5AD
5PI · 5MU · 5SE



THEY'RE BACK on 5AD!

"Fred & Maggie Everybody"

After an amazingly successful tour of New Zealand, Fred and Maggie return to the air in Australia next Tuesday, October 1st, from the Advertiser network Stations at 2.15 p.m.

LISTEN FOR
"FRED & MAGGIE EVERYBODY"
ON
Tuesday, 1st October, at 2.15 p.m.
AND EVERY
TUESDAY, WEDNESDAY, and THURSDAY
FROM
5AD — PI — MU *The Best Spots on the Dial*

Do you remember?



Enjoy them again on—

MUSICAL COMEDY STAGE

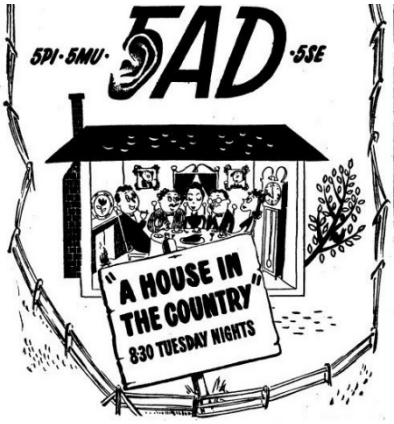
Remember those glorious musical comedies? They're all back again, streamlined for modern appeal, in a series of brilliant 30-minute 'cameos.' Each half-hour presentation has all the savour of the original—the songs, the characters, the sparkling dialogue and stirring action that have thrilled and delighted millions many a time over the years.

In acting and singing roles you'll hear Australian artists—both famous, and famous-to-be. Don't miss Musical Comedy Stage.

BROADCAST EVERY MONDAY AT 8 P.M.
5 AD
PI-MU-SE
AND 45 OTHER STATIONS



5PI · 5MU · 5AD · 5SE

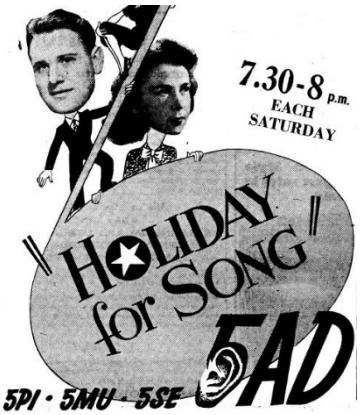


Who will win!

THE VACUUM OIL COMPANY'S
1951 MOBILQUEST?

GRAND FINAL
from
Melbourne Town Hall
Wed., 5th Sept.

5AD
5PI—5MU—5SE



7.30-8 p.m. EACH SATURDAY

"Holiday for Song"

5PI · 5MU · 5SE 5AD

"Stars in Overalls"

Commencing FRIDAY 9-9.45 p.m.
5AD
5PI-5MU-5SE



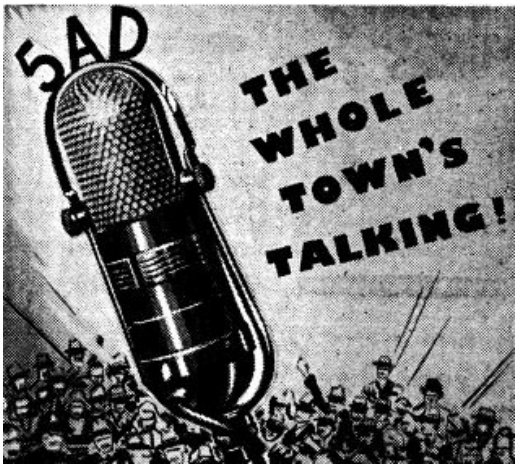
"TAKE IT OR LEAVE IT" NOW SATURDAYS at 8.30 p.m.
"THE DARK HORSE" NOW SUNDAYS 6.45 p.m.
"HOSTESS OF HAPPINESS" NOW NIGHTLY 6.20

5AD - 5PI - 5MU - 5SE
The BEST SPOTS on the DIAL

5AD

HEAR ALL THE BIG SHOWS FOR 1942 ON

5AD 5PI 5MU 5SE
THE ADVERTISER BROADCASTING NETWORK









'Yes, What?' Ends After 7 Years

After a record-breaking run of seven years, the scatter-brained boys of St. Percy's and the dithering Dr. Pym will no longer be heard from the "Advertiser" stations in "Yes, What?" after this week.

More than 500 episodes of this series have been broadcast by 5AD and associate stations since Rex Dawe and a number of senior members of the Kangaroo Club began "Fourth Form at St. Percy's" in 1937.

Since then, with one short break, and a change of name to "Yes, What?" the series has been on the air all over the Commonwealth. Most of the cast are in the fighting forces now, and one member, Richard Harding-Browne, a bomber pilot, has lost his life



With an outstanding cast and narrations by the author

5AD·PI·MU·SE
8.00 p.m.



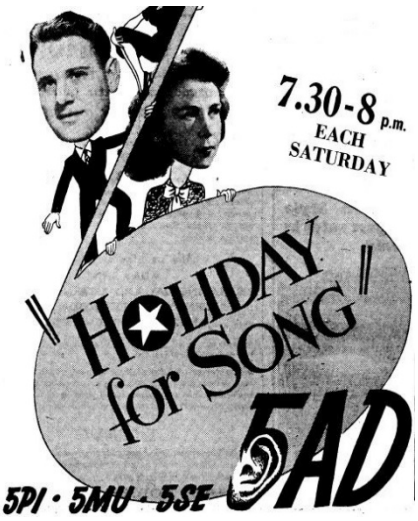
It's New! It's Different!



YOUR REGULAR FRIDAY NIGHT HIGHSPOT!

5AD ★ 5PI ★ 5MU ★ 5SE





Three Great Audience Shows

THE "Spelling Bee"
Tuesdays, at 8 p.m.
5AD—PI—MU

"Information Please"
Thursdays
at 8.30 p.m.
5AD—PI—MU

"What Would You Do?"
MONDAYS
at 8.45 p.m.
5AD—PI—MU





PROGRAM GUIDE 1946



GOOD afternoon.. South Australia FROM 5AD

5PI·5MU·5SE

Afternoon finds the worst of the day's housework done. There's time, then, to listen in peace and quietness, to good radio entertainment. And now it has come! "The Advertiser" Broadcasting Network has launched its specially selected, carefully balanced Afternoon Programmes . . . three and a half hours every day from Monday till Friday, packed with Radio Entertainment of the highest order. Look below at the unbroken line-up of feature sessions . . . every one of them good listening!

MONDAY

2.00-2.15 LOST EMPIRE
An enthralling serial story of Czar Alexander's bid for Western dominion.

2.15-2.30 Musical Comedy
From the World's Library of famous artists.

2.30-3.30 PLAYTIME
60 minutes of variety entertainment, including CAVALCADE OF DRAMA.
Super-dramatisations of the lives of the great, presented by C. P. McGregor's Hollywood Amateurs.
TUNE DETECTIVE—A fascinating radio "short," telling how popular tunes are born.
MOVIE TIME — Song hits and pithy pars from the Movie world.

3.30-3.40 FRIENDLY ROAD
Delightful and heartening talks by Uncle Scrim—N.Z.'s kindly philosopher.

3.40-4.00 YOUR SONGS
Favorite singers in familiar ballads.

4.00-4.15 RED CROSS

4.15-4.30 COMIC STRIP
Quarter of an hour with Radio's funniest comedians.

4.30-5.30 KANGAROO HOUR
Bright, refreshing entertainment by kiddies whose earnest, unsophisticated desire is to please! And at 5.15 — Biggles, Knight Errant of the Clouds.
NOTE NEW TIME

5.30 Cocktail Time

TUESDAY

2.00-2.30 N.B.C. Musical
Special selections from the Library of the National Broadcasting Company of America.

2.30-3.30 QUIZ FIESTA
TRUTH OR CONSEQUENCES. Competitors must give the right answer—or else! Vastly entertaining for both audience and listeners.
COMMUNITY SINGING. You can join in at home.
TAKE IT OR LEAVE IT. Big money for quiz competitors with the courage of their convictions.

3.30-3.40 FRIENDLY ROAD
Another page of homespun philosophy by New Zealand's genial Uncle Scrim.

3.40-3.45 Today's Orchestra
Selected from 5 AD's exclusive library of popular melodies.

3.45-4.00 Bandmaster
Rousing melodies by the world's foremost Military Bands.

4.00-4.15 MUSIC FROM the BALLET
Lovely selections from the most famous ballets.

4.15-4.30 STORY TO REMEMBER
Complete radio Dramatisations of stories by famous writers.

4.30-5.30 KANGAROO HOUR
The kiddies again in an entrancing hour of spontaneous, artless entertainment that thrills the performer as much as it does the listener.

5.30 Cocktail Time

WEDNESDAY

2.00-2.15 LOST EMPIRE
Another episode in an exciting drama of Czarist Russian intrigue.

2.15-2.30 Music by Chappel
Delightful selections from the famous Chappel Library of Mood Music.

2.30-3.30 Pulse of the People
Introducing "The Melody of Your Life" — a drama based on a tune that has affected the life of a listener. Cash prizes.
50 AND OVER — an interview with someone over 50 who has an interesting story to tell.
HUMAN EXPERIENCES — welcome stories from servicemen and women.
HOBBIES AND UNUSUAL OCCUPATIONS — interviews with people of unique occupation or taste.
Other interesting real-life features.

3.30-3.40 FRIENDLY ROAD
Human, understanding talks by New Zealand's Uncle Scrim.

3.40-3.45 Today's Orchestra
A number from the modern light classics.

3.45-4. Short Story
A weekly selection from the world's best short stories.

4.00-4.10 EB & ZEB
A comedy spot featuring two of America's favorite Comedians.

4.10-4.30 Music through the Years
Old time musical favorites that will live for ever.

4.30-5.30 KANGAROO HOUR
Melody and fun for — and from — the youngsters. For years, South Australia's most popular juvenile radio show, and the pattern for youth shows everywhere.

5.30 Cocktail Time

THURSDAY

2.00-2.30 N.B.C. Musical
The American National Broadcasting Company provides popular music in a different way.

2.30-3.30 Music Request Hour
A full hour devoted to the playing of listener requests. Listeners are invited to ring C7440 after the session begins with requests for favorite tunes. Theatre tickets are awarded for best selections.

3.30-3.40 FRIENDLY ROAD
Words of cheer from the favorite philosopher of Australia, Uncle Scrim.

3.40-3.45 Today's Orchestra
A topical musical radio short.

3.45-4.00 Bandmaster
Marches that have stirred millions by leading Military Bands.

4.00-4.05 Toc H

4.05-4.15 Musical Medley
Selections from the vast 5 AD Library of world music.

4.15-4.30 COMIC STRIP
Flannigan and Allen, Vic Oliver, Abbot and Costello and many more clowns for your amusement.

4.30-5.30 KANGAROO HOUR
Real talent, backed by the enthusiasm of youth, makes this hour one of the brightest of the day. Today's babies and youngsters who may well be the Radio Stars of tomorrow.

5.30 Cocktail Time

FRIDAY

2.00-2.15 LOST EMPIRE
The serial story of Russia's efforts to build a mighty Empire.

2.15-2.30 PIANO TIME
Celebrities of the piano entertain with outstanding performances.

2.30-3.30 QUEEN FOR A DAY
A full hour of novel and interesting quizzes — Musical Quiz, Etiquette Blues, Stop Me if I'm Wrong (picking inaccuracies in the script) and Song Titles (detecting well known song titles in short sketches.) Competitor scoring most points for the hour will be Queen for the day.

3.30-3.40 FRIENDLY ROAD
Ten minutes of genial and inspiring philosophy all the way from New Zealand.

3.40-4.00 RECORDS YOU'VE MISSED
Highlights of the week's music replayed for those who missed them.

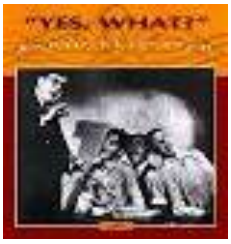
4.00-4.10 EB & ZEB
Ten minutes of hilarity with America's No. 1 Hicks

4.10-4.30 AFTERNOON RECITAL
A restful 20 minutes of popular Light Orchestral Music.

4.30-5.30 KANGAROO HOUR
South Australia's tuneful juveniles entertain with song and recitation . . . and another instalment of the hero of every air-minded youngster, "Biggles."

5.30 Cocktail Time











Artie Verco



Bazz and Pilko in 1977



Bill Collison in 1984



Early Studio



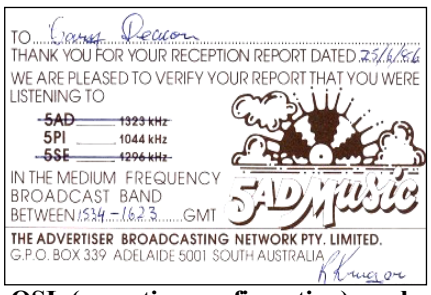




5PI Port Pirie 07-01-1932. First rural Commercial station in South Australia. Started with a **5AD** built 20 watt transmitter, on air from 1900-2200 (50 watts at Crystal Brook in 1934, later 2,000 watts; being the highest powered commercial transmitter in Australia). Known on air as "**5PI** in Crystal Brook". The local women's program "The Home Circle Club" was popular. Soon became a relay of **5AD**. Communicated with **5AD** by using Morse code. Held several outside broadcasts from Victor Harbour throughout 1984. The station was later sold to comply with media ownership regulations, with a change in callsign to **5CS** in 1987.



Their early studio.



QSL (reception confirmation) card.



5CK Port Pirie 15-03-1932. Operated by the Australian Broadcasting Company (privately owned) with sixty minutes of advertising per day. Used a 7,500 watt S.T.C. water cooled transmitter installed at **C**rystal Broo**k** by P.M.G. engineers. On air 0730-0830, 1100-1400, 1530-1630, and 1800-2300. Often heard in the U.S.A. Taken over by the A.B.C on 1-7-1932, relaying **5CL** programs. Started several local programs on 24-6-1954. From 1970, their transmitter was remotely controlled by the local A.B.C. television control room. Moved their main studios and offices to Port Lincoln in 1987.

5MG Mount Gambier 05-1932. Commercial licence issued to Mount Gambier Broadcasting Company P/L. The licence was cancelled on 28-3-1933 as the station had not opened. This callsign is now used by the A.B.C.

5XI Adelaide 25-9-1932. Pirate station operated by J. Beare. He was taken to court by the Radio Inspector and fined £6.





5MU Murray Bridge 16-09-1934. Their opening was delayed by a lack of access to A.C. electricity (local supply was still D.C.). Known as "The Premier Station". Their Chief Engineer, Frank Miller (VK5BF - see **5BF** 1924) designed, built, and installed their 50 watt transmitter and studio equipment. The original antenna was supported by two wooden 100 feet high towers installed by a carpenter. On air for four hours per day with a studio in the Bridge Printing Company building. Increased power to 200 watts on 28-8-1939. Relayed some **5KA** programs. Their technician was given an axe, bottle of acid and a pistol in WWII to destroy the transmitter if attacked. Became a relay of **5AD** on 1-7-1952 using 100watts. They communicated with **5AD** via Morse code on the relay line. On 25-12-1954 their radiothon raised £8,300 for local hospitals. Installed an STC 2,000 watt transmitter (1,000 watts at night) in December 1965. Bought by the *Murray Valley* newspaper in1975 being known as "River City Radio". The entire station was installed in a ten square metre room behind the newspaper. In 1988 announcer Glenn Gale hosted and broadcast a disco dance on board the M.V. Aroona on the Murray River. In 1995, announcer Alex Zastera won F.A.R.B. awards for "Best News Presenter" and "Best Personality". Photos are of their first building and a later studio with announcer Glenn Gale.



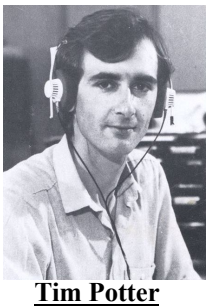


5RM Renmark 30-09-1935. **R**iver **M**urray Broadcasters. Jack Hume (**5DN**) designed, built, and installed all the equipment. On air 1900-2200. Their technician lived in the station. Their wooden mast blew down in 1936. Operated by, and relayed most programs from a separate **5DN** studio between 1-9-1937 and 31-3-1953, using an ex A.B.C. 1,000 watt transmitter (2,500 watts in July 1976), later taking some programs from **5KA**. Banned advertising on Sundays until 1973. Known on air as "5RM-Murray Heights". Probably the last station to play transcription records. Most programs were local from 1965 using new studios at Berri. Two Greek programs were taken off the air after producers from different Greek factions had a fight. In 1985 they broadcast re-enactments of their first programs for their 50th birthday. Eventually bought by Fairfax Media, then Grant Broadcasters in 2013.

5SE Mount Gambier 03-07-1937. **S**outh **E**astern Broadcasting Co. Opened with 100 watts (later 5,000) on a broadcast from the Jens Hotel, using their power generator, (the local power was D.C.). Most programs were pre-recorded at **5AD** and sent by train. Broadcast the Town Hall clock chimes every hour using a telephone mouthpiece in the tower. Became partially a **5AD** relay from 14-6-1941, operated by the *Advertiser* newspaper. Their popular local women's program was "The Homecraft Club". Broadcast 24 hours daily from 1-10-1976. Aired a live interview with the captain of the first Qantas Boeing 747 to fly over Mt Gambier in 1982. Took over all fire brigade two-way communications during the "Ash Wednesday" fires in 1983, when the fire brigade radio equipment was destroyed. Once aired a breakfast program from a hot air balloon. Bought by Kerry Stokes in 1987. Moved to F.M. in 1998. Photo is early announcer Richard Moore (note the then popular set of gongs).



5AN Adelaide 10-10-1937. A.B.C. **A**delaide **N**ational service. Initially using 500 watts, (2,000 in 1944) with a tower on top of the G.P.O. Moved their transmitter next to **5CL** in 1943. Claimed to be the first Australian station to experiment with some stereo programs late at night with **5CL** during May 1958 (but see **6WF**). The left channel being on one station, and the right channel on the other (listeners had to use two radios to hear stereo). They moved to new studios in Collinswood in 1974.


Tim Potter


Keith Conlon



5AU Port Augusta 25-05-1938. Installed in a house (the technician lived in a bedroom) with 100 watts (later an A.W.A. 200 watt transmitter). Known as "The Voice of the North". Opened its studio on Sundays for visitors. On air for seven hours daily, relaying some **5KA** programs. **Closed by the military during WWII on 8-1-1941 for broadcasting an alleged security breach** while owned by the Jehovah's Witnesses. The local council applied for the licence as a volunteer operated station with all the profits to be used for community projects (Editor's Note: is this the first community radio proposal, 34 years before community radio started?). Relaunched on 6-12-1943 with owners, the Labor Party and the Methodist church. Banned advertising on Sundays until 1973. During the 1940s/1950s they relayed **5KA** until 1200 and from 1730 to close with four staff. Often broadcast balls from Whyalla and Hawker. Increased power with an S.T.C. 2,000 watt transmitter in 1961. Also had a studio in Whyalla, and relay transmitters at Port Pirie and Roxby Downs. Opened a separate F.M. service in 2003. Photo is Tony Gordon.



5MN Mannum 1948. A.B.C. Projected station which never went to air.

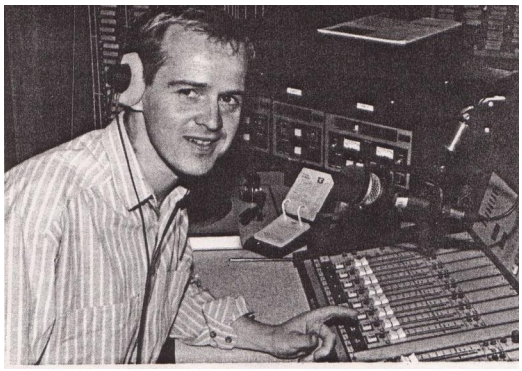
5LN Port Lincoln 14-10-1950. A.B.C. **L**incoln **N**ational service. Relay of **5CK**, with limited local programs from 1-2-1988. Their opening broadcast was heard in Trinidad. Occasionally heard in South Africa despite using only a 200 watt transmitter.

5WM Woomera 18-09-1953. A.B.C. Relay of **5CK**.

5MG Mount Gambier 08-09-1955. A.B.C. Originally planned to open as **5MR**. Opening night was a broadcast by A.B.C. artists and the Mount Gambier Choral Society from their Civic Hall. Relay of **5CL** with some local programs from 17-3-1959. This callsign was previously issued to a commercial station which never went to air.

5PA Penola 14-12-1956. A.B.C. Relay of **5MG**. Their transmitter was later moved to Naracoorte.

5MR Renmark 31-07-1957. A.B.C., relaying **5CL** with some local programs. **M**urray **R**iver service. Situated in the local Council Chambers. Their planned 1956 opening was delayed by a Murray River flood. Officially opened by the Post Master General, with a ceremony at the Renmark Institute. They later changed their callsign to **5MV** (**M**urray **V**alley service). Moved to new premises in 1987. Their main studio was moved to Renmark Ave. in 1987. Started some local Greek language programs in 1989 (also see **5RM** 30-9-1935). They were first A.B.C. regional station to install digital studios. In 2002, their offices and other studios also moved to Renmark Ave. Photo is James O'Brien.



Kangaroo Island 02-08-1966. "Radio Prosh". A pirate station operated by University of Adelaide students, on a tuna fishing boat in international waters off Kangaroo Island. Their aerial was supported by a 200 feet high box kite. Ernie Sigley was their chief announcer (Ernie previously worked for Radio Luxembourg and a British pirate station). Lasted for only one day after being jammed by the P.M.G., contrary to international law, using a transmitter at Adelaide airport. On 3-8-1966, 2,000 protesters marched through Adelaide chanting "*Ban the Jam*" and "*We Want Radio Prosh*". The P.M.G. said that Radio Prosh was ***"clandestine, unlawful, and impermissible".*** The students then thanked the P.M.G. for publicising their cause. The Post Master General, the Hon. Alan Hume, said he would not hesitate to jam any pirate radio station.

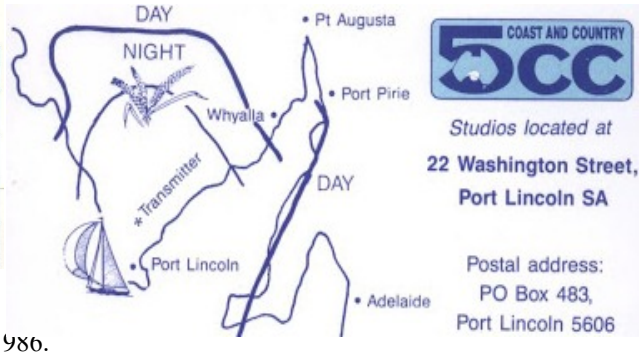
5LC Leigh Creek 30-06-1971 and **5SY Streaky Bay 31-05-1972.** A.B.C. Relays of **5LN**.

5UV Adelaide 28-06-1972. Owned by the **Univ**ersity of Adelaide. First community licence in Australia (starting as a Limited Commercial Licence on 1630 KHz.). Eventually moved to 530 KHz. Their transmitter was installed without a crystal. In order to get on air, they borrowed a spare one from **3UL**, which was on the same frequency. Their tower fell in 1990 due to guy wire failure.

5AA Adelaide 14-03-1976. Installed by A.W.A. with a "Good Music" easy listening format, using 5,000 watts and a directional antenna. Known as "The Talk of the Town" in 1985. Changed to "Talk and Sport" in 1986 with new owners, the T.A.B. Only Adelaide station to agree to advertise condoms (April 1986). This callsign was previously issued as an experimental station in 1923.

5CC Port Lincoln 07-12-1985. **C**oast and **C**ountry Broadcasting Services. First considered using the callsigns **5EP** and **5PL** (see earlier mention on **5EP** at Port Lincoln). 38 local shareholders owned the station. Their slogan is "The Best Songs Of All Time". Opened an F.M. relay transmitter near Port Lincoln in 1999. Bought by Grant Broadcasters in 2013. Their pictured Rate Card is from 1986.

	BASE RATE	20 PLAN	30 PLAN	50 PLAN
5 SEC TAG	$5	$100	$145	$215
15 SECONDS	$12	$230	$325	$480
30 SECONDS	$15	$270	$385	$565
45 SECONDS	$20	$340	$480	$700
60 SECONDS	$24	$385	$540	$780



5CS Port Pirie 1987. See **5PI** 7-1-1932. **C**entre of the **S**tate. A 'Classic Hits' format with a relay transmitter at Roxby Downs. Became a Fairfax station then sold to Grant Broadcasters in 2013.

5PB Adelaide 1990. A.B.C. **P**arliamentary **B**roadcasting network using the former **5DN** 972 KHz A.M. frequency when they moved to F.M. Broadcast Muzak style music between daily Parliamentary sittings. Closed on non-sitting days, until introducing a news service known as "A.B.C. News Radio" in August 1994.

5RPH Adelaide 4-3-1991. **R**adio for the **P**rint **H**andicapped. Used the former **5KA** 1197 KHz. frequency with 2,000 watts when **5KA** moved to F.M. Previously, they had a one hour program daily on **5UV** from 1982.

5DN Adelaide 08-1994. Talk format using the original **5DN** callsign with most of their announcers, on the old **5AD** frequency. Became an S.E.N. (Sport-Entertainment-News) station, which ended in 2005. The Australian Radio Network then launched a nostalgia format.

5TAB Adelaide. A H.P.O.N. racing and sport results service on 1539 KHz. operated by the South Australian TAB. Relays to Ceduna, Roxby Downs, Coober Pedy, Millicent, Riverland, and Port Augusta.

Letters to the Editor:

"*I wish to utter an emphatic protest against the action of the Radio Department in granting 5WH a broadcast licence. They swamp most other stations on the dial*". Letter to the Editor, 27-9-1932.

"Radio is the theatre of the mind; television is the theatre of the mindless". Anonymous.

"*One might purchase a receiving set, but what if there is nothing to listen to, or if the transmitter is put to such poor use as to make the invention next to worthless, except as a scientific curiosity*?" Adelaide Advertiser Editorial 24-11-1924, titled "The Broadcasting Problem – 5CL".

"*I am nauseated by the obviously artificial, affected diction of some radio announcers. One is almost led to believe that such manner of speech is an essential requirement for the job*". Letter to the Editor, 24-10-1940.

"*The A.B.C. apparently considers what is good for the listener, and not what he wants. Nothing has been done for brass bands, but thousands have been spent on symphony orchestras and other entertainments for the educated only. Ssome thought should be given to entertaining the masses*?". Letter to the Editor, 23-3-1937.

Big Raid Planned on State's 7,000 Unlicensed Car Radio Sets

THE Wireless Branch of the Postmaster-General's Department will start an intensive raid on owners of unlicensed car radios in Adelaide shortly, to clear up the mystery of why for more than 7,000 car radio sets in use, only 150 licences are current.

The raid had been planned because of the "staggering discrepancy" between the number of sets in use in this State and the number licensed, said the Superintendent of Wireless (Mr. J. E. de Cure) this week.

It was estimated that there were between 7,000 and 10,000 car sets operating, but figures compiled at the end of last year showed that only 150 car radio licences had been issued in South Australia.

Recently two inspectors stood at the Post Office corner for about an hour and took the numbers of 120 cars with radio fittings.

A later check with the Motor Vehicles Department showed that the sets were correctly licensed in only a few cases.

OFFICIAL'S WARNING

Warning motorists that they would be the principal target in a forthcoming campaign to detect unlicensed listeners, Mr. de Cure said that many people were under a wrong impression regarding car radio licences.

If a person possessed a car set only, he was obliged to take out an ordinary listener's licence. If, however, he had a set in his home and a car radio, he was obliged to obtain an ordinary licence and a supplementary—or half-fee—licence endorsed "car."

Another reason why so many people had failed to secure licences for car sets was because they believed that a supplementary licence covered more than one set.

This was incorrect, said Mr. de Cure. If a person had three sets, including a car radio, he was required to obtain an ordinary licence and two supplementary licences.

Reserve Transmitter Installed

ASSEMBLED and built in its entirety by station technicians, a reserve transmitter has been installed at 5AD.

The new transmitter, after extensive tests on two Sunday mornings, has been officially approved by the P.M.G.'s Department, and is in operation.

The necessity for this innovation was emphasised by the manager of 5AD (Mr. Kinnear) this week. "Even the best valves," he said, "blow out occasionally. And with a station on the air almost continuously from 6 a.m. to midnight a tremendous strain is imposed on the only transmitter.

"Until now, our technicians have had from midnight to 6 a.m. to make any adjustments and repairs. Now, if a blow-out occurs, the reserve transmitter will come into operation without delay, and replacements can be made at leisure."

A.B.C. Leases Church: New Studios

AIR - CONDITIONED studios, an auditorium to seat several hundred people, and more space for staff offices . . . these are some of the improvements which will shortly be made by the A.B.C. in Adelaide.

THE Adelaide manager of the Australian Broadcasting Commission (Col. Thomas) received advice this week from the general manager (Mr. Moses) that the Commission, at its last meeting, had decided to spend a considerable sum on the improvement to its existing buildings in Adelaide. It is expected that the work will begin almost immediately.

A lease has been obtained of the Congregational Church building in Hindmarsh square, including the frontage to Grenfell street. Additional offices will be built for the staff, and the five existing studios will be further improved by the most modern acoustic treatment and ventilation.

The whole of the body of the church will be turned into a modern non-reverberation studio for performances by the symphony orchestra, bands, and large choral bodies. A small auditorium, seating from 200 to 250, will be included in this building.

RADIO AND HOTELS

Sets in Rooms

ALTHOUGH popular in other countries, radio sets in guests' rooms at hotels are comparatively few in Adelaide.

In America many hotels have power plugs in each bedroom, and for some small extra charge, a boarder can hire and set and have it installed in the room. This system has been introduced into South Australia, but is not encouraged by hotelkeepers.

A more modern and satisfactory method of providing entertainment in hotels is by means of centralised radio. With this system, programmes are received on special equipment, amplified to a required volume, and distributed to loud speakers in any of the rooms.

The only equipment needed in the room is a neat, compact cabinet with the reproducer unit and a selector switch, by which the guest can choose the station which he wishes to hear.

The volume of sound coming from each speaker is under the control of the manager at the central instrument panel and the volume can be kept low so that no interference or annoyance is caused to other guests in adjoining rooms. The method is as cheap as maintaining an ordinary receiving set at home, as the maintenance of the reproducer unit costs very little.

5DN-RM THE CITADEL Tues. & Thur. 5 p.m.

5AD PI-MU-SE EMMA Mon. & Wed. 4.30 p.m.

5KA-AU The Personal Column Wed. & Frid. 2.15 p.m.

Saturday, May 26

5AN

B.B.C. "CALLING AUSTRALIA"

at

5.45 p.m.

Another A.B.C. Highlight



5AN	5CL	5AD	5DN	5KA
337 m., 890 kc.	411 m., 730 kc.	229 m., 1,310 kc.	313 m., 960 kc.	250 m., 1,200 kc.

W.A. A.M. Radio Stations.

Part of the most comprehensive list ever compiled of Australian A.M. broadcasting stations.

6AG Perth 1923. Broadcast station owned by Walter Coxon. Transmitter at Highgate. Originally licensed as Morse code station XYK at Darlington. Walter was the first person in Western Australia to communicate with South Africa, Java, Holland, England, and America. **In October 1918 Walter was the first in Australia to demonstrate music and speech broadcasts**, from one side of the Perth Agricultural Show to the other. He often broadcast concerts from his lounge room. Appointed President of the Wireless Institute of Australia (W.A. Division). He was the first person in Australia to use a water-cooled transmitter valve, and was described as "The Father of Radio in Western Australia". He was the first Chief Engineer of **6WF**, and later designed and equipped commercial stations **6ML**, **6BY**, and **6AM**. Walter also pioneered the technical work for the Royal Flying Doctor Radio Service throughout Western Australia.

6AB Kalgoorlie 1923. Broadcast station owned by Clyde Cecil who was the grandfather of John Cecil; current manager (2007) of **6AL**. Clyde was a School of Mines teacher, and built the first aeroplane in Kalgoorlie.

6BN Perth 05-12-1923. Broadcast station owned by A. Stevens with weekly broadcasts until **6WF** opened. Transmitter at South Perth. Heard over 600 kilometres away while using only one watt.

6AM Perth. Broadcast station owned by Peter Kennedy. Transmitter at Mt Lawley. He relayed a message to King George V from the Wireless Institute of Australia on 7-8-1925. This callsign was reissued on 1-6-1934 as a commercial licence at Northam.



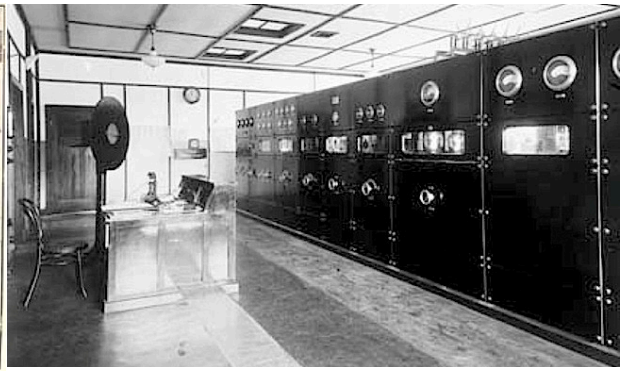
6WF Perth 04-06-1924. Started by **W**estralian **F**armers. Designed by Chief Engineer and manager, Walter Coxon (**6AG**), and equipped by A.W.A. Officially opened by the Premier, Phillip Collier. Started on longwave 240 KHz. using 100 watts, believing that all of Western Australia would be covered. A **"sealed set"** station. Moved to medium wave on 1-9-1929 using 650 watts. Before moving, **they conducted Australia's first stereo broadcast;** a concert with separate microphones connected to each of their transmitters. Listeners needed two radios to hear stereo. Specialised in news for 'the man on the land'. All records played were from Nicholsons music store. They sold their own receiver called a Mulgaphone, designed by Walter Coxon. 1,200 receivers were sold, with 10 different models built by **6WF** costing £50 each (about 10 weeks wages). First radio station to broadcast from a moving car (Walter Coxon in 1926). He broadcast the arrival of Charles Kingsford Smith and Chas Ulm being driven from the airport into Perth, after their record breaking flight from the East.



Transmitter hut and technicians house in 1933.



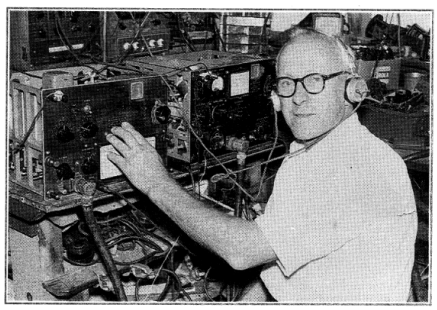
Walter Coxon



6WF transmitter in 1933.

Taken over by the W.A. Government in November 1928 to avoid closure, and then handed over to the P.M.G. (**the only station ever operated directly by the Federal Government**). Their studios were in the Wesfarmers building, (now heritage listed) with the wiring still in place until 1959. Programs came from the privately owned Australian Broadcasting Company in the E.S. & A. bank building from 1-9-1929, with 60 minutes of advertisements per day on 2,750 watts. On air 0730-0830, 1100-1400, 1500-1630, and 1800-2300. Taken over by the A.B.C. on 1-7-1932, with 5,000 watts. B.B.C. news was recorded by **6PR** at 9pm nightly and transported down to the A.B.C. for broadcast. Moved into a WW1 military hospital in 1937, and then into purpose built studios in Adelaide Terrace in 1960. The replaced equipment was then used in 1961 to start **6BS** (also see **6WN**). In 2005 they moved to East Perth. Below are featured Mulgaphone receivers designed and built by Walter Coxon and sold by **6WF.**







6XY Perth 1927. Projected commercial station which never went to air.

6SR Perth 1928. Broadcast station operated by the **S**ubiaco **R**adio Society. Didn't last long.

6AO Perth 1929. Broadcast station. Owner unknown. Newspaper reports mentioned Chinese announcements and Chinese records. Heard several times in Sydney.



6ML Perth 19-03-1930. On air 0700-0830, 1100-1230, and 1730-2230, using 300 watts, connected to a longwire antenna stretching across the Musgroves building to the Central GPO. The equipment was all designed, built, and installed by Walter Coxon (see **6AG** and **6WF**). Member of the Federal Radio Network, with **2UW**, **3DB**, **4BC**, **5AD**. Often relayed programs from **2UW** via A.W.A. short wave station **2ME**, due to high P.M.G. landline costs from Sydney. Owned by **M**usgroves **L**td. Music Store, with the studios upstairs (Musgroves also owned **6IX** from 1933). Their manager, Beyn Samuels, also sang on air, and did the commentary for live boxing and wrestling. Started a **FOX-Hoyts-6ML** Radio Club in 1931 organising activities for listeners including dances, sports events, picnics, bridge nights, movie previews, and **6ML** tours. Increased on-air hours to 55 per week from November 1931. Started a "Malvern Star Radio Club" in April 1936 with monthly member trips. Closed on 30-5-1943 due to a lack of suitable staff during WWII.



First 6ML studio in 1930.



When you switch on the Radio — dial 6ML.

No need to search round the dial—no need to tune anywhere but 6ML. Long years of catering for the needs of an ever-increasing fastidious radio audience has taught 6ML the real needs of listeners. So, today or tonight, when you switch on the radio—one twist of the dial to 6ML will bring you just that quality of carefully planned pleasantly presented radio entertainment which makes you glad to own a radio.

6ML offers you these programmes.

TONIGHT :
The "Rinso" Programme. "Comedy Capers," 7.45 p.m. World Events and Comment by Carlyle Ferguson, 8 p.m. Cheerio Club Dance, relayed from the Embassy Ballroom, 8.15 p.m.

THURSDAY :
"Laconia" Session, 7.30 p.m. "Love-making Incorporated," 8.0 p.m. Cox Bros. (Aust.) Ltd. Goodwill Feature, 8.30 p.m. Chamber Music by the Lever String Quartet, with Conchita Supervia (Mezzo-Soprano), 8.45 p.m. The Berlin State Opera House Orchestra, with Antonio Cortis (Tenor), 9.25 p.m.

FRIDAY :
Ringside description of wrestling contests, 8.10 p.m. Duggy Yalumba and the Cheer Up Society, 8.40 p.m.

Best Today 6ML And Always





LADIES

You are invited to listen to 6ML Radio Station tomorrow at 11.15 a.m. when MISS JESSIE MACGREGOR will broadcast the 5th session of

FASHION PARADES

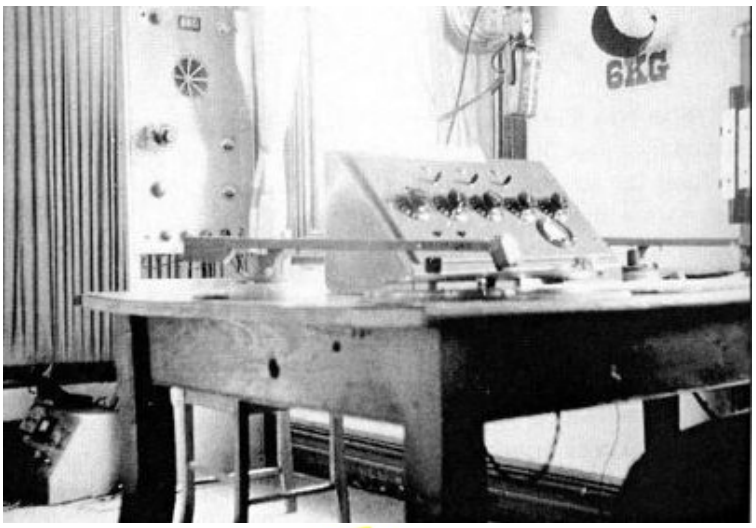








6KG Kalgoorlie 16-09-1931. Started by local tradesmen in the Methodist church hall, three hours each evening using 100 watts. Known as "The Heart of the State". Broadcast gold market prices three times daily. Closed for two days by vandals in April 1934. **The Royal Flying Doctor Service Radio Base was operated by 6KG announcers** from its start in 1937 until 1939. Installed a new 500 watt transmitter in 1938. Broadcast Communist Party campaigns and speeches in 1939. Hicks Department Store loaned them records, and later bought the station, with F. Hicks as Managing Director. They then increased power to 500 watts, on air daily 0800-1300, and 1700-2230. Had many listeners on their third harmonic frequency via a Perth pirate radio station. Also had their own small studio orchestra. Bought by Whitfords in 1940 to save it from bankruptcy. Whitfords immediately ordered all **6KG** neon signs to be removed from outside the station (also see **6GE**). Relayed to all A.B.C. stations during the Duke of Gloucester's visit, and was a relay station for Sir Charles Kingsford Smith's solo flight over Australia. Often received at the Casey Australian Antarctic base. Destroyed by fire on 27-9-1948. Broadcast weekly Town Hall concerts in the 1950s. Sold to Consolidated Broadcasting Systems (Frank Packer) in July 1969. Their transmitter hut was destroyed by a 1997 tornado with the transmitter being found 500 metres away.



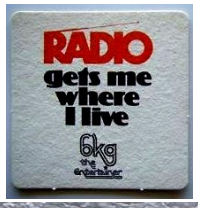


6KG FIRE

Studios Loaned by A.B.C.

Kalgoorlie station 6KG certainly did suffer badly during its recent fire, but with emergency studios and equipment, they managed to continue broadcasting without losing one hour on the air. That is a remarkable fact, and much of the credit for this must go to Arthur Taylor, the manager and chief technician of 6KG. The emergency studios were loaned to the goldfields commercial station by the Australian Broadcasting Commission, and with emergency equipment the station has continued operating from the day of the fire without a break from regular transmission hours; thus keeping faith with all advertisers and the goldfield's listening public.

Considerable difficulty is being met with in building new equipment because of the present shortage of wireless components.





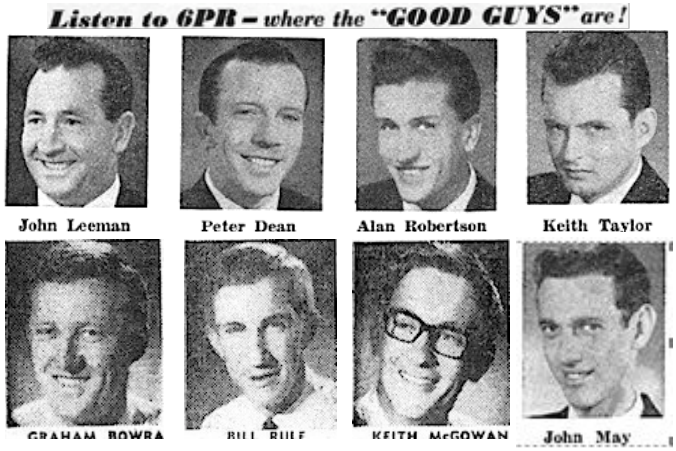


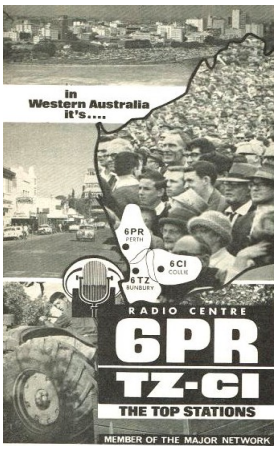




NICHOLSONS BROADCAST SERVICE, STATION 6PR, PERTH, Power 500 watts. ALSO STATION 6TZ, power 1000 watts. Operated by Nicholsons Ltd. Offices & Studios, 86-90 Barrack St., Telephone: B 6131 (5 lines). Telegrams: "Nicholsons, Perth."

6PR Perth 14-10-1931. **P**erth **R**adio. Owned by Nicholsons Electrical, located in their music store. Started on 200 watts with four staff. Their transmitter at Wireless Hill was established and operated by A.W.A. After six months, they had over 6,000 members in their "Children's" club. Their slogan was "At Your Service". Relayed several programs from the A.W.A. installed **9MI**, broadcasting from the *M.V. Kanimbla*, the worlds' only floating radio station, between 1936 and 1939. Launched **6TZ** in Bunbury on







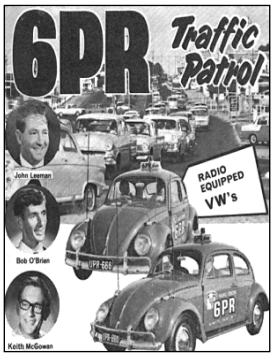
Johnny Young

11-10-1939. Installed the original **6CI** transmitter in 1949 (moved to **6TZ** as a standby in 1975). Started their children's program "The Tail Wagers" club in the 1950s. Became a Macquarie Network (**2GB**) station, then changed to the Major (**2UE**) Network (**6IX** did the reverse), and was later with Southern Cross Broadcasting. Experimented with stereo in 1958 (see **6PM** for details). Sold to the Victorian Broadcasting Network in 1963. Changed to a "News-Sport" format in 1977. Sold to the T.A.B. in 1987. Started an extra "Racing Radio" service in 1994 on the old **6KY** A.M. frequency.

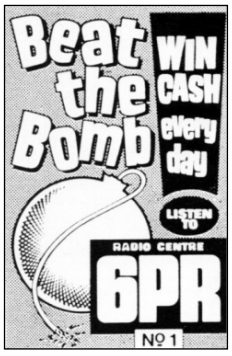
6PR SPORTSTALK



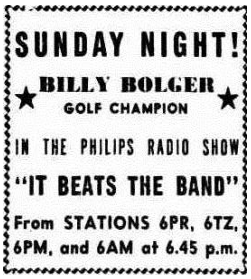













Gary Meadows


Keith McGowan with Dinah Lee





6BY Bunbury 16-04-1933. Their first manager was Rex Saunders from **5CL** and **6KG**. Owned by Bunbury Broadcasters, in the Bedford Hall, with all equipment designed, built, and installed by Walter Coxon (**6AG**, **6AM**, **6ML**, and **6WF**). Broadcast live dances from the hall. First station to use a Western Australian built transmitter. The 50 watt transmitter, in a back room, was built by local technician Clarrie Searle, with an 80 feet high directional antenna incorrectly installed, sending a strong signal to Mauritius, but no signal to Perth. Closed on 31-7-1935 due to the Great Depression. The **6BY** callsign was reissued at Bridgetown on 24-1-1953.

6IX Perth 27-11-1933. Owned by West Australian Newspapers and Musgroves (**6ML**) with a 180 feet tower on their building. A request for callsign **6IXL** was denied. On air 0830-1100 and 1800-2300 with 500 watts, relaying to **6WB** and **6MD**. Became a Major (**2UE**) Network station, then changed to the Macquarie (**2GB**) Network in 1950 (**6PR** did the reverse). The station was evacuated on 6-10-1952 when the Musgroves building caught fire. Criticised in 1955 for looking interstate for announcers, stating that local candidates didn't meet the required standards. On 27-11-1958 they moved to new riverside studios called Radio House in Mounts Bay road. In the early 1960's their "Australian Golden Microphone Award" program included winners Johnny O'Keefe, Lonnie Lee, and Rob E.G. A Melbourne listener won a car, being the only correct entrant in a competition.







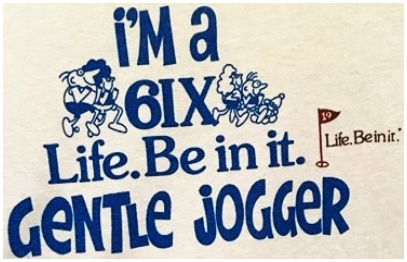








The above photo is Peter Dean, John Fryer, and Trish Hancox. In November 1964 **6IX** introduced 24 hour broadcasting. First in Perth to try 'Talkback' ("Can We Assist You?") in 1965; first in Perth with a Top 40 Hit Parade, plus News, Sport, and Racing. Known as "Happy Days Radio" in the 1970s. **6IX** was sold to TVW-7 TV on 16-7-1970, moving into a new building next door in 1971 and won the Perth ratings. Their 1980s slogan was "Greatest Memories-Latest Hits". Changed their callsign to **6GL** in July 1988 (Eagle Radio) then changed back to **6IX** in 1992.







FOREVER CLASSIC – 6IX Celebrates 80th Anniversary

From the *HAVE-A-GO NEWS* December 2013. Researched by former 6IX announcer John Cranfield.

The Halycon days of Perth radio. During the 60s and 70s, the halcyon days of Perth radio, announcers ruled the airwaves, and 6IX was king. The station's big band of listeners would avidly tune in to listen to their favourite announcer or disc jockey.

Celebrating its 80th anniversary this year, 6IX still reigns supreme with a big following of loyal listeners and high ratings.

Many readers will recall fondly the 60s and 70s era when radio 6IX was at the forefront of rock 'n' roll and hit parade programs with both local and recorded shows hitting the airwaves. Johnny Fryer was the local star disc jockey at 6IX and is well remembered for his Australian Artists Parade. Terry Spence, Rick Anderson, Janet Prance and Peter Waltham also did various DJ shows.

The 6IX Golden Microphone Award held between 1960 and 1963 gained the station much publicity among Australian artists throughout the nation. The winners were Australian rock idols Johnny O'Keefe, Lonnie Lee and Rob E.G.

Radio 6IX was the first Perth station to run a Beatles popularity poll asking for a yes or no vote from listeners. Do you like the Moptops from Liverpool? The "Yes" vote won handsomely.

From 1964 until the end of the decade, station manager Stan Gervas introduced a softer sound for the station which still played the hits, but not the loud ones. Announcers during this time included Murray Jennings, Ken Hill, Mike Diamond, Des Austin and John May. Ted Gook, Ross Elliott, Archie Campbell and Bob hicks covered sport.

In November 1964 6IX became the second Perth station to broadcast 24 hours per day.

By 1969 Jan McAfee and the legendary broadcaster Nell Shortland-Jones had taken over the midnight shift. Nell was famous as a singer and for her Lass Around Town program which finished its decades long run on 6IX.

Pioneer of Talk Radio. Radio 6IX was a pioneer of talk radio before and after Federal Government legislation allowed telephone calls to go to air. Sydney stars through Macquarie had their shows on 6IX with big names like Gwen Plumb, Gordon Chater, Eric Baume and Andrea. These names were in addition to Perth's own talk personalities including Marlene Rigby, (wife of cartoonist Paul Rigby), Bernie Kirwan Ward, Lesley Anderson, Terry Luckett, Wyburn Taylor and the fun shows of Peter Dean and John Fryer.

Two years after John Fryer left Perth for top Sydney station 2SM, Peter Dean, the star of 6PR, moved to 6IX. In 1966, John Fryer was back at his old home and, almost by chance, the two teamed up to make the Can We Help You shows which drew enormous ratings.

In 1969 Clive Robertson, Ric Stone, Rick Rogers, Peter Barlow, Greg Pearce and John Cranfield joined the announcing staff. They played a modern blend of current music with oldies and album selections.

During that year, the parent company WA Newspapers sold to the Herald and Weekly Times Group. Because of Government regulations, the radio station had to be sold. Radio 6IX and its WA Country Network teamed up with TVW channel 7; a good match as both companies had been started by WA Newspapers.

6IX Moves to Tuart Hill. In 1971 6IX was off to its third home at Tuart Hill where new studios, recording facilities, offices and a record library were built next to TVW-7.

A high point of 1971 was 6IX topping the Perth ratings. Alan Robertson, a leading showman and well respected announcer who had distinguished careers at 6PM, 6PR and 6KY, moved to 6IX. Robert Maumill started his radio career at 6IX; first in racing panel shows then with his own show, Maumill at Midday, in 1973. Lionel Lewis made a brief return to finish his radio career at 6IX in January. Many well-known identities including Gary Carvolth, Sam Kroju and Eoin Cameron all had sessions on 6IX in the 70s.

6IX Turns 40. There were big celebrations when 6IX turned 40 in 1973, which continued well into 1974. Old music and old programs featured with former staff returning. Vintage cars were hired with well-designed 6IX banners paraded throughout Perth.

The 70s had 6IX using several slogans to promote the station. After Music 70 came The Sounds of Sunshine, The Entertainer, We're With You, followed by the most successful Easy Rollin' 6IX. With this slogan and a return to a softer but contemporary sound, for a brief period in 1979, the ratings were topped again.

Back to the Beginning. Radio 6IX first went to air on 27 November 1933, and officially opened three days later. The new radio station was opened by Sir John Kirwin, president of the WA Legislative Council and a former journalist and newspaper editor.

The 50th radio station to open in Australia, 6IX was only the fourth in Perth, joining 6WF, 6ML and 6PR. The new station was a joint venture between Musgroves and WA Newspapers. Musgroves music shop in Hay Street Perth, and the West Australian and 6IX still flourish today. Musgroves at the time was located in Murray Street opposite Forest Place, and the first 6IX studios were located on the top floor of that building known as Lyric House.

From the earliest days, 6IX set about having very strong programming plans. This was helped in the 30s by being part of the national Major Network, enabling 6IX to procure top shows from Sydney station 2UE. Earliest programs heard were the Rudy Vallee Show, Mama Blooms Brood and the Maxwell House Show. In fact, in its first year 6IX described a royal tour, covered a Federal election, the Mac Robertson Air race and scored a interview with airman Charles Kingsford Smith.

National sponsors quickly came on board including Andrews Liver Salts, Ovaltine, Robur Tea, G.J. Coles and Woolworths. Twenty five years later these advertisers were still on 6IX.

Through 6IX, the place Snake Gully and the names Dad and Dave became household names. The program emanated from Sydney station 2UW. The show's only sponsor Wrigleys chewing gum did alright too.

6IX Joins Macquarie. One of the first decisions made by 6IX management in 1950 was to leave the Major Network and join the stronger Macquarie Broadcasting Network. This led to a massive acceleration of 6IX's growth. Evening listeners (there was no television in W.A. then) was at peak time. MBS had feature shows coming thick and fast from its 2GB Philip Street's famous studios.

Top national stars including Jack Davey, Bob Dyer, John Meillon, Rod Taylor (later a Hollywood star) Queenie Ashton, Gordon Chater and Ruth Cracknell were all heard in various shows on 6IX. Early programs were Give It a Go, The Dulux Show, The Ampol Show, Ask Me Another, Terry Dear's Amateur Hour, and Life With Dexter. Older readers will have fond memories of these shows. The Caltex Radio Theatre on Sunday nights had thousands of people sitting in front of the family radio tuned to 6IX.

Serials – Listeners Favourites. Radio serials were listeners favourites in the 50's and into the 60's and it seemed 6IX had the pick of the bunch. Fondly remembered are Dr Paul, Mary Livingstone, Imprisoned Heart, Right to Happiness, Marie Louise, Portia faces Life, When a Girl Marries, For Richer or poorer, Big Brother, Eyes of Knight, Second Fiddle, We Were Young, Dr Mac, Joan of Arc, The Dark Stranger, Dr Kildare (long before the television series on ABW-2), Inspector West, Larry Kent, Space Patrol, Hop Harrigan and Brand of Justice. Many of these were broadcast well into the 1960s.

In 1953 6BY, the last of the three country stations operated by 6IX was opened. The WA Country Network, as it was called, comprised 6WB Katanning, 6MD Merredin and 6BY Bridgetown.

The year 1951 saw the popular and bright new personalities join the station with Monty Menhennett taking over the breakfast spot. A young star, John Fryer, joined 6IX, and would go on to attract thousands of listeners over three decades.

Many of the station's music programs had special names with 6IX's morning request program called Choose Your Own (it was revived by Clive Robertson in 1971). Others were Music While You Work, Morning Melodies, Australian Corner, Musical Comedy scrapbook and Bonnington's Bunkhouse Hour.

Stan Gervas, who had a major influence, joined the staff in 1953 until retirement in in 1968. He started his career at 6PM after returning from England and 2CH Sydney to be a copywriter at 6IX.

The Royal Tour of 1954 was a big event for WA and an exciting time for Perth radio with several combined broadcasts by 6WF, 6PR, 6PM, 6IX and 6KY. Monty Menhennett and Jess Robertson from 6IX were chosen to supplement BBC commentators for the visit.

Major Role in Sport. From the start, sport had a major role on 6IX. With 6WF, 6ML and 6PR, 6IX was part of a Perth network to broadcast the 1934 Ashes cricket series in England.

Radio 6IX had a long association with horse racing and trotting with top Eastern States commentators calling the races. Perth racing was called by Doug Gilmour and later Barry Thomas and Trevor Jenkins. Charlie Ammond was an early football commentator. Descriptions and score service of Test cricket matches continued into the 70's.

On 27 November 1958, the new riverside studios called Radio House at 38 Mounts Bay Road, Perth, were officially opened by Premier A.R.G. (Bert) Hawke. The station could now boast the most modern and spacious radio station in the country.

By this time, Jeff Jeffrey and a young Garry Meadows became part of the on-air talent.

In 1961 the economic downturn was called a credit squeeze and business, including retail, was tough. It led to Musgroves selling its 50 per cent stake in 6IX-WB-MD-BY to WA newspapers in 1963.

The 80s – A Time of Change. The 80s again saw changes with the parent company of 6IX now called TVW Enterprises with Robert Holmes a Court as chief. The station was badged as Our Town 6IX with many promotions linked with The Western Mail and TVW-7.

George Manning, Lionel Yorke, Errol Battersby (Jim Beam) were recruited and later, the popular 2SM disc jockey Tony Murphy.

Late in 1984 new manager Brendon Sheedy launched what was branded as The New 6IX with a target audience of 25 to 45 year olds with refined music for that age group.

Because of the stockmarket crash in that year, Robert Holmes a Court divested many of his financial interests, including 6IX. For the first time, the station was not owned by Western Australians, but a South Australian firm Austereo. The up and coming company's plan was to build an FM network.

The Federal Government called for tenders from existing AM broadcasters to go on the FM band with 6IX and 6PM successful.

Station 6IX was branded as The Eagle. A big teasing campaign was launched, posing to the public questions such as Who Is The Eagle? And When is The Eagle Coming? Both stations then looked at the big cost they would incur, thought it too much and handed back the FM licenses. A second bid then saw 6KY and 6PM win with much lower bids. Meanwhile, 6IX carried on as The Eagle.

More Changes in the 90s. The station was back in WA hands in April 1991, bought by a company consisting of Chicken Treat owner Frank Romano, then Perth Lord Mayor Charles Hopkins, Foodland chief David Fawcett and broadcaster John K. Watts.

John K. Watts and Ron Moffat ran the breakfast session at this time.

At Easter 1993, the historic name 6IX returned with formats including Hits and Memories, later changing to Good Time Oldies.

September 1994 again saw ownership change and move away from WA with Southern Cross Broadcasting buying the station. Southern Cross also purchased 6PR. Marl Pascoe and Peter Newman were now heard over 6IX as well as 6PR. Formats switched between Best Songs Ever Made, Good Time Oldies and A Breath of Fresh Air.

Change of ownership again was not far away but there was no move this time. Because of Federal Government rules, Southern Cross had to divest itself of 6IX when it bought 6NOW (96 FM). No entity was permitted to hold more than two radio licences.

The new owners were a joint venture by Janet Cameron's successful Grant Broadcasters and Kevin Blyton's Creekside Investments.

Station 6IX then became part of the Capital Radio Network.

The 6IX format has remained unchanged for the past 15 years though its slogan name changed three times: Good Time Oldies to Good Times and Great Music and now Forever Classic.

Happy 80th Birthday 6IX and keep those memorable songs rolling.

WHITFORDS BROADCASTING NETWORK
115 ST. GEORGE'S TERRACE, PERTH, W.A.

6AM Northam 01-06-1934. First Whitfords station. Designed, built, and installed by Chief Engineer and Manager, Walter Coxon (see **6AG**, **6WF**, **6BY**, and **6ML**). "The Happy Station". Most programs were from a Perth studio. Couldn't be heard in Perth so the technician telephoned the studio daily to confirm that they were on air. (They originally believed they would cover Perth). On air 0630-0830, 1200-1400, and 1800-2230 daily. Started with home built equipment and wooden towers with a 500 watt transmitter (900 watts on 1-9-1935). Relayed **6PM** from 22-4-1937 using 2,000 watts. Installed a 500 feet high tower in 1957. Sold to Consolidated Broadcasting Systems (Frank Packer) in 1969. Now has a relay transmitter at Wongan Hills. This callsign was previously used by a Perth experimental broadcast station owned by Peter Kennedy in the 1920s. The callsign came from Peter, designating Amplitude Modulation as a new transmission technique in the early 1920s.

6WB Katanning 26-09-1936. Owned by **W**.A. **B**roadcasters Ltd., next to the **6ML**/**6IX** studios. Installed a generator to power the transmitter. Their aerial was between two wooden posts 130 feet high. Mainly relayed **6IX** programs using 2,000 watts, but closed 1300-1700. A **6ML** studio was used to relay 'local' programs to Katanning. Bought by TVW-7 TV on 16-7-1970, and then bought by **6IX** on 9-11-1972. Their manager and Chief Engineer in 1958, Harry Atkinson (see **6VA**) was Editor of *Wireless News* in 1932, *Wireless Weekly* in 1933, and wrote for the *Broadcaster* magazine. Opened a separate F.M. service in 1997.

















6WA Wagin 07-12-1936. A.B.C., relaying **6WF** with some local programs. Opened by the Post Master General, The Hon. Alexander McLachlan, on relay from Canberra. Their opening concert featured the Perth Symphony Orchestra and the Ron Moyles Perth Dance Band, in the local Town Hall. A coach load of musicians crashed near their transmitter building, which became a first aid post. Listeners learnt to dance on Saturdays with live broadcasts and instructions from the Government House Ballroom. Generated their own electricity as there was no local power supply. Used a 10,000 watt transmitter (then the most powerful in Australia; later 50,000 watts in 1957), bought from Radio Luxembourg, with a 700 feet high tower (the highest in Australia). The tower collapsed on 25-8-1936 and was rebuilt with a tennis court sized top. Their five technicians were given rifles by the Army in WWII to defend the transmitter in case of attack. Now has a studio in Albany.

6GF Kalgoorlie 10-12-1936. A.B.C., relaying **6WF** with some local programs above the Post Office using 2,000 watts. **G**old-**f**ields Service. Their official opening was a concert in their Town Hall, with a speech by the Post Master General, Senator McLachlan. Launched a weekly one hour local program from July 1937. Moved into abandoned RAAF buildings after WWII, then temporarily into the Salvation Army church until new studios were built in Hannan Street in 1991. Now has a relay studio and transmitter at Esperance.





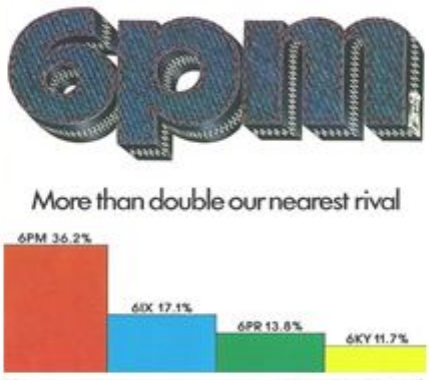






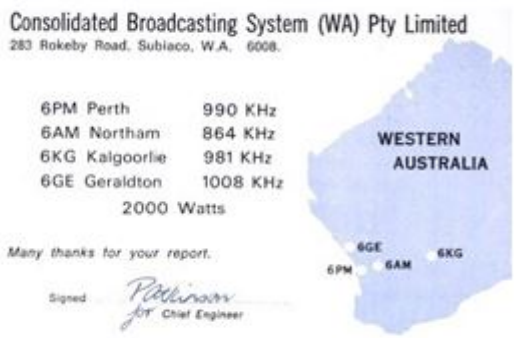
6PM Perth 22-04-1937. Owned by Whitfords. Known as the "Cheery Station". First licensed only for Fremantle using 100 watts. Sometimes used the **6AM** Perth studios, and also relayed some programs to **6AM**. Started the "Top 8" hit parade in 1938 (**the first Australian music chart**). Increased hours 0600-0000 on 22-4-1937. Moved to Perth on 21-8-1941, with a transmitter at Coffee Point in Applecross. In 1944 a weekly program called "50 and Over" paid one guinea to any listener willing to reminisce about pre WWII life. The popular "6PM Coca Cola Hi Fi Club" Embassy Ballroom dances were broadcast live each Saturday. Started their popular children's program "The Happy Hour Club" in the 1950s. First to broadcast stereo in Perth (with **6PR**) for five months of testing during 1958. Both stations broadcast the same program at the same time, with the left and right channels on separate stations. Listeners needed two radios to hear stereo. Known as "The Home of the Happy Hearts" in the 1960s. Featured the popular "Top 40" during the 1960s-1980s.

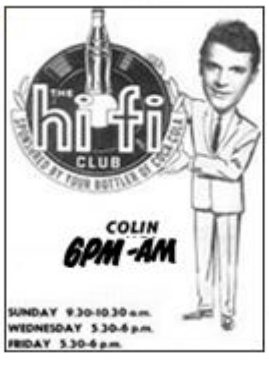






Lionel Yorke on 6PM in 1972.











Control Room







6PM "Housewives Choice" radio club broadcast in the early 1950s.



The 6PM O.B. Super Bus in 1971.

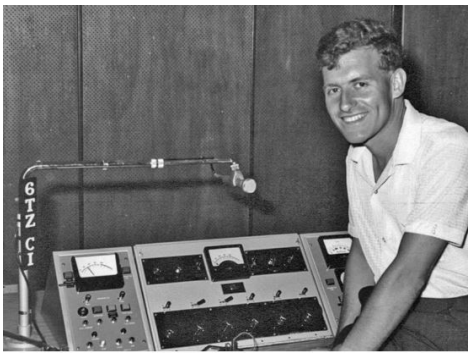
Known as "Peppermint Radio" ("The **P**leasure **M**achine" from 1971). Sold to Consolidated Broadcasting Systems (Frank Packer) in July 1969. Launched the successful "Rocktober" promotion in 1974. In 1988, Alan Bond planned to sell the station to John Laws. Sacked their marketing manager in 1989 for giving out too much cash in a competition. Breakfast announcer John Burgess flew to Adelaide every Friday afternoon to record five episodes of the television program "Wheel of Fortune" that night. Became PMFM on 31-12-1990. Their 990 KHz. frequency was then used by **6RPH** for a Radio for the Print Handicapped service.

6GE Geraldton 06-10-1937. First planned to open as **6GT**. Operated with a D.C. electricity supply, and two windmills supporting their antenna. Their opening celebration was a ball broadcast live from the Town Hall with the Nutters Dance Band. Known as "The Feature Station". Enjoyed good reception in Sydney and Brisbane. Off the air for three weeks when their transmitter's electricity generator was destroyed by fire one month after opening. Closed 1300-1800 during WWII. Relayed the B.B.C. news via a shortwave receiver. Often broadcast local balls during WWII, raising funds for charity. Their tower fell down during an earthquake in 1941. Purchased by Whitfords in 1940, which immediately ordered all the **6GE** neon signs to be removed from outside the station's building (also see **6KG**). Produced numerous wartime programs via landline, using an acetate disc recorder at **6IX**, for replay on Eastern States stations. Launched their popular children's "Cheerio" club and women's "Joy" club in the 1950s. In 1954 over 100 men turned out following a broadcast appeal for people to assist in a search for a missing boy. They broadcast from their transmitter hut on 21-1-1955 due to a studio power failure. The announcer sat on the control panel as snakes slid across the floor. First station to install a wire recorder in a car for recording news items. Sold to Consolidated Broadcasting Systems (Frank Packer) in July 1969. Announcers were banned from accepting extra work at the local TV station. Moved to F.M. in 1991, selling their A.M. transmitter to **3YB**. Their A.M. frequency became a HPON racing service on 13-5-2003.

6WN Perth 05-10-1938. A.B.C. First planned to open as **6PH**. Some radio dials had this callsign, even though it was changed before opening. Do any radio collectors have a dial with **6PH** on it? Relayed news daily from the B.B.C. via a shortwave receiver. Started the popular children's program "Kindergarten of the Air", which was broadcast nationally from 3-5-1943 until 1971. Moved into new studios in Field Street, East Perth, in 1960. The old equipment was then used to start **6BS** (also see **6WF**). Changed to **6RN** in October 1990. Busselton, Wagin, Dalwallinu, Manjimup, and Christmas Island are their major relays.
The photo is Godfrey Carter in their original studio.



6TZ Bunbury 11-10-1939. Owned by Nicholsons Electrical with a 100 watt transmitter at Waterloo, installed in a tent, originally used by AWA for testing. Soon increased their power to 500 watts at Dardenup, then 1,000 (2,000 in 1945). Mainly a relay station of **6PR** with a studio above Nicholsons in Perth. Generated their own electricity for the first 10 years to power their transmitter, as there was no local power supply. Michael Charlton (brother of Tony Charlton) started his career here (their father, Con, was a well-known Sydney and Melbourne broadcaster, and became the Victorian manager for the A.B.C.). Their "Women's Radio" club raised several thousand pounds for a local children's mental hospital during the 1950s and 1960s. Installed local studios in 1960 behind Nicholsons in Bunbury, with local programming starting on 13-6-1960. Once broadcast live from inside the Ashton's Circus lion cage. Spent £50,000 on a newly equipped building in April 1965. Sold to BTW-3







TV in 1974, then purchased **6NA** in 1975. Now the main station in the Radio West network, with relay transmitters at, Bridgetown, Albany, Margaret River, Esperance, Kalgoorlie, Merredin, Narrogin, Northam, and Collie (originally **6CI**). Photo is Ian Stimson.









6MD Merredin 05-07-1941. Opened with a live broadcast by local artists from the Town Hall at 2000. Equipment was supplied by A.W.A. and installed by Malcolm Urquhart (VK6MU). Started as a relay of **6ML** using 500 watts. Closed 0930-1700. **6ML** staff communicated with **6MD** via Morse code down the program line. Switched to relaying **6IX** on 31-5-1943 when **6ML** closed. Power increased to 2,000 watts in 1951 with ten miles of copper earthing attached to their tower. This transmitter was often received in South Africa. Bought by TVW-7 TV on 16-7-1970, then sold to **6IX** on 9-11-1972. Installed a standby transmitter from **6WB** in 1988. A tornado collapsed their tower in 1997. Before **6MD** opened, Merredin residents heard the news daily from outdoor speakers at the Merredin Hotel connected to a radio tuned to **6WF**.







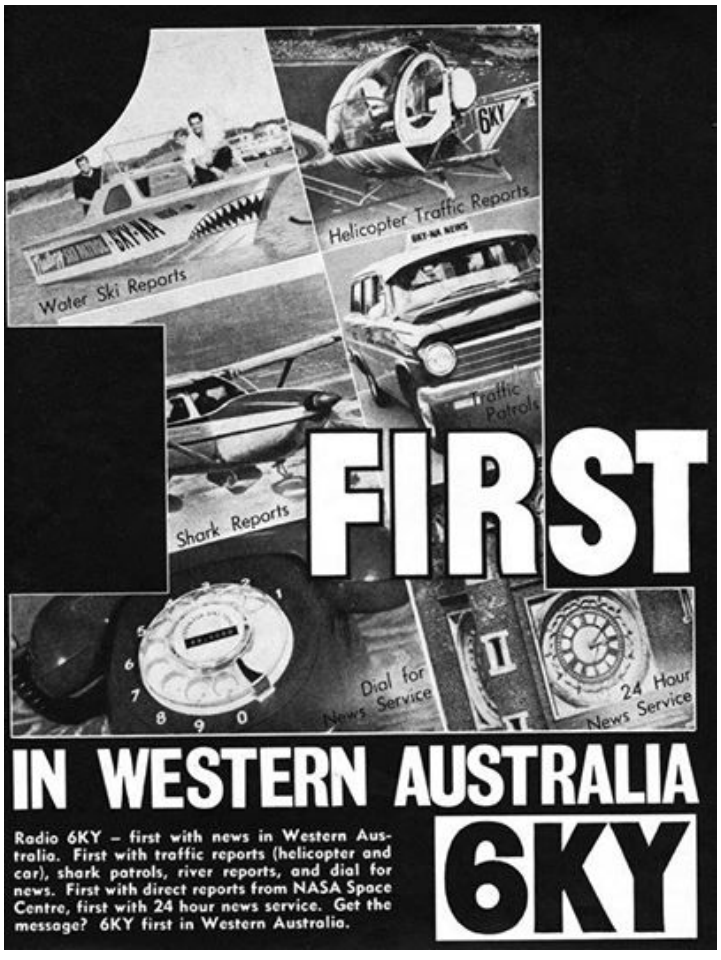


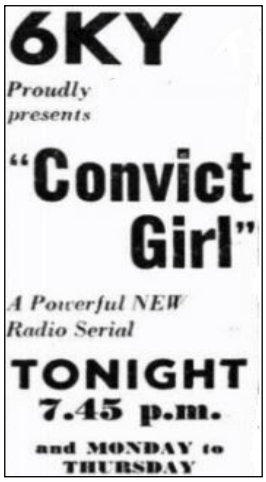






6KY Perth 23-10-1941. First planned to open as **6LP**. A **L**abor **P**arty station, with manager L. Wilkinson (previously manager at **2BH**). Their children's host in 1942, 'Uncle Willie' (William Brown) and 1950 announcer Ron Gledhill, both collapsed on air and passed away. Their 1945 weekly amateur programs "Footlight Parade" and "Juvenile Parade" were very popular. Launched **6NA** on 20-1-1951. Launched a Jazz Club in their theatrette in 1950, and regular square dancing events at Fremantle in 1951. A sex program called "Topless Radio" was banned by the censors. Often heard at Australian Antarctica bases, plus Cocos Island and New Zealand. First Perth station to broadcast 24 hours daily (1961) and to use an aeroplane to report sporting events. Launched their "Top Popper Survey" (top 40) on 11-10-1965. Bought by STW-9 TV on 7-3-1973. Started a "Nice 'n' Easy" format in 1984. Bought by A.W.A. in December 1984 for $7.5 million. Became MIX FM 94.5 on 1-6-1991. Their 1206 KHz. AM frequency was then used by **6PR** for a separate racing service. Moved into new premises with PMFM in 2007.











6KY Beach Patrol



Johnny Young 9-1-1965.



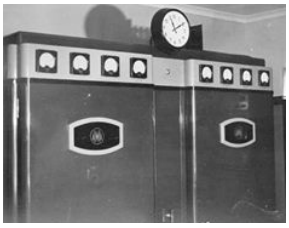
"Sunday Times" 5-4-1942

6GN Geraldton 03-02-1945. A.B.C., relaying **6WF**, with some local programs. **G**eraldton **N**ational service. Relayed to **6CA** from February 1964.

? Perth 1940. Secret underground station to be used if invaded by Japanese forces during WWII. The studio was hidden under a house on the corner of Merriwa and Karella Streets, Nedlands. The transmitter was hidden in another house nearby. Announcers from all the Perth stations were on a standby roster (without knowing it). Never went to air apart from testing.

6MA Moora 1948. Projected station which never went to air. This area was eventually covered by **6DL**.

6CI Collie 29-05-1948. Owned by Nicholsons. Originally a relay of **6PR**. Used the first broadcast transmitter made by A.W.A. since WWII. Increased power from 500 watts to 2,000 in December 1948. Their original transmitter is now in the Collie Museum, after use at **6PR** and **6TZ**. First country station to operate their transmitter by remote control. Their technicians presented their own local country music program at midday (1958-1959). Their "Radio Roundup" country program rated very well. Used a radio tuned to **6TZ** during landline failures from **6PR**. Bought by BTW-3 TV in 1974. Now appears to be a relay of **6TZ**. Photo is their A.W.A. 2,000 watt transmitter installed in December 1948.



6NA Narrogin 20-06-1951. Owned by **6KY** as a relay using 2,000 watts, with a one hour daily local breakfast program. Their official opening was broadcast from the Council Chambers. The local newspaper refused to cover their first birthday celebrations. Bought by News Ltd. on 23-5-1968. Sold to **6IX** on 9-11-1972, then STW-9 TV on 17-3-1973, and **6TZ** in 1976. In 1977 a fire destroyed their studio and transmitter, but they returned to air within 24 hours. The cause of the fire was a computer monitor overheating. They opened another service in 1997; this time on F.M.





6BY Bridgetown 24-01-1953. This callsign was first used at Bunbury from 16-4-1933. **B**ridgetown/**Y**ornup. Opened mainly as a relay of **6IX** with a 456 feet high tower. This was one of many towers erected by Gordon Thompson without using a safety harness. Officially opened by W.A. Broadcasters Chairman Sir Ross McDonald. Their opening ceremony was a concert and dance in their Town Hall, with ticket sales being donated to the R.S.L. Their celebrations were backed by "The Rhythm Spinners" band (later backing Rolf Harris on his "Tie Me Kangaroo Down, Sport" record). Sold to TVW-7 TV on 16-7-1970.

6NM Northam 07-1955. A.B.C. Relay of **6WF** using a 400 watt transmitter which was later used for the launch of **6DL**.









6VA Albany 10-03-1956. Built by Gerry Wild; managed by Harry Atkinson (VK6WZ); and owned by the *Albany Advertiser*. Harry earlier managed **6KG** and **6GE**. Planned to open on 25-12-1955, (delayed when two trucks and a crane were bogged while delivering the transmitter). Known as "The **V**oice of **A**lbany". Harry was dismissed in 1958, without a reason. As a protest, no one in Western Australia applied for the position. Harry established a Sound and Radio shop, and produced several programs for the A.B.C. He later moved to **6WB** as their manager. Pictured is the early 1960s **6VA** studio.



6AL Albany 23-04-1956. A.B.C., relaying **6WF** with some local programs using the original **6NM** 400 watt transmitter (now 5,000 watts). Allocated a budget of £15 to spend on their opening ceremony from the Town Hall. Harry Atkinson (**6VA**, **6WB**, **6KG**, and **6GE**), produced numerous programs for the A.B.C. using the Albany studios in 1976. Moved from York Street to new studios in St. Emilie Way, in 1996. Current manager, (2007), John Cecil, is the grandson of Clyde Cecil from **6AB**.

6DL Dalwallinu 11-1963. A.B.C. Launched using the original 400 watt **6NM** transmitter. Relay of **6WF**.

6CA Carnarvon 02-1964. A.B.C. Relay of **6GN**, with some local programs. First planned to open as **6CX**. Relays to **6XM** at Exmouth.

6TTY Perth 06-1966. A special event licence for the **T**echnical **T**raining **Y**ear exhibition in the Perth Town Hall. Used a 200 watt transmitter on 1130 KHz. from **6NM** which was later installed as a standby transmitter for **6ED**.

6ED Esperance 03-06-1966. A.B.C. **E**sperance **D**istrict service. Relays **6GF** with some local programs.

6BE Broome 10-1967. A.B.C. Relay of **6WF**, with some local programs from 1990. Their manager, George Manning, retired in 2010 after 45 years with various Western Australian A.B.C. stations.

6DB Derby 11-1967. A.B.C. Relay of **6WF**. Became a relay of **6BE** from 1990.

6PH Port Hedland 02-1968. A.B.C. Relay of **6GN**. Became a relay of **6KP** on 22-8-1988.

6BS Bunbury 22-12-1969. A.B.C. Started with the decommissioned equipment from **6WF** and **6WN**. Transmitter at Busselton. Relays to **6MJ** at Manjimup and **6BR** at Bridgetown.

6XM Exmouth 04-1974. A.B.C. Relay of **6CA**. Previously, the Australian Government issued a licence for an American Forces Radio Station (A.F.R.S.) at Exmouth, due to the American base situated there. It never went to air.

6KW Kununurra 30-06-1974. A.B.C. Relay of **6WF**. Now relays **6BE**, with some local programs from 1990.

6WH Wyndham 12-1974. A.B.C. Relay of **6WF**. Became a relay of **6KP** on 22-8-1988.

6HI Dampier 12-1976. Established by the Western Australian Government as an emergency station with 500 watts on 1485 KHz. Activated only to update residents of impending cyclones. The transmitter was tested monthly.

6NR Perth 16-10-1976. **N**ew **R**adio. Educational licence. Western Australia's first public broadcaster. Launched by the Western Australian Institute of Technology (now Curtin University) with 37 ethnic programs, 25 religious programs, plus Kouri and Radio for the Print Handicapped programs. Known as "Curtin Radio 927". Their music is mainly country, and top hits from 1950 to 1979. Established "Santa's Workshop" in 1988, with volunteers collecting and repairing toys for distribution to children who had a parent in gaol.



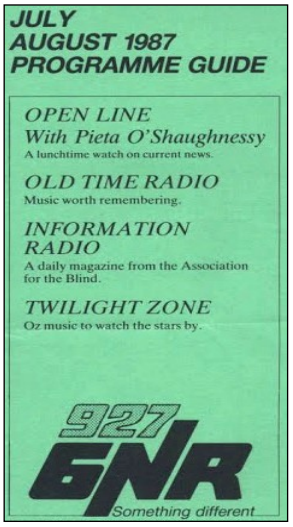




6MN Mt. Newman 06-1977. A.B.C. Relay of **6WF**. Became a relay of **6KP** from 22-8-1988.



6NW Port Hedland 25-11-1977. **N**orth **W**est. Classic Hits format. Now part of the Perth Spirit Radio Network, with most programs from Perth, but with some local programs.



6KA Karratha 08-11-1978. Classic Hits format, operated by Spirit Radio in Perth, with some local programs. Originally relayed to Tom Price and Paraburdoo (both are now on satellite relay).

6SJ Perth 29-12-1979. **S**cout **J**amboree Radio with an ex Cocos Islands airport transmitter on 1610 KHz. installed by Vic Kitney (VK6VK). Used by Girl Guides from 0600-0000 until 7-1-1980.

HRBA Hutt River Province 1982. Projected station with a 200 watt transmitter on 1062 KHz. Their licence application was rejected by the A.B.T. They did go to air illegally from 10-4-1982 for a few weeks.

6SE Esperance 22-10-1982. **S**outh **E**ast service. Started by Ralph Bower, who first set out to establish a local television station. His TV venture was stopped only by a lack of sufficient funds.

6LN Carnarvon 22-12-1982. Classic Hits format. Had a relay transmitter at Exmouth until it was destroyed by a cyclone on 22-3-1999. The Exmouth licence is now fed by Red F.M. via satellite.



6MM Mandurah 16-03-1988. Launched with an Easy Listening format but changed shortly afterwards to contemporary. Managers included John Ventris, David Wyatt, Ken Gannaway and Murray Korff (**6PM**) and Jim Barrett (**6PR**).

6GL Perth 07-1988. (See **6IX** 27-11-1933). "Ea**gl**e Radio". Their callsign was changed back to **6IX** in 1992.

6KP Karratha 22-08-1988. A.B.C. Relay of **6WF** with some local programs and four staff. Now has relay transmitters at Tom Price (**6TP**), Paraburdoo (**6PU**), Pannawonica (**6PN**), Newman (**6MN**), and Port Hedland (**6PH**).

6PB Perth 1990. A.B.C. **P**arliamentary **B**roadcasting network. Broadcast Muzak style music between daily Parliamentary sittings. Closed on non-sitting days until starting a news service ("A.B.C. News Radio") in August 1994.



6RPH Perth 25-10-1991. **R**adio for the **P**rint **H**andicapped, using the former **6PM** 990 KHz. A.M. frequency. Previously, in the 1980s, they presented programs for one hour daily on **6NR**. Closed in 2015.



6WR Kununurra 17-8-1993. Community licence specialising in Aboriginal programs.

6AR Perth 1994. Community licence with aboriginal programs. Closed by the A.C.M.A. in September 2006.

6NR Christmas Isl. and Cocos Isl. 05-07-1996. A.B.C. Both on relay from **6NR** in Perth via a satellite feed. The Christmas Island transmitter was originally used to launch ABC station **4QB** in Maryborough.



6FX Fitzroy Crossing 19-11-1998. Community licence with Aboriginal programs.

6EL Bunbury 2000. Commercial licence with **E**asy **L**istening nostalgia programs. Now part of the Spirit Radio Network in Perth, with most programs from their Perth studio, but with some local programs.

Letters to the Editor:

"When the history of wireless and broadcasting in Western Australia is written, no name will stand out more predominately than Walter Coxon".
Editorial from the *West Australian* in 1928.

"*One is tempted to think at times that 6WF is not part of the A.B.C. network. I wonder why 6WF – the only 'A' class station in Western Australia, is often left out while excellent programmes are relayed to other A.B.C. stations*".
Letter to the Editor, 28-8-1932.

"*Is it not time that the Health Department made an inquiry into the mental suffering caused by the unrestrained use of wireless? Thousands of folk who badly need peace and sleep are tormented by the dreadful scream of radios in our streets and shops*".
Letter to the Editor, 13-11-1942.

"*We pay £1 for our listeners licence despite our radios being useless for the past three months owing to electrical motor interference*".
Letter to the Editor, 11-2 1936.

"*It's a pity the recent fire at Kalgoorlie was not at radio station 6GF instead of 6KG. The programmes from 6GF are far from satisfactory*".
Letter to the Editor, 9-10-1948.

"A new wireless set that dispenses with large batteries and accumulators has been developed. Now how about one that dispenses with bad programs?"
Letter to the Editor, 28-10-1927

"*I object to the blaring loud speakers some radio owners are installing. I think these extra loud machines should be limited by permit to special occasions – the less the better. In private houses they are absolutely unnecessary. If some of the artists could once hear their efforts broadcasted, they would never perform again. What with the periodic static and other interruptions, the distortion of sound waves, and exaggerations of the slightest fault in technique, all magnified in these over loud speakers, one's ears are subjected to a constant assault of jarring discord, and any attempt to go to sleep early is hopeless. I suggest that before the nuisance becomes too widespread, some regulation dealing with speakers should be framed to curb this nuisance*".
Letter to the Editor, 16-2-1926.

"*I am protesting strongly against the increasing number of moaning, whining, groaning American songs that are being broadcast. If nothing is done to remedy the matter, a vast number of listeners will switch on only to those stations which cut out this American garbage. It would be deplorable if our many youth with musical talent should adopt this awful American style*".
Letter to the Editor, 6-7-1935.

"*Is there any truth in the belief that radio serials are so bad that they drive some people to suicide? It seems that most radio time is taken up with absolutely rotten radio serials*".
Letter to the Editor, 1-2-1947.



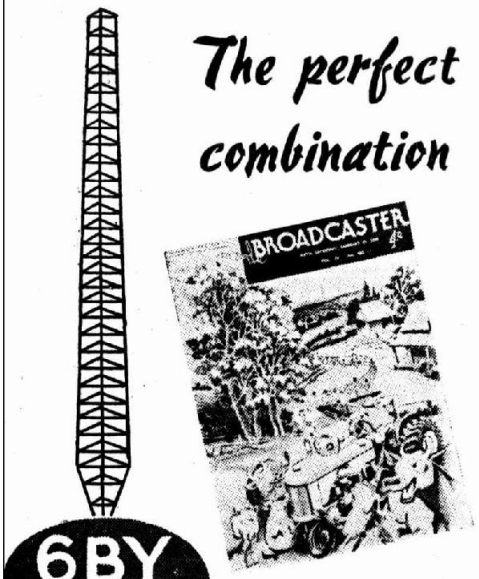
RADIO TIMES

GWN RADIO FLING THING

RADIO Great Southern
1422am & 1611am
-Radio Great Southern for Great Southern People-

For South West Listeners - -

The perfect combination



6BY BRIDGETOWN

. . . . and so near at hand

. . . with the opening of Radio Station 6BY Bridgetown, South West Listeners will now have a greater choice of Radio entertainment . . . Yes! a grand selection of Radio entertainment is now at your fingertips . . . so near at hand . . . and yet so far away when "The Broadcaster" is not there to show which station offers the programme desired. Consult the lucid programme pages of "The Broadcaster" . . . choose the programme you desire . . . and have superb entertainment in pleasant variety without any fuss . . . without any dial twiddling. "The Broadcaster" eliminates the "chance programme" from listening . . . and assists listeners to choose radio entertainment in the same way as they chose any other kind of amusement.

SPLENDID FEATURES EVERY WEEK

There are other interesting items in "The Broadcaster" . . . many splendid magazine features including a serial story and sporting section, and a technical section dear to the heart of every enthusiastic amateur. Why, even if you haven't a radio, "The Broadcaster" will be of interest to you.

The BROADCASTER 4D. weekly

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MONDAY
FEBRUARY 7

	6WF Phone BF 1511	6WN BF 1811	6PR BF 1151	6PM BA 2201	6IX BF 2321	6KY BF 1635	6GF Kal. 10 6GN Ger. 219 6WA Wagin 6
6 - 8 a.m.	6.30 : Wake Up and Listen 7.0 : Sport newsletter. 7.15 : Breakfast Session. 7.45 : News	6.01 : News, trains. 6.30 : Weather, Air, Fire. 6.45 : News, Weather. 7.45 : News.	6.30 : Good Morning. 6.40 : Trains 6.45 : ABC news. 7.30 : Down Every Street.	6.45 : ABC News. 7.0 : Brighter Breakfast Session 7.40 : Charm of You.	7.0 : Breakfast timetable 7.30 : News. 7.45 : Times, Tunes.	6.0 : Breakfast session. 6.25 : Trains. 6.45 : ABC News. 7.45 : ABC News.	6.01 : News, Trains, Music. 6.30 : Weather, Air, Fire 6.45 : News, Weather. 7.45 : News.
8 - 9 a.m.	8.07 : Air, trains, weather. 8.15 : Hospital half-hour. 8.45 : Readings from the Bible by Rev Dr. John Munro.	8.0 : Guest Pianist — Ronald Goldsand. 8.15 : Concert Hall—Music of Mozart and Saint Saens.	8.0 : Music. 8.05 : Charlie Carter's Calling.	8.0 : Sparkle Time. 8.5 : Song Makers. 8.15 : Accent on Beauty. 8.45 : David's Children.	8.0 : Weather. 8.30 : Heights of the Turntable. 8.45 : My Other Love.	8.5 : Breakfast Session. 8.45 : Women in Love.	8.07 : Air, Trains, Weather. 8.15 : Hospital Half-hour. 8.45 : Reading from the Bible.
9 - 10 a.m.	9.0 : Yours for the Asking. 9.30 : Kindergarten of the Air.	9.15 : Stars of Song. 9.30 : For Those Who Like Music—Rossini and Chopin.	9.15 : Aunt Mary. 9.30 : Today's Hits. 9.45 : Musical Comedy Gems.	9.0 : Housewives' Choice — Listeners' choice, anniversary, birthday greetings	9.0 : Church in the Wildwood. 9.15 : Crossroads of Life. 9.45 : Bleak House.	9.0 : Notorious. 9.15 : Story of Alan Carlyle. 9.30 : Three - in - one Hit Parade.	9.0 : Yours for the Asking. 9.30 : Kindergarten of the Air.
10 - 11 a.m.	10.0 : Death Plays the Piano. 10.15 : The Tune's the Thing. 10.30 : News.	10.15 : Lift Up Your Hearts. 10.30 : Composer for Today —Ravel. 10.45 : Women's Session.	10.0 : Interlude. 10.15 : Join The Band. 10.30 : Final Year.	10.30 : Listeners' questions on interior decorating. 10.35 : Housewives' Choice.	10.0 : Dr. Paul. 10.15 : Interlude. 10.30 : Impassioned Heart. 10.45 : Right to Happiness.	10.5 : All Time Hits. 10.33 : Yesterday's Hits.	10.0 : Death Plays the Piano. 10.15 : Lift Up Your Hearts. 10.45 : Women's Session.
11 - Noon	11.30 : A Trip to New India. 11.50 : Light Orchestra.	11.30 : Young Australia. 11.45 : From the Orchestras.	11.0 : Street with No Name. 11.15 : Way of an Eagle. 11.30 : Join The Band. 11.45 : Music.	11.0 : Take it Easy. 11.15 : Tunes for Toilers — John Lake.	11.0 : Morning Melodies. 11.30 : The Sewing Centre Of The Air. 11.45 : A Song Moves On.	11.0 : River Town. 11.15 : Companions of Jehu. 11.30 : Lord Oakburn's Daughter. 11.45 : Popular Music.	11.30 : A Trip to New India. 11.50 : Light Orchestra.
Noon - 1 p.m.	12.0 : Country Hour. 12.30 : News. 12.45 : Weather. 12.48 : Agriculture Talk.	12.15 : Luncheon Music.	12.0 : Record Round-up. 12.30 : ABC news. 12.45 : Marching tune. 12.50 : Midday Meditation.	12.0 : Hospital Half-hour for Wooroloo 12.30 : ABC News. 12.45 : Curtain up.	12.0 : News. 12.10 : Weather Forecast. 12.15 : Music In The Air. 12.45 : This Above All.	12.0 : Victoria Park Entertains. 12.30 : ABC news. 12.45 : Victoria Park Entertains.	12.0 : Country Hour.
1 - 3 p.m.	1.0 : Blue Hills. 1.15 : Notes on the News. 1.30 : Variety Parade. 1.40 : Aust. Athletic Championships.	1.15 : Famous Baritones. 1.30 : Footlight Parade. 2.0 : News. 2.15 : The World Applauds. 2.30 : For the Music Lover	1.0 : Brightening the tempo. 1.15 : Lass Around Town. 1.55 : Famous Tenor 2.0 : Hollywood Hospital	1.0 : Community singing 1.30 : Easy Listening. 2.30 : Australia Presents. 2.45 : Afternoon meditation	1.0 : Luncheon Music. 1.45 : Serial: Hills of Home. 2.0 : Serial: Dr. Mac. 2.45 : Home Sweet Home.	1.0 : Luncheon Program. 1.30 : Special program for the Repat. Hospital. 2.0 : Designed for Listening.	1.0 : Blue Hills. 1.15 : Notes on the News. 1.40 : Aust. Athletic Championships.
3 - 4 p.m.	3.0 : For You at Home. 3.30 : Aust. Athletic Championships.	3.0 : Aust. Athletic Championships. 3.30 : Landmarks of London—Guildhall.	3.0 : Wooroloo Sanitorium program. 3.30 : Voice of the Blind 3.45 : Lasting joyfulness	3.0 : Your Favorite Melodies—Classical 3.30 : Fremantle Hospital Session	3.0 : Serial: Singapore. 3.15 : Serial: Eyes of Knight. 3.30 : Music While You Work	3.0 : Australiana. 3.30 : Radio Matinee.	3.0 : For You At Home. 3.30 : Aust. Athletic Championships.
4 - 5 p.m.	4.15 : Aust. Athletic Championships. 4.40 : Shirley Abicair.	4.0 : Orchestral. 4.15 : Melody and Song. 4.30 : Best in Music.	4.0 : Wooroloo Sanitorium requests. 4.30 : Light and Bright. 4.45 : Join The Band.	4.0 : Variety Fare. 4.45 : Children's Session — Program of hillbilly requests.	4.30 : Crooner's Cabaret — A full half-hour with those swooning crooners.	4.0 : Country Hospital Session — Wyalkatchem. 4.30 : KY Kalling the Kids.	4.30 : Best in Music.
5 - 6 p.m.	5.0 : News, air, trains, shipping, weather. 5.15 : Children's Session.	5.0 : News, air, trains, weather. 5.15 : News Commentary. 5.30 : Everyman's Music.	5.0 : ABC news. 5.10 : Teenager tunes: "Jean." 5.45 : Speed King.	5.15 : Teenage Time — Request session 5.40 : Dick Barton. 5.50 : Weather, aircraft.	5.0 : Birthday Calls. 5.56 : Safety Club.	5.15 : Music for Youth. 5.45 : For early diners.	5.0 : News, air, trains, shipping, weather. 5.15 : Children's Session.
6 - 7 p.m.	6.0 : Blue Hills. 6.15 : Wilfred Thomas 6.40 : Sporting Highlights. 6.45 : First Men in the Moon.	6.0 : Evening Melody.	6.0 : Superman 6.15 : First Light Fraser. 6.40 : Life can be Beautiful.	6.0 : Daddy and Paddy 6.15 : Hits of Today. 6.30 : This Man's Family 6.45 : Smuggler's Paradise.	6.15 : Inspector West 6.30 : Smoky Dawson. 6.45 : Strange Stories of the Sea.	6.22 : Bank Note Quiz. 6.30 : People's Program. 6.45 : Here Comes O'Malley.	6.0 : Evening Melody. 6.40 : Sporting Highlights. 6.45 : Stock Exchange, Weather, Rainfall.
7 - 8 p.m.	7.0 : News. 7.15 : Summary Aust. Athletic Champs. 7.30 : Music Hath Charms.	7.0 : Young Westralia. 7.15 : Music of Schubert.	7.0 : ABC news. 7.15 : Interlude. 7.30 : Australia's National Hit Parade.	7.0 : A.B.C. News 7.15 : Man from Yesterday 7.30 : Melody Moments	7.0 : When a Girl Marries. 7.15 : Space Patrol. 7.30 : Cadbury Show.	7.0 : ABC News. 7.15 : Interlude. 7.30 : Adopted Son 7.42 : The Hated One.	7.0 : News. 7.30 : Music Hath Charms. 7.45 : Music of the Islands.
8 - 9 p.m.	8.15 : Palace of Varieties. 8.45 : News Review.	8.0 : Talk. 8.15 : Helen Priestner, piano. 8.40 : Let's Talk This Out.	8.0 : Music.	8.0 : Musical Interlude — Kevin Whitby 8.30 : City Radio Theatre Mr and Mrs North	8.0 : Give it a Go — Jack Davey 8.30 : Mobil Song.	8.0 : Discography—Geoff Maslen. 8.30 : New Oxford Show.	8.15 : Helen Priestner, piano. 8.30 : Alfred Shaw Ensemble. 8.40 : Let's Talk This Out.
9 - 10 p.m.	9.0 : News, weather. 9.15 : Boxing (Subiaco Oval).	9.0 : Lynette Baxter, soprano. 9.15 : The Concert Hour.	9.0 : Piano and song. 9.15 : Join the Band. 9.30 : Jazz Club — Kev Conroy.	9.0 : Deadly Nightshade. 9.15 : Voices in Harmony 9.30 : Variety Time.	9.0 : Pathways to Freedom— 9.30 : News. Weather Boxing descriptions. 9.45 : Tenor for Tonight.	9.0 : Capitolising — Geoff Maslen. 9.30 : Boxing from Subiaco Oval.	9.0 : News and Weather. 9.15 : Boxing from Subiaco Oval.
10 - 11.30 p.m.	10.45 : Aust. Water Polo Champs. 11.0 : News, weather. 11.30 : Close.	10.15 : Chamber Music. 10.55 : Epilogue. 11.0 : Close.	10.0 : Brighter notes fro a Knight of the Bear' Table. 11.0 : Close.	10.0 : Radio Concert—Classical melodies with Kevin Whitby	10.0 : Dancing with Disco. 11.0 : Close.	10.30 : Clef Program. 11.0 : Close.	10.45 : Aust. Water Polo Champs. 11.0 : News, Weather. 11.12 : Dancing Time. 11.30 : Close.

Tasmanian A.M. Radio Stations

Part of the most comprehensive list ever compiled of Australian A.M. broadcasting stations.

7AA Hobart 10-10-1921. Experimental broadcast station owned by Trevor Watkins. He later changed the callsign to **7DX** after the P.M.G. commandeered the **7AA** callsign on 28-7-1925. Trevor served on the local Wireless Institute of Australia committee.

7AB Hobart 1921. Experimental broadcast station owned by Arthur Smith, owner of Tas Radio P/L. They built 130 Willsonia radios, financed by Wills and Co. (see **7BC**, **7BN** and **7QT**). Closed in 1927 after the batteries powering his transmitter blew up. Arthur later designed and built the 'Sound On Film' recording equipment for Cinesound.

7RS Hobart. Experimental broadcast station owned by **R**on **S**. Hope with a 9 watt transmitter at Sandy Bay (also see **7HO**).

7JR Launceston. Experimental broadcast station owned by T. Kitto, with a 15 watt transmitter.

7BC Burnie. Experimental broadcast station owned by **B**ruce **C**raw. This callsign was later reissued in Launceston.

7CS Launceston. Experimental broadcast station owned by **C**ecil **S**cott. Cecil later moved his station to Hobart when the licensing authorities ordered him not to go on air in Launceston until 2200 each night (see **7BQ**).

7?? Hobart. Experimental broadcast station owned by George Bills-Thompson, who later worked with **2UW** and **3AW**.

7AG Hobart. Experimental broadcast station owned by J. Milne. Transmitter at Gretna. This callsign was later used by the P.M.G. to test the A.B.C. **7NT** transmitter in July 1935.

7CS Hobart. Experimental broadcast station owned by **C**ecil **S**cott. Transmitter at Lindisfarne (later at Sandy Bay). He previously operated this station in Launceston.

7BP Hobart. Experimental broadcast station owned by J. McMillan.

7AS Launceston. Experimental broadcast station owned by **A**.**S**. Gill.

7LZ Launceston. Experimental broadcast station owned by Col Wright.

7BH Launceston. Experimental broadcast station owned by E. Sheldrick.

7PF Launceston. Experimental broadcast station owned by **P**. **F**ysh.

7LJ Hobart. Experimental broadcast station owned by **L**. **J**ensen. Transmitter at New Town.

7BC Launceston. Experimental broadcast station owned by Norman Cave who was previously a radio operator in the U.K. for the R.A.F. during WW1. Norman designed the Willsonia radios for Tas Radio P/L (see **7AB** and **7BN**). This callsign was previously issued in Burnie, also as an experimental station.

7CW Hobart. Experimental broadcast station owned by **C**rosby **W**alch. Transmitter at Battery Point.

7WI Launceston. Experimental broadcast station owned by the Tasmanian Division of the **W**ireless **I**nstitute of Australia.

7LA Launceston. Experimental broadcast station owned by **L**yndsay **A**rthur Hope (eldest brother of Ron Hope – see **7RS** and **7HO**). This callsign was reissued on 13-12-1930 as a commercial licence (also see **7BN** 1926).

7WR Hobart. Experimental broadcast station owned by **W**illiam **R**. Nicholas. Transmitter at North Hobart.

7ZL Hobart 17-12-1924. First planned to open as **7AA**, then **7AR**. Owned by **3AR** and started with their original 350 watt transmitter (1,000 watts in 1927). A "**sealed set**" station, in one *Mercury* newspaper office room with one staff. Then situated above a fruit shop. In October 1928 they broadcast an appeal for funds to purchase a radio for Hobart hospital patients. Moved into the old Hobart railway station (pictured) also in 1928. Programs were provided by the privately owned Australian Broadcasting Company from 14-12-1930, with 60 minutes of advertisements per day. On air 0730-0830, 1100-1400, 1500-1630, and 1800-2300. Broadcast the opera "Maritana" by William Wallace, live from the Bush Hotel in New Norfolk on 26-6-1932 (legend has it that "Scenes that are Brightest", an aria from "Maritana" was written at the Bush Hotel). Their original "Reisz" microphone is on display at the Tasmanian Museum. Taken over by the A.B.C. on 1-7-32 with 3,000 watts. All programs were live until a disc recorder was installed in their Sydney studios in 1935 (P.M.G. landlines from the mainland did not exist). Started an eleven person orchestra in 1936. The Army set up a camp next to the transmitter to guard it during WWII. Moved to the old Hobart railway station in the 1980s with **7ZR**. They changed their callsign to **7RN** in 1990.





7BQ Launceston 28-01-1925. Broadcast station owned by Leonard Crooks. On air each Sunday. In 1930, Leonard was told by the licensing authorities not to open until 2200 (also see experimental licence **7CS**).

7DX Hobart 28-07-1925. Broadcast station owned by Trevor Watkins. (See experimental licence **7AA** 10-10-1921).

7BN Launceston 1926. Broadcast station owned by A. Smith who worked for Norman **Findlay** of Wills and Company in an eight foot square room with one piano and one microphone. The station was specifically used to advertise radios and parts sold by Wills and Company, including the "Willsonia" radio, designed and built by Norman Cave (see **7BC**) for Tas Radio P/L (see **7AB**). Became commercial licence **7LA** on 13-12-1930.

7DR Devonport 1929. Broadcast station owned by the **D**evonport **R**adio Club. Actually licensed in 1924. On air each Sunday using 18 watts. Situated opposite the old wharf entrance with a 100 feet high tower, and an antenna attached to the Tasmanian Woolgrowers Building. Often broadcast popular local balls. Heard throughout Australia.

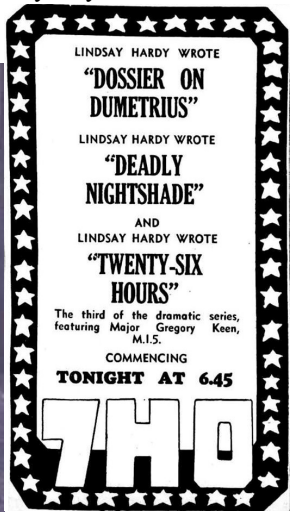




7HO Hobart 13-08-1930. Licenced to Ron **Ho**pe (see **7RS**) who then sold it to Findlay's Electrical and Radio Store. Ron stayed on as the Chief Engineer. Started with three people in one room, housing the office, studio, and 50 watt transmitter, built by Ron (200 watts in 1932, and 500 in 1937). Advertisements cost 1/6 (15 cents). **The only microphone was slid along a string between singer, announcer, instrumentalist, a gramophone horn, and an organ**. Overseas news was taken from the B.B.C. via a shortwave receiver. Listed as **2HO** by the *Broadcast Business Year Book 1936*. Criticised by the A.B.C. for 'copying' their "Hospital Half Hour" program (also see **2UE** 1925). Raised £5,000 for the Red Cross, and also organised volunteers to make 350 camouflage nets for the WWII war effort (also see **7EX** 5-2-1938). Known as "**H**obart's **O**riginal Station". Their children's "Pals" club, and women's "Theatre" club in the 1940s were very popular. Advertising manager Eric McRae was the Commanding Officer at the WWII Australian Army Amenities Station **9AD** in Moratai, and their announcer Alan Brown was the Commanding Officer at **9AE** Jacqinot (see separate WWII Military radio article). Used a wire recorder to record church services. Member of the Macquarie (**2GB**) Network. They broadcast the Town Hall hourly clock chimes with a microphone in the clock. The Chief Engineer once locked himself in the clock tower. He then used the microphone on the next hour to broadcast his plight on air. Broadcast live from the Royal Hobart Show during the 1950s. In 1960, weather reports were live by meteorologists from the Bureau of Meteorology. A publicity stunt with announcers Frank Avis and John Loughlan, saw them racing two elephants down the main street in 1961, attracting 20,000 people (also see **4IP**). Off the air in 1967 by a storm cutting power to their transmitter. Known as "Personality Radio" in the 1970s. Col Joye and the Joy Boys featured at their 1980 Golden Anniversary Ball. Moved to F.M. on 1-11-1990 with **7RPH** using their A.M. frequency.







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7HO COMMERCIAL BROADCASTING 7HT

IN HOBART NOW INCREASES POWER FROM 500 UP TO

2,000 WATTS

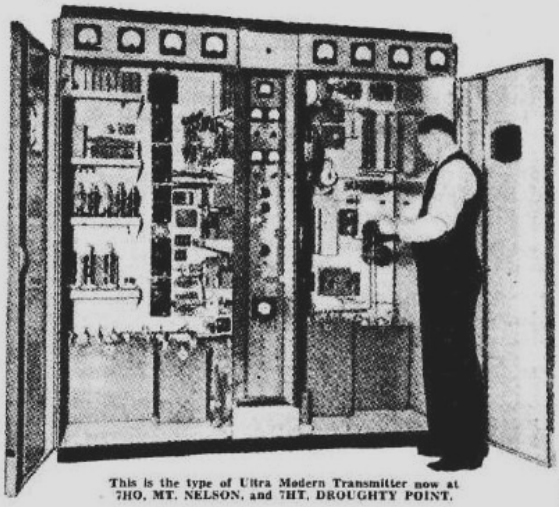
The two A.W.A. 2 Kilowatt (2,000 watt) Broadcasting transmitters now to serve Commercial radio listeners in the South, set a new standard of constructional features — the highest in the modern field of radio technical development. The result, in actual effect, will mean a new high fidelity of tone and reproduction—the important widening of the listening field—and the stronger signals will be especially appreciated in country areas. The power increases from original 50 to 2,000 watts is indicative of the growth and progress of Hobart Commercial Broadcasting.

★

BETTER BROADCASTING FOR LISTENERS



MAIN STUDIO OF 7HO, HOBART



This is the type of Ultra Modern Transmitter now at 7HO, MT. NELSON, and 7HT, DROUGHTY POINT.

THE SIMULTANEOUS OFFICIAL

SWITCHING-ON CEREMONY

will be performed by Mr. R. G. OSBORNE, Chairman, Australian Broadcasting Control Board, from the

Inaugural Dinner At WREST POINT

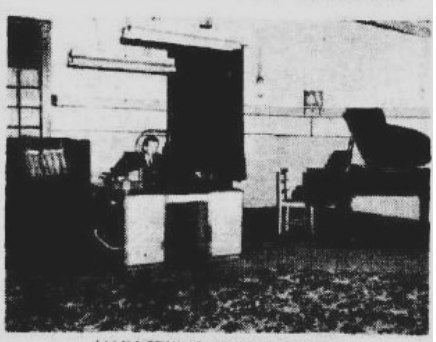
TONIGHT at 7.40

BROADCAST ON BOTH STATIONS

Although both Commercial Stations operate and entertain in keen but friendly rivalry, they take this unique opportunity of combining to broadcast a ceremony which will simultaneously set both new transmitters operating. This will begin a new era of better listening to the vast Southern Tasmanian audience whose goodwill has been won by the variety and appeal of sponsored programmes. Firstly, Commercial Broadcasting came to you on a modest 50 watts — then 100 — and, since 1937, on 500 — but from tonight your commercial programmes will be higher powered from 2,000 watt transmitters.

★

BETTER SERVICE FOR SPONSORS



MAIN STUDIO OF 7HT, HOBART

"THE VOICE OF THE SHOPPER"

8.15 TONIGHT AT

A. CUMMING & SONS



HUMOROUS INCIDENTS

Tell Joe one of the humorous incidents in your life. Just think of some humorous incident in your life—tell Joe—and you receive 2/. Bring your friends to Cumming's Tonight and enjoy yourself.

In addition to the Sale Bargains advertised on the front page, Special Bargains will be released during the broadcast.

Features, Did You Say!



YES—There's No Doubt

The Units of the

TASMANIAN BROADCASTING NETWORK

are

TOPS in TASMANIA

FOR RADIO HIGHLIGHTS

7LA-7DY 7HO-7QT 7BU

LAUNCESTON DERBY HOBART QUEENSTOWN BURNIE

"DAD AND DAVE"	"GINGER"	"FU MANCHU"
4 Nights Weekly	4 Nights Weekly	3 Nights Weekly

3 of the many reasons why you too should let the T.B.N. handle your sales message in Tasmania.

ASSOCIATED WITH MACQUARIE BROADCASTING SERVICES PTY. LTD.
Selling Agents: 29 Bligh Street, Sydney; 37 Queen Street, Melbourne. Rates on Application.
HEAD OFFICE, BRISBANE STREET, LAUNCESTON

Alert

That's why

Head Office: "Apollo House," 67 Brisbane Street, Launceston

Selling Agents: Macquarie Broadcasting Services Pty. Ltd. 29 Bligh Street, Sydney, and 37 Queen Street, Melbourne

WHENEVER something of real local interest takes place, the units of The Tasmanian Broadcasting Network are right on the scene, furthermore, they promote many events that attract large audiences in person — Community Singing — Amateur Theatrical Trials — Sporting Broadcasts — Audience Participation Presentations.

These performances to live audiences help to keep The Tasmanian Broadcasting Network more prominently in the mind of the public. All this together with judicious but dynamic presentation of every program heard from the Network Studios — plus — Australia's leading Network programs, has won for the T.B.N. undisputed leadership in Tasmania, in the kind of showmanship that builds audiences, builds business for our advertisers.

THE TASMANIAN BROADCASTING NETWORK STATIONS

7LA-7DY 7HO-7QT 7BU

LAUNCESTON DERBY HOBART QUEENSTOWN BURNIE

Are the Popular Stations in Tasmania.

---

3 NEW SHOWS

COMING NEXT WEEK

THE STORY OF

MARY LANE

ONE OF RADIO'S GREATEST SERIALS!

WED. NEXT—9 a.m.

THE

INTRUDER

A GRIPPING NEW ADVENTURE-ROMANCE!

THURS. NEXT—9.45 p.m.

STRICTLY PRIVATE

FRI. NEXT - - - 9 p.m.

LISTEN TO 7HO TONIGHT, 8 till 12, for LATEST COMMONWEALTH REFERENDUM FIGURES!

7HO

TO ASSIST HOBART LEGACY'S

TRUST FUND APPEAL

HOBART COMMERCIAL STATIONS

7HO AND 7HT

Will Gladly Conduct a Big

COMBINED RADIO APPEAL

THIS AFTERNOON

2 UNTIL 5 O'CLOCK

All donations are allowable income tax deductions, and will be acknowledged

OVER BOTH STATIONS

KEEP YOUR DONATIONS ROLLING IN

It's a Really Grand Cause
Let's Have a Great Response

PHONE **7611** 6 LINES

LINDSAY HARDY WROTE

"DOSSIER ON DUMETRIUS"

LINDSAY HARDY WROTE

"DEADLY NIGHTSHADE"

AND

LINDSAY HARDY WROTE

"TWENTY-SIX HOURS"

The third of the dramatic series, featuring Major Gregory Keen, M.I.5.

COMMENCING

TONIGHT AT 6.45

7HO







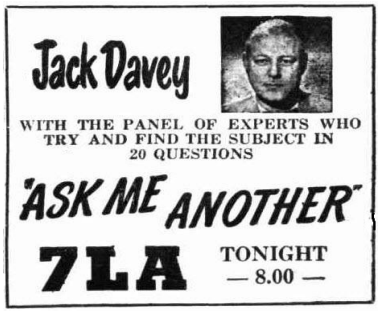




7LA Launceston 13-12-1930.



(See **7BN**). Installed by A.W.A. in the **Findlay** building (later the T.A.A. building). Owned by the **Findlay's** (A.W.A. radio distributors), who wrongly believed they could cover all Tasmania on 50 watts (200 watts in 1932, 500 in 1936, 2,000 at Riverside in 1954 and 5,000 at Rocherlea in the 1990s). Opened by the Post Master General, The Hon. Joseph Lyons, with guest speaker **3LO** manager Major Condor. On his honeymoon, Sir Kingsford Smith was a special guest at the opening. Known as 'The Original and Feature Station' (later 'The Voice of Northern Tasmania)'. Ernest **Fisk** was a Director. On air 1200-1400 and 1730-2230. Used two towers 160 feet high at Prospect Hill. Broadcast an interview with Lord Baden Powell in 1931. In 1933 they had 50 permanent landlines for outside broadcasts. The A.B.C. requested a quote to erect relay stations for **3AR** and **3LO** to operate five hours per day. The £100 quote was rejected. Beamed some programs with New Zealand advertisements to New Zealand in 1934, as advertisements were banned on New Zealand radio. Chief Engineer, Rex McLean, stayed for 50 years from 1936. Their 1937 transmitter is on display in the Queen Victoria Museum. During the Great Depression, they sponsored lunchtime concerts at the Princess Theatre. Member of the Macquarie (**2GB**) Network. Their "Girls and Boys Club" (later "Merrymakers Club") had 11,000 members in 1946. Manager Val Sides invented the moving coil pickup for record players. Started a "Women's" club in the 1950s. 2,000 children attended the Peters Pals Fancy Dress Jubilee Radio Ball on 28-9-1951. Built the first outside broadcast van in Australia (a 1961 V.W. Kombi). Opened a relay studio at Georgetown on 10-6-1970. Known as "Funtastic Radio" in the 1970s. Installed digital studios in 1997. Moved to F.M. in 2007, with their A.M. transmitter on air until the poor F.M. coverage was improved. This callsign was previously issued in the 1920s as an experimental broadcast station.











7JB Hobart 12-06-1932. Broadcast station owned by **J**ack **B**atchelor, using a 25 watt transmitter.

7UV Ulverstone 06-08-1932. Known as '7UV - the personal touch'. Installed by the **Findlays** and owned by the Jehovahs Witnesses. Opened by Prime Minister The Rt. Hon. Joseph Lyons, with studios upstairs in the Town Hall, and later in the local picture theatre. Bought by **3AK** in 1933, increasing power to 300 watts. Their microphone was powered by a large battery. The Gawler transmitter hut had one turntable and microphone for use during studio failures. Used two towers 200 feet apart. Often heard throughout Queensland, the U.S.A. and also Canada. Relayed some programs from Melbourne stations via a receiver tuned to the A.W.A. shortwave relay VK3ME. On air 0730-0900, 1730-1800, and 1930-2230. Their staff assisted in the development of **7BU**. Added on-air hours 1200-1400 on 20-7-1936. Programs included the very popular children's show "Koala Club". Moved to Devonport as **7AD** on 9-3-1940, with their new owners, the Findlay Family and the *Advocate* newspaper. They also installed a transmitter at Don Heads. The photograph is their new Ulverstone transmitter.

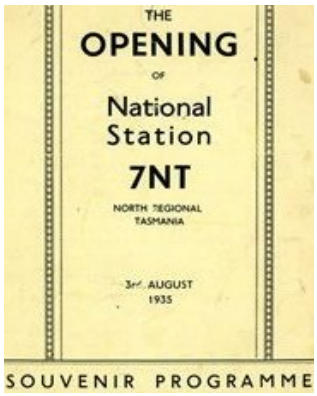




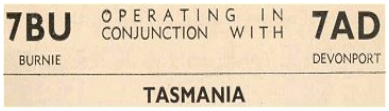
7RY Devonport 1932. Broadcast station owned by Edgar Nicholls. The station moved to Burnie in 1934.

7AG Launceston 07-1935. This callsign was used to test the **7NT** transmitter. QSL cards are rare and highly prized. (Also note unrelated **7AG** Hobart).

7NT Launceston 03-08-1935. A.B.C. **N**orthern **T**asmania. Their 7,000 watt transmitter was installed by the P.M.G. at Kelso and tested using the callsign **7AG** which was first issued to an experimental broadcast station in Hobart. Locals were allowed to climb their 500 feet tower before opening. Opened by the Prime Minister, The Rt. Hon. Joseph Lyons, being a relay of **7ZL**, with some local programs (first A.B.C. regional station to broadcast local programs). Also relayed programs from Sydney and Melbourne via a shortwave receiver until an undersea cable was installed to Tasmania in 1936. Criticised in August 1936 for dropping a variety program which featured local performers in order to take more programs from Hobart. Opened new studios in Brisbane Street on 24-2-1939. News was initially provided by the *Examiner* and *Mercury* newspapers until they employed journalists in Launceston, Devonport and Burnie in 1959. Moved again to new studios in Ann Street on 10-11- 1972. Increased power in 1993. Moved to F.M. in 2006. Now covers all of Northern Tasmania with 16 F.M. relay transmitters.



7RY Burnie 1935. Broadcast station owned by Edgar Nicholls. Originally started at Devonport in 1932.













7BU Burnie 19-10-1935. Started by the **Findlay** family using 50 watts above their radio shop, with a 120 feet high mast (210 feet in 1954 with 11 miles of copper tubing as an earth mat). Officially opened by the Prime Minister The Rt. Hon. Joseph Lyons. First planned to operate as **7WB**. Renowned for their large number of live outside broadcasts. Their own staff designed and built their second transmitter in 1936 (200 watts). Known as "The Station with a Smile". Criticised by the Communist Party for censoring news supplied to the station by them in 1945. Their "Sunshiners Children's Club" saw hundreds of youngsters at the Burnie Theatre each week from 1945-1958, and featured 'Peters Pals' and 'Ovalteenies' sponsorships. This club had 11,000 members by 1947. Shipping movements were broadcast daily to advise waterside workers where to report. Banned advertising on Sundays. Increased power to 500 watts in 1950 (2,000 in 1966). A joint radiothon with **7AD** raised £2,250 for the Crippled Children's Society in 1954. Their "Buy and Sell Corner" was their top rating program in the 1950s. They experimented with stereo in 1958 (see **7AD** for details). Radio manager Rod Muir started his career here. Broadcast a disco live from the Top of the Town hotel every Saturday night during the 1980s. Now has a relay transmitter at Smithton.



7HT Hobart 19-04-1937. "The Feature Station". Used two wooden masts 120 feet high with 250 watts (500 watts in 1938, 1,000 in the 1950s, and 5,000 in September 1969). The transmitter hut had a bedroom for the technician, with a turntable and microphone for emergencies. Made their turntables in the 1940s, due to WWII supply problems. Owned a record shop downstairs from their studio. Listeners won a record from the shop if correct in identifying a song on a program called "Name That Tune". Started their popular children's "Kiwi" club (later "Sunshiners" club), and a "Women's" club in the 1950s. Member of the Major (**2UE**) Network. Known as "The Heart of Hobart" in the 1960s, with manager Richard Vertigan, who was a script writer for Bob Dyer. Played "High Noon" by Frankie Laine continuously for 24 hours in 1983, when bought by TNT-9 TV, and **7EX**.



















Sold to the T.A.B. and **2NX** as a sports results station in July 1991. Bought out by the T.A.B. in December 1992 as **7TAB**. Relayed to **7EX** from 8-1-1993. Moved to F.M. on 25-5-1998 with a "Classic Hits" format. The photograph is their 1970s studio. Now known as "Heart 107.3".











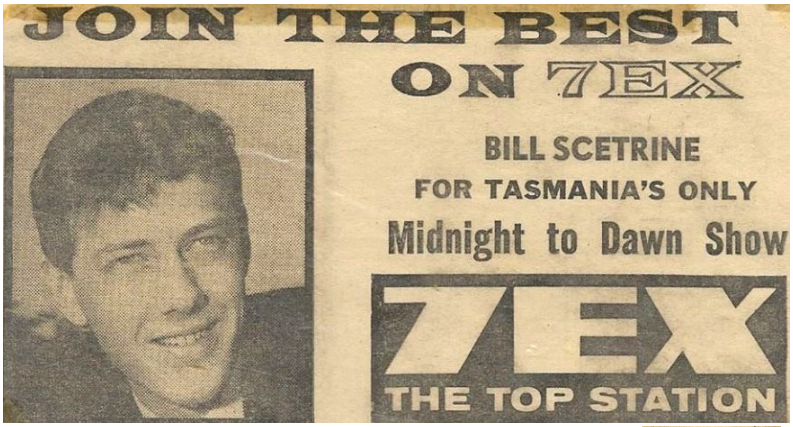


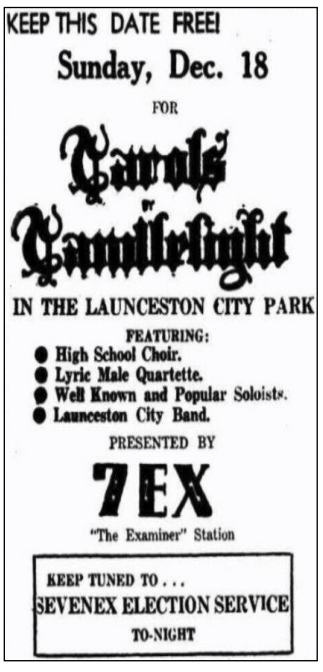


7QT Queenstown 29-05-1937. Commenced with three staff. Owned and operated by Stromberg Carlson (radio manufacturers), and the **Findlay** family/Wills and Company (radio retailers). Their first studio was in the Paragon Theatre. On air seven hours per day in three separate blocks. News stories were provided live by a studio in the Launceston *Examiner* newspaper. Often broadcast live from Wills and Co. promoting Stromberg Carlson radios. A weekly competition in 1937 with a prize of one guinea needed listeners to correctly identify portions of six recordings. Eventually moved into a small demountable building. One announcer was fired for only playing hillbilly music, and another was fired for always singing along with the records while his microphone was open. Broadcast 1,400 birthday calls in 1954. Bought by **2XL** in 1982. Became **7XS** on 1-10-1988.

7EX Launceston 05-02-1938. Established by Denis Cousins, for the ***Ex****aminer,* and launched by the Prime Minister, Joseph Lyons with the slogan "On Top in Tasmania". An appeal raised enough money to buy a WWII Spitfire fighter plane. Organised volunteers to make WWII camouflage. Organised a 'League of Young Airmen' club in 1940, and their 'Women's' and 'Gardening' clubs in the 1950s. Member of the Major (**2UE**) network. Their Children's Christmas Fairs raised funds for crippled babies. They broadcast live from the Cornwalls Hotel nightclub on Saturdays in the 1960s. Opened new studios in the TNT-9 TV building in the 1960s, then known as "The Good Guys Station" in the 1970s. Published a 'Carols by Candlelight' book and a cookery book. Bought **7HT** in 1983. Launched a "Classic Hits" format in 1985. Sold to **2NX** and the TAB in July1991. Bought out by the TAB in December 1992. All staff were dismissed from 8-1-1993, when they started relaying **7TAB** in Hobart. Then sold to Grant Broadcasters. Became 90.1 Chilli FM in 2007.

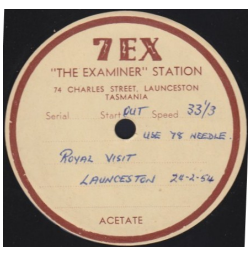
















7DY Derby 26-02-1938. Owned by Doug Charlton (see **8DN**) and the **Findlay** family using 100 watts. Launched by the Premier, A.G. Ogilvie.





Broadcast from a farmhouse on a hill between Derby and Winnaleah. On air 1630-2205. Their children's 7DY Sunpolishers Club" had 2,900 members, and assisted children in hospital. Raised £4,200 for the Red Cross during WWII. Off the air on 27-11-1951 when a storm demolished their tower. Member of the Macquarie Radio Network. Moved to Scottsdale as **7SD** on 26-7-1954 using 200 watts. The move was due to a bad local economy and falling population caused by mine closures. The original studio equipment are now on display at the Derby Tin Mine Museum.

7ZR 936

7ZR Hobart 22-06-1938. A.B.C. First planned to open as **7HN** (**H**obart **N**ational). Operating twelve hours daily with 500 watts (2,000 from 24-12-1953). Their tower fell down on 21-10-1953. Used wind-up recorders in 1958 for recording most of their outside interviews. Moved into the former Hobart railway station in the 1980s, as did **7ZL**. The photo is John Bennett in the 7ZR studio in 1939.





NEW 7AD DEVONPORT

Former 7UV Changes Name and Location — Transmitter at Don Heads

When the new commercial broadcasting station, 7AD Devonport, was officially opened on March 9 last, the Premier of Tasmania (Mr. R. Cosgrove), who performed the opening, complimented the company upon its enterprise, and forecast for Devonport a great future with the eventual status of a city being not in the too great distance of time. He commented upon the harbour enlargement scheme being undertaken which would enable the ocean-going ships to call.

The Premier congratulated the directors of 7AD on the very fine station they had established at Devonport. A similar one had been in operation at Ulverstone, but it was fitting to change over to what was one of the coming cities of Tasmania. It would not be long before Devonport would be in that category. He had been struck with the initiative and energy of its citizens, and this was now further shown in the acquisition of the wireless station. The people of the North-West appealed to him as a people who got up early and worked hard.

For years Devonport had been looked on as a small town with a harbour of limited capacity. But the town was growing fast, and the harbour, as now being improved, would accommodate without trouble ocean-going steamers. He asked if they were aware that within a radius of 25 miles from Devonport there were 31,000 people, and within 50 miles 87,000—a considerable proportion of the people of the State.

With the transmitting station established on the Don Heads, they would get a very wide reception, serving not only the North-West, but the North-East. There was no reason why the station should not be very successful, in view of the growing importance of the North-West.

"We have a lot of things to sell in Tasmania," added the Premier, "and if we are prepared to work hard we shall attract industries here."

On behalf of the Government and people he wished the new station every success.

The Warden (Cr. E. Ingledew) congratulated the directors. The blind poet Milton had said that they also serve who only stand and wait. That had been their position at Devonport, which had been waiting for a wireless company to come along, and it had come.

First Station

Mr. H. T. Lane, M.H.A., felt with the Warden that Devonport had been long in waiting for its station. Yet the town was the first in Tasmania to have a wireless station; the Marconi people in 1906 set up a station at East Devonport, and from there had established communication with Queenscliff, and the then Governor (Sir Gerald Strickland) sent a message of congratulation over the air to the Governor of Victoria. He wished success to the station, and congratulated Mr. Cosgrove on his first official act in the region as Premier.

From Mr. J. E. Monfries, Deputy-Director of Posts and Telegraphs, came over the air felicitations on behalf of the Postmaster-General to 7AD in establishing a station at one of the most important centres in Tasmania. A transmitter at Don Heads should give a clearer reception than from Gawler. In the studio in Rooke Street had been installed the latest devices, with the most modern acoustic properties.

Mr. W. H. Cozzy, radio inspector, said the equipment at the Don Heads and at the studio was a triumph of modern engineering. Having examined all the technical equipment, he was satisfied that it would give good service. At all times the Postal Department was willing to co-operate with radio services.

Area of Service

Mr. A. P. Findlay, chairman of directors of 7AD, thanked on behalf of the directors those who had assisted that evening, some of them having come from long distances to be present. In establishing the new station they had set out to give the best possible reception, over a wide area, and efforts would be made to respond to the tastes and wishes of listeners. They would have a radius of at least 70 miles, and to ensure this it had been found essential to move the transmitting station from Gawler to the Don Heads. He paid a tribute to the assistance rendered by the Postmaster-General's Department, and expressed his thanks to those responsible for the technical work, and also referred to the energy of the manager (Mr. E. A. Wood).

Mr. G. B. Rolph, managing director of TEX Launceston, said the happiest relations existed between the two organisations, and he trusted they would continue. He congratulated the new company, and wished the station every success.

Newspaper Interest

Mr. F. B. Edwards, M.H.A., said that Devonport would find the possession of the station an acquisition. He said this with mixed feelings, as he had held the first licence for the Ulverstone station. He had always held that a wireless station should be associated with a newspaper. That was now the case, as the new station was definitely associated with "The Advocate." Devonport was a musical centre, and if the station took advantage of that talent and the musical people took advantage of the station, the result would be mutually satisfactory.

The program from 7AD is radiated from lattice masts, 120 ft. high, spaced 109 feet apart. These form an imposing sight on the summit of the Don Heads, some three miles from Devonport. The transmitter has been entirely reconstructed. The front panels, instead of being coloured the conventional grey or black, have been finished in ivory, with pencil lines for relief.

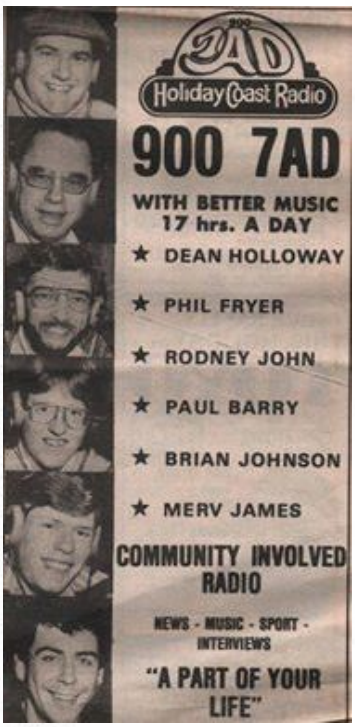
Reports on 7AD from all parts of Tasmania and the mainland have been most favourable. Many parts of Tasmania that previously had only poor reception are now being served.

Change of 7UV Transmitter.

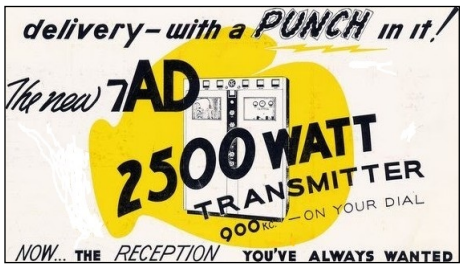
A remarkable feat was performed by installation engineers in the change-over of the transmitter of 7UV from Gawler, Tasmania, to the Don Heads.

After the station closed down in the evening, three engineers, in charge of Tom Kitto, dismantled the transmitter, amplifier, etc., loaded them on to lorries, and proceeded to the Don Heads (a distance of 13 miles), re-assembled the stages, tuned the aerial, and had the station back on the air in time for the early morning session.

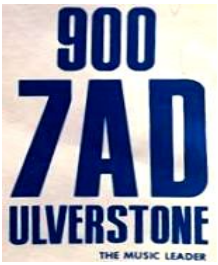




7AD Devonport 09-03-1940. Originally **7UV** Ulverstone (6-8-1932). Opened by Premier Robert Cosgrove, with local artists performing. Owned by the ***Ad****vocate*. Later purchased by the **Findlay** family. A WWII Radio Ball was held in 1940, raising over £4,000 for the Red Cross. Broadcast shipping movements daily, advising waterside workers where to report for work. Banned advertising on Sundays. Increased power to 2,000 watts in 1946. Their "Sunday Hymns" request program was popular from 1947-1980. Their children's "Koala" club from **7UV** continued. Broadcast live from "The Warehouse" nightclub every Saturday during the 1950s. Their slogan was "Better Music, and More of It". First to broadcast stereo in Tasmania (with **7BU**) during joint tests in 1958. Both broadcast the same program with left and right channels on separate stations. Listeners needed two radios to hear stereo.





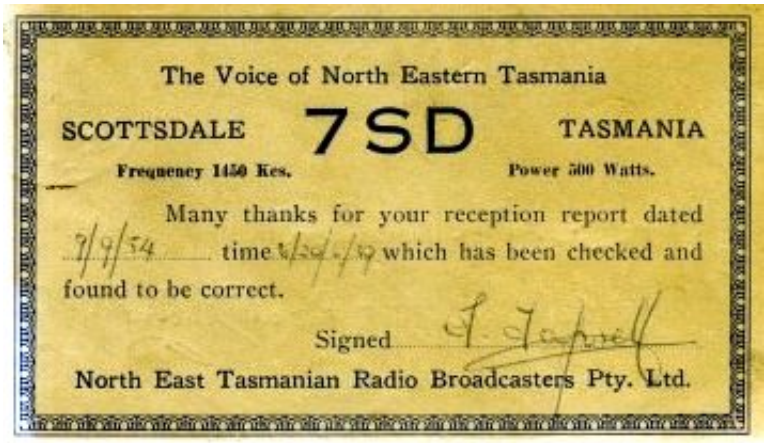




7SD Scottsdale 26-07-1954. (See **7DY** Derby 6-2-1938). Established by the **Findlay** family. Opened by Premier Robert Cosgrove, with the musical entertainment by local artists. Often heard in the Northern Territory and Hawaii. An application to move to Launceston was rejected. They did open a Launceston office in 1984. Aired daily potato-delivery instructions to farmers. Banned Sunday advertising. Some cows once knocked over their transmitter hut and rain put the transmitter off the air. Raised power to 2,000 watts in 1962 with a directional antenna (5,000 watts in 1975; this was then the strongest in Tasmania). They published a recipe book in 1972.



Photo is half of their record library


The Voice of North Eastern Tasmania

SCOTTSDALE 7SD TASMANIA

Frequency 1450 Kcs. Power 500 Watts.

Many thanks for your reception report dated 7/9/54 time 8.30 p.m. which has been checked and found to be correct.

Signed

North East Tasmanian Radio Broadcasters Pty. Ltd.

"FRIENDLY VOICES OF NORTH-EAST RADIO"



Back : Left to Right—GORDON, JOE, BOB, MURRAY, FRED,
Mr. B. SCETRINE (Manager). Front—GAYE, JANE.

7QN Queenstown 09-1954. A.B.C. **Q**ueenstown **N**ational service. Relay of **7NT**. Moved to F.M. in 1991.

7FG Fingal 01-1977 and **7SH St. Helens 06-1977.** A.B.C. Relays of **7NT**.

7RPH Hobart 26-06-1982. **R**adio for the **P**rint **H**andicapped. First of the network of R.P.H. stations. Started with test transmissions outside the broadcast band. Moved to the former **7HO** frequency (864 KHz.) in 1991 after **7HO** moved to F.M. Now has an F.M. relay at Launceston.

7XS Queenstown 01-10-1988. See **7QT** 29-5-1937. Now relays to Rosebery and Strahan.

7PB Hobart 1990. A.B.C. **P**arliamentary **B**roadcasting network. Broadcast Muzak style music between Parliamentary sittings. Closed on non-sitting days, until starting "A.B.C. News Radio" in August 1994.





7TAB Hobart 06-05-1998. Tab racing and sport station. Previously this service was on **7HT** from July 1991. Opened on the former **7HT** 1080 KHz. frequency after they had moved to F.M. They also had **7EX** at Launceston as a relay station.

Letters to the Editor:

"I am sure there is a good deal of resentment amongst 7NT listeners. Their policy seems to be to cut local programs at 9PM and switch to Hobart where a program of rubbish is submitted".
Letter to the Editor in *The Examiner* 13-6-1936.

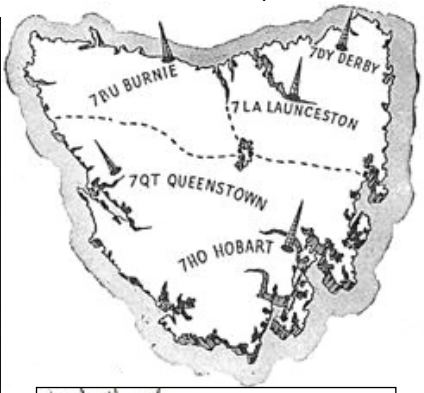
If you haven't got a wireless set, and fixed your mast upright.
You're losing half the fun we get, by listening in at night.
The world is mad about the game, why not now do the same?
Anonymous fan promoting the introduction of wireless.

"*I have long ago written off 7NT as a total loss. When this station was built, we were led to believe that we should have decent reception in return for the licence fee paid to the A.B.C. Actually, it usually sounds as though broadcasting is done from an express train travelling at 60 M.P.H. into an 80 M.P.H. hurricane*".
Letter to the Editor, 26-1-1950.

"*I have listened with my mouth open, to the rolling of foreign tongues off the announcers' mouths, but when I found these same announcers making blunders over our great Australian names and places, I lost heart, and am thinking of taking up cross-words*".
Letter to the Editor, 3-9-1935.

An *Examiner* article stated: "*7EX has covered 2573 miles and surveyed 76 locations with a potential listening audience of 361,320 to establish that its Midnight to Dawn show featuring Bill Scetrine is being heard as clearly as mainland shows in the same time slot. 7 cars were equipped with identical transistor portables and recorders and positioned at pre-determined locations. At midnight each car stopped at selected points to record broadcasts from the all-night mainland stations and 7EX as a comparison".*









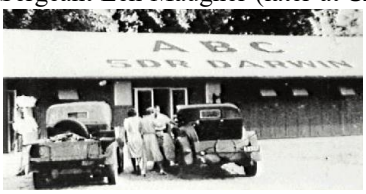




Northern Territory A.M. Radio Stations

Part of the most comprehensive list ever compiled of Australian A.M. broadcasting stations.

5DR Darwin 11-02-1944. **D**arwin **R**adio. Established at a cost of £2,000, and operated by the Army to entertain our troops during WWII, with the 1500 KHz. transmitter at Cemetery Plains. The Commanding Officer was Lieutenant Brian Wright; an announcer from **2GB**. The former EMI studios in Homebush, Sydney, were reopened to produce records for all the army stations, with **2GB** providing transcription programs. They also relayed programs from the B.B.C. and the A.B.C. via a shortwave receiver at Leanyer. They produced their own variety style song and comedy program every Saturday night in front of the troops. On air 0600-0900 and 1630-0100. Often heard in New Zealand. Lieutenant Lionel Lunn from **2GB**, and Sergeant Len Maugher (later at **3AW**, then head of the Nine TV network), were their announcers. Closed on 8-2-1946 with the transmitter being maintained by P.M.G. technician Ken Soare. Taken over by the A.B.C. on 12-3-1947, using 200 watts (2,000 watts in 1952). On air 0700-1000, 1200-1400, and 1800-2230 until 1960. Live programs included local sport, dances, and plays. They only had one announcer until 1960, as most programs were on relay from Adelaide. Changed their callsign to **8DR** on 5-7-1960, then later to **8RN**.



5AL Adelaide River 03-1944. Army station. Relay of **5DR**. Closed on 8-2-1946. This callsign was later allocated to an A.B.C. station in Alice Springs on 30-11-1948.

5AL Alice Springs 30-11-1948. A.B.C. Started as a relay of **5CL**, with studios situated next to the Court House. On air 0630-1000, 1200-1430, and 1700-2230. Changed their callsign to **8AL** on 5-7-1960, and became a relay of **8DR** with some local programs. Now covers all of inland Australia with a separate short wave service. Callsign **5AL** was first allocated to an Army station at Adelaide River in March 1944.

5KN Katherine 05-06-1960. A.B.C. Relay of **5DR**. Changed their callsign to **8KN** on 5-7-1960.

5TC Tennant Creek 11-06-1960. A.B.C. Relay of **5AL**. Changed their callsign to **8TC** on 5-7-1960.

8DR Darwin 05-07-1960. A.B.C. (See **5DR** 11-2-1944). **D**arwin **R**adio. Off the air for 34 hours after Cyclone Tracy cut their landline to their transmitter on 25-12-1974. Back on air using a landline from their studio to Melbourne, feeding a Radio Australia shortwave transmitter at Lyndhurst, and back to a receiver at their Darwin transmitter site. Changed to 8DDD FM in October 1990.

8DN Darwin 12-12-1960. Licensed on 12-2-1960. Owned by Doug Charlton (see **7DY**). Organised annual Rock Eisteddfods with Northern Territory bands. Put off the air on 25-12-1974 by cyclone Tracy. They borrowed a spare transmitter from **8HA** which was delivered by the Army to hasten the restoration of all emergency communications. On 1-7-78 they were taken over by 25 intruders stating on air that they had established an emergency interim government. Opened a relay transmitter at Katherine in 1981. Converted to stereo on 1-12-1983. Launched 8HOT FM in 1991. Their manager, knowing that the station was having financial problems, established another company to take over the licence. He was eventually sacked, and on 23-10-1991 the stations' chairman sought a court injunction to prevent the sacked manager from entering the station. Had to close **8DN** on 14-2-1992 due to a lack of advertising, and a contravention of Australian Broadcasting Tribunal regulations. The **8DN** frequency was later used by the A.B.C. as **8RN**.

? Darwin 1971. Established at Berry Springs by the Northern Territory Emergency Service, to provide information to the public during emergencies. Radio Australia (P.M.G.) technicians operated the transmitter. Closed in June 1991.

8HA Alice Springs 02-03-1971. Was to open as **8NT** (**N**orthern **T**erritory), then **8CA** (**C**entral **A**ustralia), before opening as **8HA** (**H**eart of **A**ustralia). Started by Eddie Connellan (founder of Connair) and George Brown (Director of the Royal Flying Doctor Base). To speed up the opening date, S.T.C. used a DC6 aeroplane to deliver the technical equipment. Purchased **4VL** in 1984, and sold it in 1986. Purchased **4KZ** in 1987. Still owned by the first 23 shareholders. Their slogan was "Broadcasting to Central Australia". Now has an F.M. relay at Uluru (Ayers Rock). (In 1947 the P.M.G. refused an application from the Alice Springs newspaper to launch a commercial station there).



8GO Gove (Nhulunbuy) 12-1974. A.B.C. Originally received **8DR** programs using a three hop tropospheric link from Darwin. They now receive their programs via satellite.

8JB Jabiru 1980. A.B.C. Relay of **8DR**.

Letter to the Editor:

"Dear 5DR Darwin. Congratulations on an achievement. The people of Darwin thank you for bringing to us one of the most essential amenities of modern life".
Letter to the Editor, 13-3-1947, on the opening of 5DR.
(Photo is their early AR7 Short wave receivers, used for relaying some ABC and BBC programs).

RAAF RADIO - "The VOICE of the ISLANDS"

Media Release from the Directorate of Public Relations in Melbourne on 7-6-1944.

Somewhere, hidden in the jungles of New Guinea, not far from Milne Bay, there is a broadcasting studio in a native built grass hut. A cheery Australian voice emanates from here, travels along two miles of precarious landline through dense jungle growth, and is transmitted to be picked up by receivers in warships, tankers, Douglas transports, patrol aircraft, hospital wards, and scattered outlying units. Thousands of Australian and American servicemen are its listening public. "*This is RAAF RADIO – the Voice of the Islands. We now bring you music of all kinds, light entertainment, news, and sport*".

The accent is on music for that's what men with time on their hands, who must spend months doing tedious but essential jobs of war in these tropical outposts long for. To these men, RAAF RADIO has become a great factor in keeping morale high, as the studio's ever increasing fan mail testifies. Many units, which were previously supplied with small receivers, were unable to pick up Australian stations satisfactorily. RAAF RADIO was able to bring these sets into proper use, in an attempt to bring some pleasure to the boring life of thousands of servicemen, with a constant source of good entertainment.

RAAF RADIO's beginning was a hazardous one. From the outset, the undertaking was fraught with obstacles. Flying Officer Ralph Turner bore the biggest burden as their technician. He was licensed as a 'ham' operator in Adelaide as VK5RT, and had the necessary experience to overcome innumerable technical problems. The station's old transmitter bore no resemblance to any modern set and had to be completely rebuilt. Its bandwidth was originally designed for speech only. The unit set-up demanded that the transmitter should be two miles from the studio, through dense jungle undergrowth. The only wire available was ordinary twisted telephone cable. It had to be strung through the dense growth of trees, creepers, and foliage. Once the lines were strung from the studio to the transmitter, the jungle station's troubles weren't over. American engineers were still making roads through the jungle. Bulldozers showed a painful lack of respect for the precious wires. Once, the wires were even shot down. Eventually the difficulties were overcome by telephone mechanics who laid a second set of wires.

Gradually the broadcast studio and transmitter took shape. Bits and pieces were scrounged from other units. U.S.A. units were interested too, and gave odds and ends of equipment. Transformers had to be designed and hand wound, then redesigned to overcome the effects of humidity. Gum trees 85 feet tall were earmarked for the aerials, but the natives refused to climb them. A wireless mechanic was finally found to do the job. 190 records were obtained, and Charles Moses, General Manager of the A.B.C., arranged for 500 a month to be rotated via **9PA** in Port Moresby. At last, on January 26 1944, "RAAF RADIO – The Voice of the Islands", went on air. Their hours were 1200-1300 and 1830-2100.

The first two months were a testing period with only a 60 watt coverage and a few records. Gramophone players supplied by the Australian Comforts Fund for the enjoyment of the troops were adapted for studio use, and an acoustically correct and neatly set out studio was built inside a grass hut. Announcers included Corporal John Greathead from **2GZ**, **2KA**, and **4BU**, John West from **2BL** and **2FC**, Leon Becker from **2KM**, plus F. Sheppard from **4QG** and **4QR**.

One unfortunate situation is the very high jungle humidity. The studio and transmitter equipment are kept dry by several fans. A special oven is used by servicemen to place their receivers inside for a couple of hours every two weeks. This method dries out the moisture from their receivers and extends their life. An appeal for receivers to be sent to New Guinea for the use of servicemen included a request that they be properly protected against dampness and mould.

Today, RAAF RADIO is a going concern. Its new transmitter, constructed along modern lines, produces greater fidelity and range, and has an output of 250 watts. Thanks to the cooperation of the A.B.C. and the Federation of Australian Commercial Broadcasting member stations, its programmes are wide and varied, consistent with programs currently available on Australian radio stations. Two new studio quality turntables have been supplied by the Australian Comforts Fund. Every Sunday night a padre conducts an interdenominational service entitled "Jungle Cathedral", including sacred music. For the patients of Australian and U.S.A. hospital wards, regular sessions of popular request numbers are broadcast. Each Friday evening, the station broadcasts a half hour sport resume by Cyril Angles of **2UW**. This recording is flown from the mainland the previous day. On Sundays at midday, recorded descriptions of all Sydney's leading Saturday races are broadcast. The recordings are made at A.B.C. station **9PA** in Port Moresby and flown to Milne Bay.



As would be expected in these areas, good news broadcasts are a must. Several news sessions daily are broadcast, being relayed from the A.B.C., B.B.C., and also A.F.R.S. There is a separate RAAF RADIO Service Bureau which advertises all local sporting fixtures, local picture programmes, and entertainments.

The work of the staff at this R.A.A.F. operated radio outlet is purely honorary, and in their own time. They represent the Army and Navy as well as the R.A.A.F. The men who work it strive to bring greatly needed entertainment to the troops in New Guinea and do it only because they like doing it. Perhaps soon, as the war moves on towards Japan, the station will also be moved, and the work of initial establishment will begin all over again. In any case, RAAF RADIO has already done a well worthwhile job.

Editors Note: During 1944 and 1945 the R.A.A.F. established broadcasting stations at their bases in New Guinea at Milne Bay, Nadzab (near Lae) and Madang, and at Higgins Field (near Bamaga) in Queensland. The Army also established 25 stations throughout the Southeast Asia and Pacific areas. All these stations are listed under the separate article "Australian Military WWII Broadcasting Stations".

From the book "*Australian Radio History*" by Bruce Carty Ph.D. - (bruce.carty@bigpond.com)

AUSTRALIAN MILITARY WWII BROADCASTING STATIONS

RAAF Milne Bay (T.P.N.G.) **26-01-1944.** "R.A.A.F. Radio Milne Bay – The Voice of the Islands". Established to entertain R.A.A.F. personnel at this T.P.N.G. air base on 1150 KHz. This was the first of the "Jungle Network" stations. On air 1200-1300 and 1800-2030 daily with a library of 180 records. Their Studio Manager was John West; later well-known on A.B.C. radio. Their Chief Announcer was Leon Becker from **2KM**, plus announcers John Greathead from **2GZ**, **2KA**, and **4BU**, and Sergeant F. Sheppard from **4QG** and **4QR**. Their equipment was 'obtained' from American service sympathisers. This station and personnel were moved to Nadzab in June 1944.

9PA Port Moresby (T.P.N.G.) **26-02-1944.** Australian Army radio station using a 500 watt transmitter on 1250 KHz. operating at 250 watts, due to electricity restrictions. Controlled by Captain Robin Wood (enlisted from the A.B.C.). Their equipment was installed by technicians from the Australian Post Office, next to the A.W.A. coastal station VIG, with a 90 feet high tower. Opened by General Douglas Macarthur, and A.B.C. Director-General, Sir Charles Moses. The opening was relayed to all Australian A.B.C. stations. Its purpose was to entertain Australian and American troops towards the end of WWII. The callsign was changed to **9AA** shortly after opening (**A**ustralian **A**rmy). Also had some programs in the Papuan Motu language. On air 0630-0800, 1200-1400, and 1600-2200. News was relayed from the A.B.C. and also the American Armed Forces Radio Networks. Visiting on-air celebrities included Jack Benny, Jack Davey, and Bob Hope. Closed on 28-2-1946, with the transmitter equipment being maintained by the P.M.G., until taken over by the A.B.C. on 1-7-1946, with the callsign then changing back to **9PA**. Also see **4PM** 25-10-1935 and **9PA** 1-7-1946, listed in the Queensland section. Photo is announcer Geoffrey Norton.



RAAF Nadzab (T.P.N.G.) **06-1944.** This station and its personnel were originally established at Milne Bay. (Nadzab is approximately 45 kilometres from Lae). This radio station was moved to Madang in September 1944.

RAAF Madang (T.P.N.G.) **10-1944.** "R.A.A.F. Radio Madang – The Voice of the Islands". Established to entertain R.A.A.F. personnel at this T.P.N.G. air base using a 500 watt transmitter on 1130 KHz. and new studio equipment. Managed by Ric Havyatt (VK2PH), with technical assistance from E. Parris (**2PK** manager). Their Chief Announcer, Sergeant F. Sheppard, came from **4QG** and **4QR**. Other announcers were Alan Watson from **2CK** and **2KO**, plus Maurice Lockie from **3BO** and John West (later both well-known on A.B.C. radio). News was relayed from Radio Australia. Transcription programs were provided by **2GB**, **2UW** and the American Armed Forces Radio Service. Plans to establish more RAAF radio stations were dropped when WWII ended.

? Ravenshoe 1944. Australian Army station at the Ravenshoe Army Base in North Queensland.

9AB Lae (T.P.N.G.) **1945.** Australian Army station using 200 watts on 1070 KHz. The station was originally assembled from abandoned Japanese communication parts until new equipment was obtained. Lieutenant Terry Dear was their Commanding Officer (from **2GB**, **2UW**, **3AW**, **3KZ**, and the Colgate-Palmolive and Macquarie Radio Units). Prime Minister Chifley, visited the studio, with General (later Field Marshall) Thomas Blayney and Dr. Coombs, and broadcast live to the troops on Christmas Day 1945. They then broadcast two live plays by the Peter Finch drama group. Their announcers were Keith Smith from **3DB**, **2BL**, and **2GB**, Ian Neil from **4BH**, **4SB**, and **4BK**, and Dudley Simpson.

9AC Torokina (T.P.N.G.) **15-03-1945.** Australian Army station on Bougainville Island. On air daily 0630-0830, 1030-1400, and 1630-2200 using a 200 watt transmitter on 1280 KHz. Their Chief Announcer was Warrant Officer Maurice Callard from **3DB**, plus Eric Spence from **3AK**, Brian Carlton from **3XY**, and Bob Caldicott from the ABC. Their record library was inherited from the American Forces Radio Service Jungle Network station WVTI. On 7-8-1945, knowing that Japanese soldiers on the island were listening, they broadcast the consequences of the atomic bomb drops on Japan, using the Japanese language. Prime Minister Chifley visited Torokina and did a live broadcast. Closed early 1946.

9AE Jacquinot (T.P.N.G.) **05-1945.** Australian Army station situated in New Britain using a Tasma 200 watt transmitter on 1370 KHz. Their Commanding Officer was Lieutenant Alan Brown from **7HO** and **7HT**. Their announcer was Sergeant R.P. ("Rollee") Barlee from **3UZ** and **3XY**. Their Engineer was Craftsman Bill Morrison from **7HO**. Installed in a hospital storage shed, with two microphones and two 78 R.P.M. turntables. On air 0630-0800, 1100-1400, and 1700-2230. A concert in Jacquinot for the troops featuring Gracie Fields was broadcast live. This station was later moved to Rabaul.

9AE Rabaul (T.P.N.G.) **1945.** Australian Army station on the island of New Britain using a 200 watt transmitter on 1370 KHz. This station was previously located at Jacquinot.



9AI ? 1945. Australian Army station using 10 watts on 980 KHz. which left Brisbane by ship for an unknown location, with 1,800 records. Their manager was Lloyd Lawson from 6PM (later **6KG**, **3UZ**, and TVW-7).

RAAF Higgins Field 08-1945. "R.A.A.F. Radio". Established to entertain R.A.A.F. personnel at their air base near Bamaga in Queensland with 100 watts on 1470 KHz. Their announcer was Doug Elliott from **3KZ**, **3UZ**, **3AW**, and **3XY**.

9AP Labuan (Borneo) **08-1945.** An Australian Army station using ten watts. Their announcers included Sergeant Ken Austin from **3UL**, (later **2GZ** and **3SR**) and Frank Bennett (later **2KY**, **2GB**, and **2UE**). On 27-8-1945 they broadcast a concert featuring Gracie Fields entertaining the troops. Only on air for a few weeks until the **9AF** equipment arrived (see **9AF** 21-11-1945). Prior to this station, the Australian Army had been using a 50 watt transmitter captured from the Japanese, which had used the callsign JL2.

9AG Balikpapan (Borneo) **10-1945.** Australian Army station used to entertain the A.I.F. (7th Division) in Borneo using a 200 watt transmitter and two 90 feet high towers. Their Commanding Officer was Eric McRae from **3SR** and **7HO** (he later started **9AD** in Moratai). Their announcers were Pat Barton from **2KO** and Russ Tyson (later **4KQ** and **4QG**). The station was given to the Dutch authorities on 1-3-1946 after the Australian troops left. Prior to **9AG**, Australian troops arrived on the HMAS Kanimbla in July. They first established a station using a 12 watt Army shortwave transmitter on 7,960 KHz. in August with the callsign **7KM**.

9A? Weston (Borneo) **1945.** Australian Army station used to entertain Australian troops in Borneo.

9AF Tarakan (Borneo) **01-11-1945.** Australian Army station installed temporarily before being moved to Labuan. The equipment was transported from Sydney to Tarakan on board the USS Henry Rice. The 6th Division Concert Party Band hosted their opening broadcast with a live performance.

9AL Rabaul (T.P.N.G.) **1945.** Australian Army station in New Britain using a 10 watt transmitter on 1030 KHz. with announcer Bob Caldicott from **9AC** and the ABC. This station was later moved to Fauro Island.

9AF Labuan (Borneo) **08-11-1945.** Australian Army station using a BC 200 transmitter (first tested at Tarakan). Their manager was **5AD** and **5RM** announcer Lieutenant K. Crossman. Their chief announcer was Warrant Officer Bert Wooley from **5DN**, plus Ken Austin from **9AP**, **2GZ**, **3SR**, and **3UL**, and Warrant Officer Chris Lymons from **5CL**. Their Chief Technician was Ernie Higgenbottom from **3AR**. Broadcast live shows by the 6th Division Concert Party. Their record library held 3,000 discs.

9AD Aitape (T.P.N.G.) **1945.** Australian Army station using 200 watts on 1440 KHz, managed by Eric McRae from **9AG**, **3SR**, and **7HO**. Their announcers were Laidley Mort from **3AR**/**3LO**, and **3UZ**, Arthur Pettet from **2UE**, and Norm Spencer from **3DB**.

9AJ Wewak (T.P.N.G.) **1945.** Australian Army station. The entire station was built into a small truck except for their ten watt transmitter (1030 KHz.) which was at Cape Wom. Their announcer was Ian Neil from **4BH**, **4SB**, and **4BK** (earlier on **9AB** and later well-known on the A.B.C.). Created radio history by broadcasting live the first Japanese war crime trials in Papua New Guinea.

9AJ Solomon Islands 1945. Australian Army station at Bosley Field, Bougainville on 960 KHz. They took over from an American Armed Forces Mosquito Network station. Their station manager was Sergeant A. George from **2GZ**: their Program Manager was John Rann from **3CS**, and their announcers were Garfield Madders, T. Roberts, and Sergeant Bray. They also had a studio mascot cat called 'Mike'. Their most requested record was "*I'll be spending Christmas with the old folks*".

9AO Jesselton (Sabah) **01-1946.** Australian Army station using a 10 watt transmitter on 980 KHz. One of several mobile radio stations built into a three ton truck. The Officer in Charge and chief announcer was Fred Edwards from **6WF**, assisted by Al Scown (who later worked at **3MA**, **3BO**, and **2AY**). Moved the station to Moratai on 4-3-1946 as **9AD**. Plans to move a new station (**9AP** from Labuan), to Jesselton, were cancelled when our troops moved out. (Jesselton was renamed Kota Kinabalu in 1968).

9AD Morotai (Dutch East Indies) **04-03-1946.** Australian Army station using a 90 feet high tower and 10 watts (previously located at Jesselton as **9AO**). Later increased power to 200 watts. Their Chief Engineer was Arthur Pettet from **2UE**, assisted by R.A.A.F. radio technician Malcolm Philps. Announcers included Laidley Mort from **3LO** (and later **3UZ**), plus Warrant Officers Tom Miller from **3XY**, and Norm Spencer from **3DB** (and later GTV-9 TV), and Russ Tyson (later from **4KQ** and **4QG**). Their station theme was "Thanks for the Memories" by Bob Hope. They had 1,600 records in their library; however, several thousand records were stolen in transit to the station. Their Commanding Officer was Eric McRae from **3SR** and **7HO** (later TVT-6 TV), who had earlier established **9AG**. After The War, the equipment was sold to a Port Moresby cinema.

9AO Rabaul (T.P.N.G.) **1946.** Australian Army station on the island of New Britain on 980 KHz.

9AT Kure (Japan) **1946.** Australian Army station used to entertain BCOF (British Commonwealth Occupational Forces) in Japan using 200 watts on 1470 KHz. Also relayed to 10 watt mobile stations **9AM**, **9AQ**, **9AR**, and **9AV**. Their Commanding Officer was Val Woodland from **4QG**, **4BC**, **4GR**, and **4BU**. This station was later handed over to the American Armed Forces Radio Network as WVTV.



NOTE re WWII Army stations: See **4QR** Brisbane (7-1-1938), **9AP** Sydney and **9AF** Melbourne (1945), plus **5AL** Adelaide River and **5DR** Darwin (1944) included in their respective State listings.

All the Army stations were operated by the **A**ustralian **A**rmy **A**menities **S**ervice to provide entertainment for Australian servicemen.



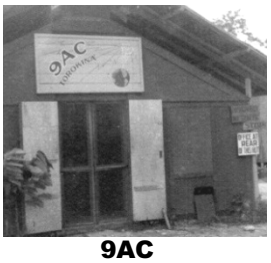
9AO



9PA



9AB



9AC



9AE CONTROL ROOM



9AF STUDIO



9AT KURE JAPAN



9AT STUDIO

MAIN REFERENCES: RAAF radio technician Malcolm Philps. * State Library Sydney. * Historical Radio Society of Australia. Australian War Memorial. * Adrian Peterson, Editor, Adventist World Radio and *Wavescan* * www.trove.nla.gov.au * Radio Heritage Foundation, New Zealand (www.radioheritage.net). * A.A.A.S. announcers John West, Dudley Simpson, and Maurice Lockier.

Narrowband A.M. Radio Stations

From the book "*Australian Radio History*" by Bruce Carty Ph.D. - (bruce.carty@bigpond.com)

Around 80, mostly 400 watt stations, are still operating in the extended A.M. medium wave band 1611-1701 KHz. (The USA, which has also introduced this band, allows up to 10,000 watts). One of the largest problems with this band is the lack of coverage by most receivers. Currently, the major broadcasters on air in Australia are Rete Italia with Italian programs, the Goanna and Hot Country networks with country programs, and the Vision network with Christian programs. Also represented are a scattering of Chinese, Arabic, Greek, Hindi, Lebanese, and Classic Gold stations, plus some commercial station relays, and low power high school outlets.

A large number of licences held in this band have been silent for many years, and are unlikely to return. A nationwide network called Radio 2 collapsed on 26-7-2006 when they were denied access to the new digital radio band. Rete Italia, Vision, and Goanna purchased some of their licences. The Goanna country network was put up for sale in 2012.

The following list is a combination of many sources. An attempt has been made to ensure that only active (or recently active) stations have been included. However, no guarantee can be given that this listing is 100% correct.

1611 KHz.
Newcastle – Francis Greenway High School.
Tamworth – Goanna country music network.
Grafton – Goanna country music network.
Wee Waa – Classic Gold music format.
Mildura – Classic Gold music format.
Goondiwindi – Hot Country network.
St. George – Hot Country network.
Roma – Hot Country network.
Dalby - Hot Country Network.
Emerald – Hot Country network.
Karumba – Relay of 4KZ Innisfail.
Croydon – Relay of KIK FM dance/rave music format.
Adelaide – Vision Radio Christian network.
Chiltern – Vision Radio Christian network.
Sydney – Vision Radio Christian network.
Melbourne – Vision Radio Christian network.
Margaret River – Vision Radio Christian network.
Willetton – Willetton Senior High School.
Albany – Classic Gold music format.
Esperance – Rete Italia Italian network.
Kalgoorlie – Rete Italia Italian network.
Devonport – Rete Italia Italian network.
Hobart – Rete Italia Italian network.
Launceston – Rete Italia Italian network.
Griffith – Rete Italia Italian network.
Darwin – Rete Italia Italian network.
Wagin – 6GS local radio racing format.

1620 KHz.
Sydney - 2MORO Arabic format.
Canberra – Rete Italia Italian network.
Wangaratta – Rete Italia Italian network.
Gold Coast – Rete Italia Italian network.
Toowoomba – Rete Italia Italian network.
Sunshine Coast – Rete Italia Italian network.
Gladstone – Rete Italia Italian network.
Rockhampton – Rete Italia Italian network.
Taylors Beach – Relay of 4KZ Innisfail.
Ingham – Relay of 4KZ Innisfail.
Perth – Chinese format.
Melbourne – Relay of 3CW Geelong Chinese format.

1629 KHz.
Canberra – Rete Italia Italian network.
Shepparton – Rete Italia Italian network.
Mackay – Rete Italia Italian network.
Adelaide – Rete Italia Italian network.
Mt. Gambier – Rete Italia Italian network.
Busselton – Relay of 3ABN Christian Perth station.
Perth – 3ABN Christian format.
Mundaring – Rete Italia Italian network.
Bathurst – Goanna country music network.
Dubbo – Goanna country music network.
Albany – Rete Italia Italian network.
Dalby – Hot Country network.
Nowra – Greek format.
Newcastle – Radio 1629.
Melbourne – Relay of 3CW Geelong Chinese format.

1638 KHz.
Sydney – 2ME Arabic network.
Canberra – Rete Italia Italian format.
Hobart – Relay of 2ME Sydney Arabic network.
Melbourne – Relay of 2ME Sydney Arabic network.
Darwin – Relay of 2ME Sydney Arabic network.
Armidale – Goanna country music network.
Brisbane – 2AC Chinese format.

1647 KHz.
Canberra – China Radio International (relay of Beijing).
Mackay – Vision Radio Christian network.
Adelaide – Relay of 2ME Sydney Arabic network.
Brisbane – Relay of 2ME Sydney Arabic network.

1656 KHz.
Sydney – 2MM Greek format.
Melbourne – The Voice of the Australian Chinese.
Brisbane – The Voice of the Australian Chinese.
Adelaide – Willunga High School.
Perth – Relay of 2ME Sydney Arabic network.
Gold Coast – 4AVA TAFE College.

1665 KHz.
Sydney – 2MM Greek format.
Melbourne – Vision Radio Christian network.

1674 KHz.
Werribee – Surf FM 1980s/1990s music format.
Brisbane – Vision Radio Christian network.

1683 KHz.
Sydney – Club AM Greek format.

1692 KHz.
Nanango – Vision Radio Christian network.
Gold Coast – Station X (mix of 1950s-1990s music).

1701 KHz.
Sydney – Voice of Charity (Christian Lebanese).
Melbourne – Islamic Voice Radio (Islam Arabic).
Brisbane – Radio Brisvaani (Hindi format).

AUSTRALIAN RADIO ANECDOTES

* On 3XY, Keith Williams was interviewing a gynaecologist and asked "*Which is best, oral contraception or the pill*"?
* Engineer Noel Serpell placed some rubber on a heater at night when closing. The morning announcer turned the heater on, creating a burning rubber smell. The fire brigade was then called.
* Ian McCrae once advised listeners that Telecom were about to clean out their telephone lines that were full of dust. He advised everyone to put their telephone receiver into a paper bag to collect the dust.
* Jack Davey once bought a bunch of keys and attached tags reading "*return to Buster Fiddes, room *, hotel **, $20 reward*". Buster was then a household name and felt obliged to pay up each time.
* John Blackman sometimes telephoned a station to say that they were off the air. The announcer would then often say on air "*A listener has told us that we are off the air. If you can't hear us please telephone the station*".
* 3AW arranged a special birthday surprise for Ormsby Wilkins. Students from the R.M.I.T. were given some equipment for their studio in return for a demonstration outside Ormsby's house, including placards saying "*Ormsby go home, Norman Banks forever*".
* Perth breakfast announcer John Burgess flew to Adelaide every Friday afternoon to record five episodes of "Wheel of Fortune".
* On 3XY, Bert Newton once had to present "Melbourne Speaks", interviewing passers-by outside the Tivoli theatre. When they crossed to him, no one was passing. He kept changing his voice and pretended to interview a bus driver, policeman, housewife, and footballer. One listener said it was the best interviewing she had heard.
* On 3KZ, Norman Banks once left his mike on while asking Kevin O'Gorman "*has your son been circumcised yet*?"
* On 3GL, Tommy Goodhall incorrectly thought the transmitter was off the air. While the microphone was on he rang the Chief Engineer, Jack Matthews, and told him in very colourful language what he thought of his equipment.
* In 1940, Whitfords bought 6GE and 6KG, then ordered all neon signs to be removed from outside their buildings to cut costs.
* A 3YB church outside broadcast opened too soft. The announcer, wrongly using the on-air broadcast line, asked the engineer to turn up the volume. The engineer said "*This bloody equipment always fails on Sundays. I have done everything I bloody well can. Even Jesus Christ couldn't get this gear to work*". But He did, because the volume suddenly increased.
* 6WA technicians were given rifles by the Army in WWII to defend the transmitter in case of attack.
* About to go on air, the Aunty of a children's program forgot to get a question to ask the children. The Uncle wrote one down for her. She opened it and, without checking, read on air: "*How many testicles does an octopus have*"? (Instead of tentacles).
* 6PM sacked their Marketing Manager in 1989 for giving out too much cash in a competition.
* During a 3AW talk-back program, the operator asked a caller to turn their radio off. The caller said "*it's on but it can't be heard*". The operator said "*I'm sorry but it must be turned off*". She waited five minutes until the caller returned. The operator said "*That took a while*". The caller replied "*I live around the corner. I'm ringing from a public phone*".
* 5DN applied for a television licence in 1929.
* ABC's Frank Westaway suffered a complete power failure while on air. An engineer rushed in with a torch and said "*What are we going to do*"? Frank replied "*Run down to the kitchen and make a cuppa before the hot water urn cools down*".
* Greg Evans at 3CS was told not to play rock records in breakfast because they upset cows and don't give so much milk.
* Geoff Manion from 3AW and Jim Wood from 3UZ (arch rivals in the ratings war), once swapped stations for one shift while their Managing Directors were overseas. Confusion reigned supreme in Melbourne with listeners and sponsors.
* One breakfast announcer claimed he didn't realise what he had said when saying on air "*It's 7 o'clock, come on dad, get up mum*".
* 3YB's Harry Fuller was at the local cinema when a screen message asked him to contact 3YB. "*I told those bastards never to disturb me unless 3YB is burning down*" he said. The cinema manager replied "*That's why they want you – 3YB is burning down*".
* Denis Gibbons on 3UL once looked up while on air to see a cow stick her head through the studio window.
* Norman Ellis finished reading the news then found the correct news items on his desk. He had read news one month old.
* Radio news scripts have included insertions such as "*The Victorian Railways are surprised to announce that the Daylight Express from Sydney is on time*" and "*Forecasters predict scattered showers in the North, with patchy rain in the South*".
* From 1970 the 5CK transmitter was remotely controlled by the local ABC television control room.
* 7HO newsreader John Sheed had a news item rushed to him in the middle of his broadcast. Without checking he read on air "*Well known police identity constable Plod has been shot in Hobart. Noddy is being held for questioning*".
* A 5KA newsreader correctly pronounced "*amoebic meningitis*" then mispronounced a word by saying "*this virus was caused by an orgasm in a private swimming pool*" (instead of organism).
* An A.B.C. newsreader once said "*The weekend road toll rose to ten last night when three people were seriously killed*".
* Bob Mahoney on 4GR said "*Here is an important announcement regarding todays Dalby race meeting. Due to heavy rain, this meeting has been cancelled. If you don't have a car radio, call into the nearest pub for further details*".
* 8DN took out a court injunction to prevent their sacked manager from entering the station.
* Ken Guy and Dick Williams once complained to their manager that they could only play four records per hour due to the high number of advertisements. He replied "*That's easily fixed, only play half of each record*".
* Race caller Ken Howard was once banned from Randwick racecourse. He then called the races from a flat outside the course.
* 2GB planned to open 3GB, 4GB, 5GB, 6GB, and 7GB. This proposal failed due to projected costs.
* One religious station manager used to record a weekly religious program. On one occasion it was tampered with. The script had the words "*Some people worship the false god of wealth; the false god of lust; the false god of greed*". The altered program then played "*Cigarettes and Whisky and Wild Wild Women*" before continuing as normal.
* During 3MP's opening, Dean Matters was put off the air when the sprinkler system flooded the studio.
* John Pearce on 3SH had to do a Ball commentary. Describing the participants, he said "*her frock has frills around the bottom*".
* A 7HO technician was inspecting a microphone installed inside the Town Hall clock to broadcast the hourly chimes, but locked himself in. Just as the chimes were about to start he spoke into the microphone informing the station (and listeners) about his plight.
* An announcer called Harry on 7HO was sacked after awarding a jackpot competition prize to his girlfriend.
* 2FC was issued with licenses for six NSW country towns, plus a second Sydney licence for 2FL, none of which went to air.
* A 7HO technician once ducked for cover when a bullet was fired into their transmitter hut.
* In 1933 7LA had fifty permanent landlines installed for outside broadcasts.
* 7HO was once denied entry to broadcast the local football league. They then broadcast live from a tree outside the ground.
* A 3SH technician had a few drinks then climbed their tower. He then sobered up and was too scared to descend.

* 3LO was issued with another Melbourne licence as 3FC which never went to air.
* 2GZ was issued a licence at Narrabri as 2IN which never went to air, despite the studio being installed in the "Courier" newspaper.
* A 3SH manager decided to grow vegetables under their tower. He then used a rotary hoe to prepare the soil and dug up the copper earth mat which dramatically reduced their coverage area.
* John Pearce opened the wrong fader. Instead of the news, listeners heard an announcer in the next studio chatting up his girlfriend.
* John Pearce once hosted a live children's program where they were encouraged to speak. One girl put up her hand then said "*my little brother just did wee-wee behind the piano*".
* When 2UE started, weekly operational costs were nine pounds, and advertisements cost 1/-.
* 2GB used to be near the Assembly Hotel; a popular hang-out for 2GB staff. A special telephone was illegally installed under the bar with a wire across three buildings. If the phone rang, it was for 2GB staff.
* A Melbourne announcer once put some callers to air before talkback was legal and without any delay. A prostitute said "*I'm Victoria and I'm lonely. Give me a call if you are generous. I'm waiting for you on 28-1234*".
* The 2KY toilet, next to their production studio, couldn't be used during recordings due to no sound proofing.
* On 2GB John Pearce told a caller "*Why don't you shut up, you damn bore*?" Another caller then said "*How dare you speak to a lady like that, you cur*". John replied "*And the same goes to you, you old goat*".
* Bob Rogers, while interviewing John Singleton, allowed a naughty word from John to go to air.
* Australia currently has four broadcasting stations in Antarctica.
* The ABC and 3DB both rejected an application from John Laws when his career was starting.
* 2FC broadcast an interview with Adolf Hitler in 1932.
* Moss Vale used to have its own commercial radio station (2MV).
* Studios of 2GZ Orange, 2KA Katoomba, and 2LE Meadow Flat used to be in Sydney. (Despite their studio, 2LE never opened).
* 2CH banned liquor and gambling advertisements, and any mention of the Melbourne Cup.
* 4WK lost a Grand Piano when it fell through the studio floor while being played live to air, thanks to termites.
* 3SR created a record by broadcasting 40 commercials in one hour.
* All the fish in the 2KA reception aquarium died on the opening day of their Penrith studios.
* Towers at 6WA, 2LT, 2LF, 2RE, 2KO, 2QN, 2WL, 3DB, 3XY, 3TR, 3YB, 3CS, 4EL, 4GR, 4BU, 4BH, 4AY, 4HI, 4LG, 5UV, and 5RM all collapsed.
* 2SM banned the song "Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini".
* 7QT sacked one announcer for only playing Hillbilly records, and another for singing along with the records.
* 3LO commenced operation with all equipment powered by batteries.
* When 4MI Mount Isa opened, their manager asked Head Office for some publicity. He was told that the ABC wasn't in Mount Isa.
* In 1940, 4BC listeners raised enough money to buy 26 training aircraft for the WWII war effort.
* In 1950 4KQ, 4BK, and 4BC sacked all their female announcers.
* Bob Rogers banned the Elvis hit "Heartbreak Hotel" on 4BH.
* 4AY charged 2/6 for requests, which was their main revenue source.
* 4IP announcers raced elephants up the main street of Ipswich for a circus promotion.
* 4BU paid the court bail for their breakfast announcer so he could do his shift.
* The first 2UE studio was in in the owners' dining room and his 150 watt transmitter on his veranda, with all equipment home-made.
* When 2UW was launched, they broadcast three hours daily on Mondays, Wednesdays, and Fridays.
* 2KY used to place a metronome near the microphone while changing records, to let listeners know that they were still on air.
* John Laws once said on air "*I am sick and tired of rating number one on a station that rates number four*" (2UW).
* Jack Davey put a transcription serial to air then ran to a newsagency to buy a paper. The newsagent was listening and told Jack that he had put the second half on. Jack dashed back and turned the record over, not realising that the technician had already done so.
* 2GB suspended announcer Mike Carlson for saying on air that he was "*pissed as a fart*".
* Doug Mulray allegedly said on air "*A.M. Stereo is like having two black and white TV's and pretending that it's colour*".
* According to official police records, Marilyn Monroe, when being questioned by police re a break-in at her apartment, stated "*It wasn't true that I had nothing on – I had the radio on*".
* In the 1920s/1930s 2BL, 2FC, 2UW, 3LO, 3DB, 3UZ, 5AD, and 6WF also used shortwave transmitters to relay their programs.
* Commercial licenses issued to 2SI Singleton, 4CH Charleville, 4MB Brisbane, 5EP Port Lincoln, 5MA Adelaide, 5MC Adelaide, 5MG Mount Gambier, 2FL Sydney, 3FC Melbourne, and 6XY Perth are among several that never went to air.
* 2KM used to broadcast Balls but only had one microphone. At 7-45 the announcer would put on a serial, then take their microphone to the hall. He would return to the studio and put the microphone to air at 8-00 with dance music until he could return to the hall. At 10-00, with the band playing to air, he would return to the studio and put on another serial. Then he would return to the hall and retrieve the microphone.
* 2UE, 3UZ, and 3DB all experimented with using their transmitters for transmitting television in 1929.
* 2SM and 3UZ switched announcers for one week in 1959.
* A Brisbane announcer was suspended in 1948 for saying on air "your hand is frozen, and so is my arse".
* A 3MA announcer played a hospital request song "I didn't know the gun was loaded" for a pregnant lady.
* A 3SH technician lost his trousers half way up their 300 feet tower. He kept going, fixed a problem, then returned to much applause.
* Rod Muir on 7HO introduced Miss Tasmania with the first name Caroline by playing "I'd like to be in Carolina in the morning".
* A QSL (reception confirmation) card was sent by breakfast announcer Andrew Talbot to a Netherlands listener reading in part "*The transmitter you were listening to is located between Mossman and Port Douglas. Program is fed via a landline which runs through a mangrove swamp. Occasionally the program is cut when a crab severs the line. The mangrove swamp is also home to a saltwater crocodile so our engineer cringes whenever we go off the air*".
* Ian Richardson on 3BO Bendigo put a religious program to air then ducked downstairs to a milk bar for a milk shake. His frantic mother rushed into the milk bar to inform him that the record was stuck on "Jesus Christ Said, Jesus Christ Said, Jesus Christ Said".
* 2CH breakfast announcer Phil Haldeman once said "*The time at 2UE is 7.27*". He realised his mistake and then said "*It is also 7.27 at 2SM, 2UW, and here at 2CH*".
* A horse race commentator once said "*This is a really lovely horse; I once rode her mother*".
* Dominic Steele on 2WS news, said "Police will be out this weekend conducting random breast testing".

AUSTRALIAN RADIO HISTORY CONTROVERSIES

RADIO 2UE:
Popular belief, plus numerous publications, state that 2UE started as 2EU. **WRONG**. The original application did request the 2EU callsign (Electrical Utilities, owned by Cecil Stevenson). However, Cecil contacted the licensing authorities before going on air to change the callsign to 2UE. The original licence was then issued on 7-11-1924 and clearly states that the licensed callsign was 2UE.

RADIO 2SM:
It is generally accepted that the radio 2SM callsign (then owned by the Catholic Church) came from St. Mary's cathedral. **WRONG**. The callsign came from St. Mark's church at Drummoyne. This was the address on both their licence application and licence, and where their office, studio, and transmitter were located.

RADIO 2CM:
Most publications recognise 2SB, 23-11-1923, (later 2BL), as Australia's first licensed broadcast station. **WRONG**. However, they were Australia's first licenced COMMERCIAL broadcast station to go to air. The first Australian licensed BROADCAST station was 2CM in Sydney, owned by Charles MacLurcan. 2CM commenced operations on 1-12-1922 with licence number one signed by Prime Minister Billy Hughes. The Federal Government has decreed that callsign 2CM is not to be re-issued, in recognition of the pioneering broadcast achievements of Charles MacLurcan.

RADIO 4CM:
TCN-9 TV in Sydney, plus numerous publications have often mentioned that TCN-9 was Australia's first licensed television station. **WRONG**. Radio 4CM in Brisbane has this honour. They moved from radio to television transmission experiments in 1929, and then gave a demonstration of their equipment to Federal and State politicians on 6-5-1934. 4CM was then granted the first television licence in Australia. (Numerous broadcast licenses, including 4CM-TV, were cancelled in 1939 due to WWII security concerns).

RADIO 6WF:
Most publications recognise 1958 as the year of the first Australian stereo broadcast experiments. **WRONG**. In 1958 each capital city, and some country areas, did have two stations that cooperated by broadcasting the right and left channels individually. Listeners needed two radios to hear stereo. However, on 1-9-1929 the privately programmed 6WF in Perth broadcast Australia's first stereo experiments. Like most longwave stations in 1929, they moved to mediumwave. Before closing their long wave transmitter, they simulcast a live play with two microphones. One microphone was fed directly to their longwave transmitter and the other microphone went to their mediumwave transmitter. Therefore, as with the later 1958 experiments, listeners needed two radios to hear stereo.

RADIO 2BL:
Most publications recognise Garry Meadows (6PR), Mike Walsh (2SM), and Barry Jones (3DB) as being the first to legally try Talkback programming in 1967. **WRONG**. The then privately programmed 2BL in Sydney was the first, way back in 1926.

RADIO 6PM:
Popular belief states that 2UE Sydney in 1958 was the first to publish and broadcast a Hit Parade listing. **WRONG**. 2UE did launch their popular "Top 40" charts in 1958. However, the first Hit Parade listing was published by 6PM Perth in 1938 with their "Top 8 Hit Parade".

AUSTRALIAN BROADCASTING COMPANY:
2UW Sydney is often credited as starting Australia's first radio network for joint programming. **WRONG**. 2UW did start the Federal Radio Network in 1930 with 2HD, 2AY, 3DB, 3BA, 3TR, 4BC, 4GR, 5AD, and 6ML. However, the privately owned Australian Broadcasting Company (not A.B.C.) was first when they had taken over the programming of all twelve pre A.B.C. stations by 1929.

RADIO 6AG:
Most publications recognise AWA station 2ME in Sydney (5-9-1927) as the first licensed shortwave broadcasting station in Australia. **WRONG**. In 1925 Walter Coxon, the Chief Engineer of then commercial station 6WF in Perth, relayed 6WF programs through his licensed 200 watt shortwave broadcast station 6AG. The aim was to allow 6WF to be heard throughout all of Western Australia.

1920s BROADCAST TRANSMITTER LICENSES;
Numerous publications mention that there were 900 broadcast TRANSMITTER licenses issued in the early 1920s. **WRONG**. There were 900 APPARATUS licenses issued. Only 266 of these were broadcast TRANSMITTER licenses, and each is listed in the book "*Australian Radio History*". The remainder were experimental broadcast RECEIVER licenses, which were then a legal requirement for anyone involved in receiver development.

FIRST PUBLIC BROADCAST EXPERIMENTS:
AWA is often credited with the first public Australian broadcast experiments. **WRONG**. AWA did give a demonstration of broadcasting to Sydney engineers in 1919, and to Melbourne Politicians in 1920. Both broadcasts lasted long enough to play the record "God Save the King" covering 500 yards. However, the first public Australian broadcast was at the Perth Agricultural Show in 1918. Walter Coxon (later 6AG and 6WF) demonstrated speech and music broadcasts daily, from one side of the show to the other.

THOMAS EDISON:
In 1922 Thomas Edison (inventor of the phonograph) stated that "*The Radio Craze Will Soon Fade*". **WRONG**.

RADIO 3KZ:
In 1932 a 3KZ Melbourne executive stated that "*Television Will Never Be Introduced Into Australia*". **WRONG**.

RADIO 2ME:
The A.B.C. is often credited with launching the first experimental F.M. broadcasts in Australia. **WRONG**. It is correct that the A.B.C. launched experimental F.M. stations in most capital cities on 92.1 MHz. in 1948 (they were all closed by 1958). However, the first public F.M. experiments in Australia were by A.W.A. station 2ME in Sydney in 1927 (mono only on 9 MHz.).

RADIO 2BL:
Most publications credit 2BL Sydney (1-3-1924) as having started as 2SB (23-11-1923). **WRONG**. 2BL was started in 1922 as 2HP by Will MacLardy (founder of the "Wireless Weekly" periodical), before changing their callsign to 2SB in 1923, then 2BL in 1924.

RADIO 2UE:
2UE often promoted themselves as "*First in Sydney*". **WRONG.** They were the fifth fully licensed Sydney broadcasting station.

JANUARY

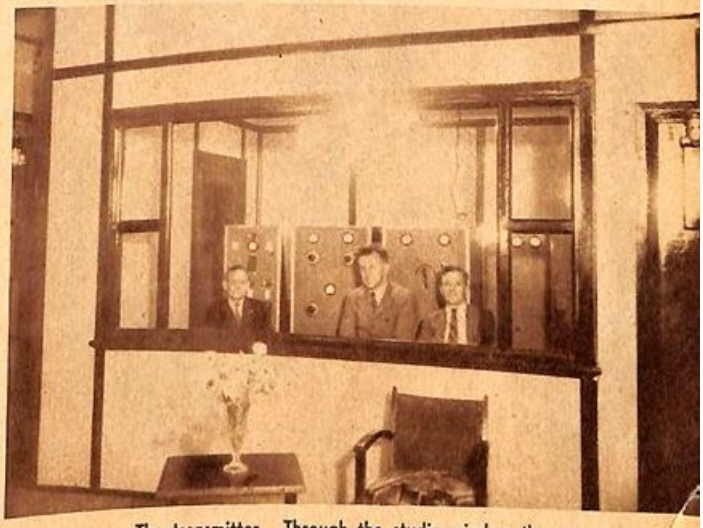
ON THIS DAY JANUARY 1.

2BS Bathurst 1937: Launched after first planning to commence as **2BX**. The studio equipment was designed, built, and installed by **2WG**. Their 200 watt transmitter was built by Cecil Stevenson from **2UE**. The studio, transmitter, record library, and office were all in one room. Owner Eddie Williams and his family lived in the second room (Eddie was previously a **2LT** announcer).

2BS Bathurst *Goes on the Air*



No. 1 Studio, showing announcer-manager, Mr. O. J. Storey, at the table with programme manager, Russell-Smith standing by.



The transmitter. Through the studio window the engineers from left to right are Mr. P. R. Roberts, A.I.R.E, chief, who built and installed the plant. Mr. Trevor Evans, A.I.R.E., and Mr. J. E. Jarvis B.O.C.P., engineer in charge of the 2BS plant.

ON January 1, 1937, 2BS Bathurst entered the field of Commercial Broadcasting.

In 1934 after many years of correspondence on the subject with the P.M.G.'s department, Mr. Russell-Smith, a well-known resident of Bathurst, was informed that a licence would be granted to permit him to operate a commercial radio station. Still more water flowed under the bridge, and letters through the post, until, after still two more years, the licence for 2BS was granted in June, 1936.

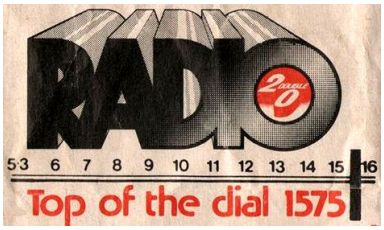
A company was immediately formed with Messrs. E. V. Roberts, M.A., B.Sc., C. Y. Callaghan, R. G. Baillie LL.B., and Russell-Smith making up the Board of Directors. Mr. E. V. Roberts, Managing Director of Station 2WG Wagga, became Chairman of Directors and undertook the task of manufacturing the transmitting equipment at his Wagga workshops. When completed, the unit, an efficient 100 Watt Transmitter was shipped to Bathurst and installed. With the Transmitter went the Chief Engineer of 2WG, Mr. P. R. Roberts, and the advertising manager and chief announcer, Mr O. J. Storey, the one to put 2BS on the air, and the other to manage the new venture and make it a successful commercial proposition. And so, after many years endeavor, 2BS Bathurst was officially opened for service by the Postmaster General, Senator McLachlan, on 1st January, 1937.

The address of the station is 53 Keppel Street, Bathurst.

Page XXIII Wireless Weekly February 5 1937

SBS 1978: The Special Broadcasting Service (SBS) was formed to take over **2EA** and **3EA** (Ethnic Australia).

2OO Wollongong 1979: Launched by Jon English leading a crowd singing "Auld Lang Syne" on New Year's Eve. The mayor, Frank Arkell, then gave a welcoming speech. Now on F.M. as i98FM.



5KA Adelaide 1982: They changed their on-air callsign to 12K with a short-lived country format.



Ratings 2013: After 66 years with Neilson, Commercial Radio Australia changed to GFK for ratings research.

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ON THIS DAY JANUARY 2.

4BH Brisbane 1932: Launched by Grice's Music Store with a 200 watt transmitter at **B**ald **H**ills. Sold to **4BC** in 1933 as a "Chandler Station", with a 1,000 watt transmitter built by Len Schultz from **2LO** and **2GB**. Announcer Bob Rogers (now **2CH**) banned the Elvis Presley hit "Heartbreak Hotel" in 1956. First Australian station to use a directional antenna (installed by A.W.A. in 1957). Their slogan was "4BH for **B**righter **H**ours". Their towers collapsed in 2002 due to teenagers cutting their guy wires. They stated in court that they didn't like the music. They were sentenced to 200 hours community service.



3LK Lubeck 1937: Launched by Prime Minister The Rt. Hon. Joe Lyons on relay from **7LA** via **3DB**. Mainly a relay station for **3DB**. Their five ton flywheel power generator was to power Lubeck's street lights, but not enough power was generated. Their transmitter used 10 gallons of distilled water hourly to cool its' valves. There was one turntable at the transmitter in case of landline failures. Often heard in New Zealand. Local news items were sent to **3DB** by Morse code.



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ON THIS DAY JANUARY 3.

1939: Letter to the Editor "*I wish to protest about the mediocre programmes on 3WV. This includes horrible imitation swing music and other much less than average programmes*".

****

ON THIS DAY JANUARY 4.

1932: Letter to the Editor "*Most of the music one hears on 2BL and 2FC resembles two cats snarling at each other in a kerosene tin. It is remarkable that receivers do not break into pieces when some of that classical rot comes on*".

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ON THIS DAY JANUARY 5.

3WR Wangaratta 1931: Reopened after being closed for six years.

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ON THIS DAY JANUARY 6.

2CZ Lismore 1930: Broadcast station launched by George Exton (previously amateur station VK2CZ). Became commercial licence **2XN** on 1-5-1930, and was the forerunner of **2LM** (10-2-1936) which was then bought by the *Northern Star* newspaper for 25 pounds.

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ON THIS DAY JANUARY 7.

5PI Port Pirie 1932: Launched as the first rural commercial station in South Australia. Started with a **5AD** built, 20 watt transmitter, on air from 1900-2200. A 50 watt transmitter was installed at Crystal Brook in 1934 (later 2,000 watts - then the most powerful commercial transmitter in Australia). Known on air as "5PI - Crystal Brook". Eventually became a relay of **5AD**. Communicated with **5AD** via Morse code. Later changed their callsign to **5CS**.



4QR Brisbane 1938: A.B.C. **Q**ueensland **R**adio. Originally planned to operate as **4BR** (**B**risbane **R**adio). During WWII, the American Forces Radio Service used the **4QR** production facilities to produce programs for their own stations. These programs were also broadcast on **4QR**. Their very popular "Hospital Hour" (later a national program), received 30,000 letters during its first 5 years. Installed a 650 feet high tower in 1948 with a 60 feet wide umbrella top (shared with **4QG**). Sadly, numerous historical recordings were destroyed during 1974 floods. Photo is their control room shared with 4QR, VLQ, and VLM.

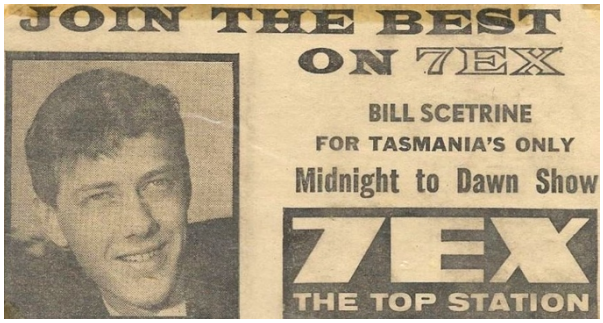


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ON THIS DAY JANUARY 8.

2HD, 2UW, 3AR, 3KZ, 4AT, 5KA, and 5AU 1941: These stations were all closed down by the Military for airing breaches of security during WWII.

7EX Launceston 1993: All their staff were sacked when they switched to relaying **7TAB** from Hobart.



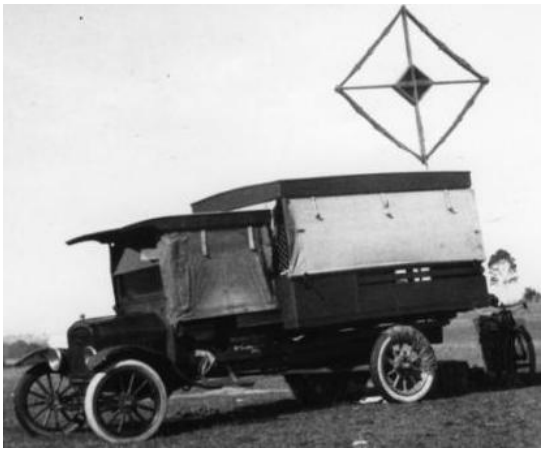
2GZ Orange 1951: Their transmitter was saved from fire by their technician who broke into the program feed at their transmitter to broadcast an urgent appeal for firefighters. Photo is their 1937 studio.



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ON THIS DAY JANUARY 9.

2FC Sydney 1924: Owned by **F**armers and **C**o. Ltd who wrongly believed that they would cover all N.S.W. The station was installed on their roof. Originally planned to operate as **2LO**. (**F**armer and Co. **L**td. was also issued with licence number six [341 KHz. 500 watts] as **2FL** which never went to air). Testing from 15-11-1923 using 500 watts was carried out with a receiver on top of the Carrington Hotel in Katoomba. Opened on longwave (273 KHz.) with a 5,000 watt transmitter at Willoughby, with two towers 200 feet tall and 600 feet apart, installed by A.W.A. The transmitter hut included a bedroom for the technician. Their official opening broadcast on 10-1-1924 featured Gladys Moncrieff live from Her Majesty's Theatre. The studio walls were stuffed with seaweed for sound-proofing. Photo is a car equipped with a receiver for testing their reception.



2CK Cessnock 1939: Launched by Coalfields Broadcasting Co. Ltd., with studios in Vincent Street and a 170 feet high active tower at Neath. Originally licensed as **2CZ**, but changed before opening. Known as "The Voice of the Coalfields". Opened at 0530 to advise miners which coal pits to report to each day. Prior to **2CK**, this service was provided by a town crier in each town. Their third studio fire, caused by a heater left on after the evening announcer left, closed the station, with everything being destroyed. The licence was then bought by **2HR**, with the transmitter and tower being moved to Muswellbrook as **2NM** on 14-1-1954.


Coalfields Broadcasting Company Pty. Ltd.
Vincent Street, Cessnock.
Confirming your Reception 15. 9. 44
1460
[redacted] KC
205 Metres
300 Watts.
2CK
Quarter Wave Verticle Aerial
Self Supporting Steel Lattice Mast.
167 Feet High.
360 Quarter Wave Earth Radials

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ON THIS DAY JANUARY 10

2HR Lochinvar 1939: The station was moved from Lochinvar to Maitland (the **2HR** licence was originally issued as **2SI** in Singleton but was transferred to Lochinvar before opening).



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ON THIS DAY JANUARY 11.

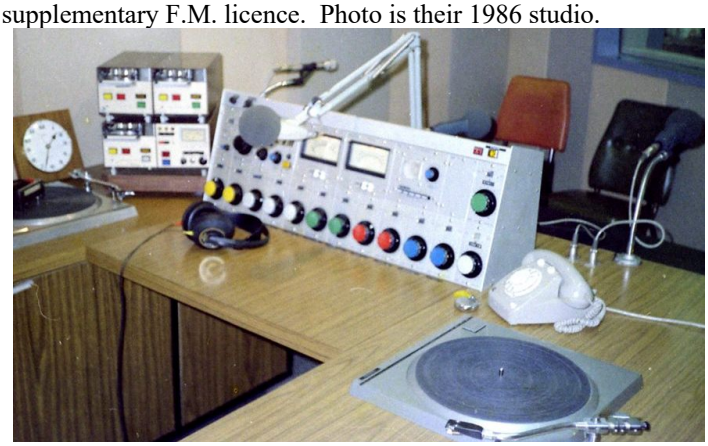
1950: A Letter to the Editor in the Launceston Examiner stated "*I have long ago written off 7NT as a total loss. When this station was built, we were led to believe that we should have decent reception in return for the licence fee paid to the A.B.C. Actually, it sounds as though broadcasting is being done from an express train travelling at 60 miles per hour into an 80 M.P.H. hurricane*".

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ON THIS DAY JANUARY 12.

4MK Mackay 1931: Launched by John H. Williams (VK4JH) with the studio, record library, and a 50 watt transmitter in his house. On air two hours each night. First licensed as **4JH** in 1929. Operated at a loss for the first four years. Records played were borrowed from listeners. Appointed local agents for Qantas, meeting four planes each week. The *Daily Mercury* bought a half share in 1937, increasing hours to three each night. Acted as the emergency communications centre in 1938 during an air and sea search for a missing launch.

2VM Moree 1957: Launched as "The Voice of Moree" by the Higginbotham family from **2TM**, and the *Moree Champion* newspaper. First regional station to be granted a supplementary F.M. licence. Photo is their 1986 studio.



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ON THIS DAY JANUARY 13.

5CL Adelaide 1930: Their programming was taken over by the privately owned Australian Broadcasting Company with 60 minutes of advertising daily. Photo is their 1926 technical room.



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ON THIS DAY JANUARY 14.

4QB Maryborough 1948: A.B.C. relay of **4QG**. Transmitter at Pialba. Started limited local programs on 20-11-1950 from a studio in the School of Arts building. Opened a local A.B.C. newsroom in 1952. Opened relay transmitters at Gympie in 1954 and Eidsvold in 1965. On 8-11-1965 a new transmitter was installed, with their old one being refurbished and eventually sent to Christmas Island. Their studios were moved to Bundaberg in 1990.

2NX Maitland 1954: First licensed as **2SI** Singleton, then **2HR** Lochinvar (30-8-1937). During the 1950s/1970s, while owned by Catholic Broadcasting, they relayed evening programs to **2NM**, on air as **2NXNM**. Moved to the *Newcastle Herald* building in Newcastle in 1955 after severe flooding ruined their Maitland studios. Prior to the unsuccessful April 1967 referendum, **2NX** campaigned against the Hunter and Northern N.S.W. becoming a separate State. Photo is their 1965 studio.



2NM Muswellbrook 1954: First on air as **2CK** Cessnock on 9-1-39. Officially opened by Ray Allsop from **2YG** and **2BL**, representing the Australian Broadcasting Control Board. All present were given a full tour and explanation as to how a radio station operates. Opened on the same day as its sister station **2NX**, and on air live one hour per day from a **2NX** Maitland studio. Gordon McBrien was their first announcer. All other programs were a relay of **2NX** until the Muswellbrook studios were built in August 1955.



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ON THIS DAY JANUARY 15.

2PK Parkes 1949: Both their towers were destroyed by a storm.



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ON THIS DAY JANUARY 16.

4QA Mackay 1951: A.B.C. relay of **4QG** with some local programs from 1955, using a studio above the Chandlers electrical store. Their official opening was a concert with local artists broadcast from the Masonic Hall. Organised four concerts per year with the Queensland Symphony Orchestra until the 1980s. One announcer stayed on air when the studio was full of smoke from a fire downstairs. Started 24 hour broadcasting in 1987. Moved into new studios in 1995. Now has relay transmitters at Moranbah, Airlie Beach, and Dysart.

****

ON THIS DAY JANUARY 17.

9AO Jesselton (Sabah) **1946:** Australian Army station using a 10 watt transmitter on 980 KHz. One of several mobile radio stations built into a three ton truck. The Officer in Charge and chief announcer was Fred Edwards from **6WF**, assisted by Al Scown (who later worked at **3MA**, **3BO**, and **2AY**).



****

ON THIS DAY JANUARY 18.

3YB Warrnambool 1936: First started as a mobile station in two model T Fords then a train in 1931. Their 27-12-1935 opening was stopped when their 50 watt transmitter failed. Used most of the **3YB** mobile station equipment. On air 1200-1400, and 1800-2200, four days a week. Known as "Your City of Warrnambool Station". Reduced on-air hours in 1940 due to loss of staff to WWII. The Army supplied a bottle of acid and a hatchet to destroy the transmitter if Australia was invaded. Their sports announcers' binoculars were taken for the war effort. Destroyed by fire on 16-4-1945. Reopened with a borrowed amateur transmitter.



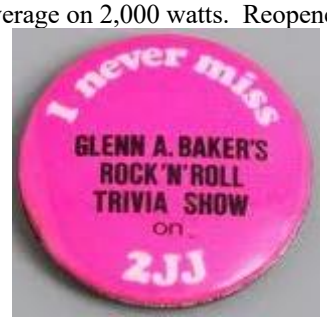
2CA CANBERRA 1937: Put off the air when lightning destroyed their tower.



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ON THIS DAY JANUARY 19.

2JJ Sydney 1975: A.B.C. Broadcasting experimental youth programming, known as *"Rock without the Roll"*. Their first record, "*You only like me coz I'm good in bed*", had already been banned by the Licensing authorities. A.B.C. management accused the station of broadcasting '*offensively obnoxious items*'. A launch party for an AC/DC album was closed by the police when it got out of hand. Closed by the staff in July 1975 to protest about poor coverage on 2,000 watts. Reopened with 10,000 watts.



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ON THIS DAY JANUARY 20.

4QY Cairns 1950; A.B.C., relaying **4QG** with some local programs from 4-10-1952 with two staff. Reporter David Houson and sport editor Dick Chant both were at the station from 1973 to 2000, with Dick being awarded an Order of Australia medal for broadcasting.

6NA Narrogin 1951: Owned by, and relayed **6KY**, with a one hour local breakfast program daily. Their official opening was broadcast from the Council Chambers. The local newspaper refused to cover their first birthday celebrations. Bought by News Ltd. on 23-5-1968. Sold to **6IX** on 9-11-1972, then STW-9 TV on 17-3-1973, and **6TZ** in 1976. In 1977 a fire destroyed their studio and transmitter, but they returned to air within 24 hours.

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ON THIS DAY JANUARY 21.

2CN Canberra 1953: A.B.C. **C**anberra **N**ational. Started with a studio at their Gungahlin transmitter site. Moved into Canberra in 1957, and then to their combined Northbourne Avenue radio and television building in 1964.



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ON THIS DAY JANUARY 22.

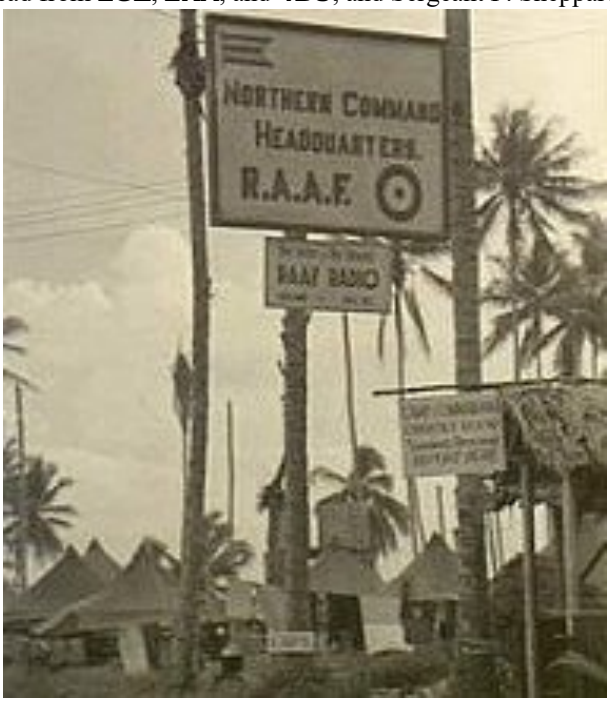
6GE Geraldton 1955: Broadcast live from their transmitter hut due to a studio power failure. The announcer sat above the control panel as snakes slid across the floor.



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ON THIS DAY JANUARY 23.

RAAF Milne Bay (T.P.N.G.) **1944:** "R.A.A.F. Radio Milne Bay – The Voice of the Islands". Established to entertain R.A.A.F. personnel at this T.P.N.G. air base. This was the first of the "Jungle Network" stations. On air 1200-1300 and 1800-2030 daily with a library of 180 records. Their Studio Manager was John West; later well known on A.B.C. radio. Their Chief Announcer was Leon Becker from **2KM**, plus announcers John Greathead from **2GZ**, **2KA**, and **4BU**, and Sergeant F. Sheppard from **4QG** and **4QR**.



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ON THIS DAY JANUARY 24.

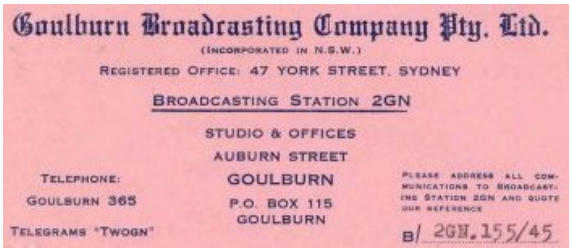
6BY Bridgetown 1953: This callsign was first used by a Bunbury station in 1933. **B**ridgetown-**Y**ornup. Opened mainly as a relay of **6IX** with a 456 feet high tower trucked in pieces from Sydney.



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ON THIS DAY JANUARY 25.

2GN Goulburn 1932: Originally on air at Moss Vale as **2MV**. Their pre-fab building, equipment, and licence were moved to Goulburn. Their official opening with 50 watts was broadcast by **2SM**. Their first technician, William Cavanaugh from **2WC** used a station bicycle daily to ride to the transmitter to turn it on and off. The transmitter and tower were wired with explosives in WWII in case the Japanese attacked.


Goulburn Broadcasting Company Pty. Ltd.
(INCORPORATED IN N.S.W.)
REGISTERED OFFICE: 47 YORK STREET, SYDNEY
BROADCASTING STATION 2GN
STUDIO & OFFICES
AUBURN STREET
GOULBURN
P.O. BOX 115
GOULBURN
TELEPHONE:
GOULBURN 365
TELEGRAMS "TWOGN"
PLEASE ADDRESS ALL COMMUNICATIONS TO BROADCASTING STATION 2GN AND QUOTE OUR REFERENCE
B/ 2GN.155/45

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ON THIS DAY JANUARY 26.

3AR Melbourne 1924: Launched by **A**ssociated **R**adio Co. (wireless manufacturers). A **"sealed set"** station, starting on long wave. Started with two staff, plus six in their radio factory assembling radios. Used telephone hand pieces as microphones. Established **7ZL** in Hobart using the original 350 watt **3AR** transmitter.

2UE Sydney 1925: Despite popular belief, they did not start as **2EU** although owned by **E**lectrical **U**tilities with Cecil 'Pa' Stevenson (the 'father' of commercial radio), from **2ZH**, **2IY** and **2SB/2BL**. He was later a big advocate of F.M.

The studios and equipment cost £750 to build, and £9 per week to operate. On air 2000-2200 using 150 watts. Advertisements cost 1/-. The 80 feet high towers were in his Maroubra back yard, the transmitter was on his verandah, and his dining room was his studio with all home-made equipment. Cecil whistled while changing records to let listeners know that he was still on air. Often heard in the U.S.A. and New Zealand. **First current commercial licence in Australia**. Newspapers didn't mention their existence for one year.

2PM Port Macquarie 2000: Launched on the **2MC** (**2KM**) former 531 KHz. A.M. frequency after they moved to F.M. Owned by **2SM**. Found guilty by the A.C.M.A. of breaching local content rules in 2008 and 2009.

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ON THIS DAY JANUARY 27.

2HD Newcastle 1925: Launched by **H**arry **D**ouglas (see **2XY** 1921) with 12 records in the library. Used the equipment from **2XY** and **2CM** (1921) with 10 watts above his tyre shop in Hamilton.



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ON THIS DAY JANUARY 28.

2NZ Inverell 1937: First started as **2LV** on 30-3-1936. Listed as **2MZ** by S.T.C. who installed their 1,000 watt transmitter. Their phone numbers were 4 and 9. Acting Prime Minister Joseph Lyons opened the station. Their slogan was "2NZ, Northern New South Wales". Official voice for 42 branches of the Country Women's Association. On air 0700-0900, 1130-1400, and 1600-2200. Their Chief Engineer was Oz Bartle (later the first Chief Engineer of NEN-9 TV in Tamworth). Jack Ridley from **2GZ** and **2UE** was the Managing Director. Broadcast numerous live plays by local groups, plus charity balls from 1938. Relayed B.B.C. news via a shortwave receiver.

****

ON THIS DAY JANUARY 29.

9AB Lae (T.P.N.G.) **1945:** Australian Army Amenities station using 200 watts on 1070 KHz. The station was originally assembled from abandoned Japanese parts until new equipment arrived. Lieutenant Terry Dear was their Commanding Officer (from **2GB**, **2UW**, **3AW**, **3KZ**, and the Colgate-Palmolive and Macquarie Radio Units). Prime Minister Chifley, visited the studio, with General (later Field Marshall) Thomas Blayney and broadcast live to the troops on Christmas Day. This broadcast included two live plays by the Peter Finch drama group. Their announcers were Keith Smith from **3DB**, **2BL**, and **2GB**, Ian Neil from **4BH**, **4SB**, and **4BK**, and Dudley Simpson.

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ON THIS DAY JANUARY 30.

4QG Brisbane 1930: Their programming was taken over by the privately owned Australian Broadcasting Company with 60 minutes of advertising daily. Photo is their antenna system.



ON THIS DAY JANUARY 31.

1927: Letter to the Editor "*I strongly object to the broadcast of advertisements for batteries, piano players, and tea etc. on 3LO and 3AR. I think it is a downright insult to my intelligence*".

FEBRUARY

ON THIS DAY FEBRUARY 1.

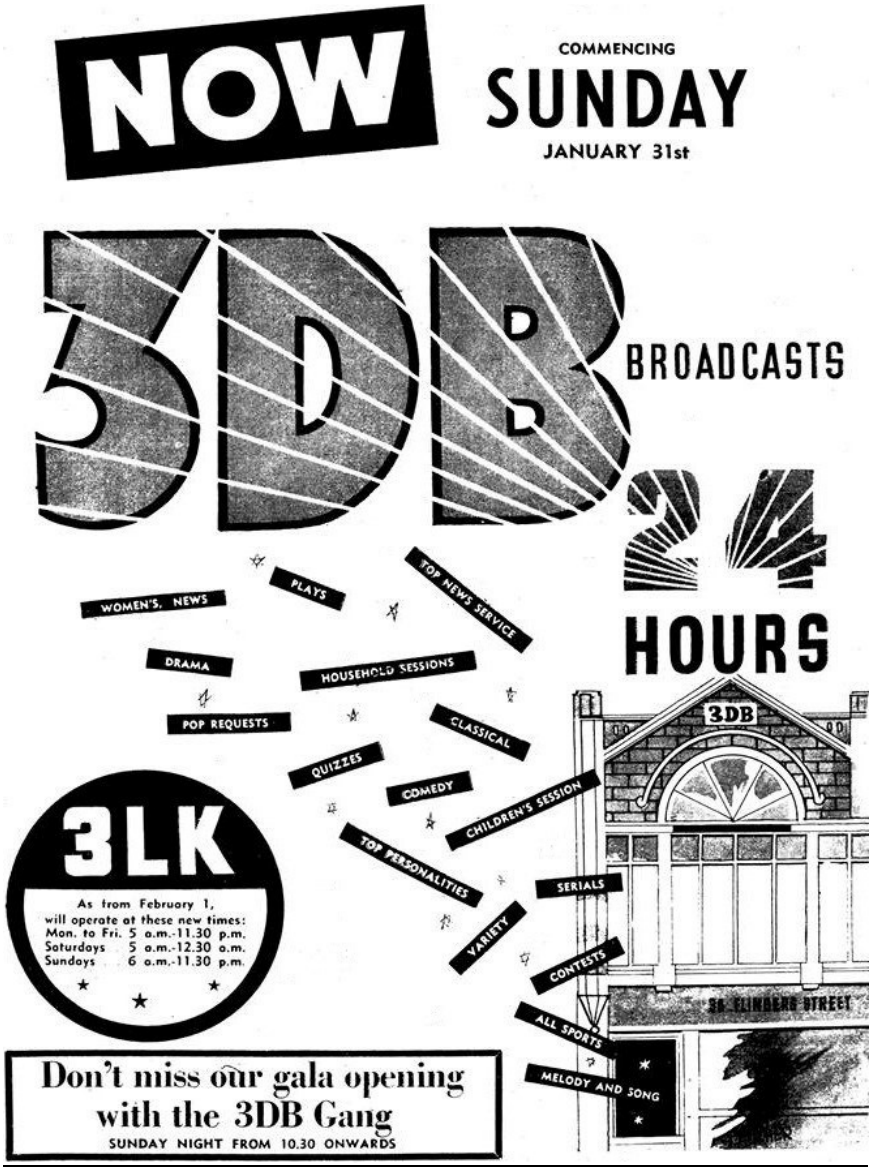
3SR Shepparton 1937: (Chairman **S**tanisford **R**ickettson). Originally started as **3WR** Wangaratta on 25-1-1925. Moved to Shepparton on 13-9-1934. Opened by Prime Minister The Rt. Hon. Joseph Lyons, with new owners the *Argus.* Their 2,000 watt transmitter had a water cooled three feet long valve. Was to be **3SK** (manager **S**id **K**emp). Received over 1,000 letters weekly. Bought **3YB** and **3UL** on 4-3-1937.



3WM Horsham 1972: **W**immera/**M**allee. Previously **3HS** Horsham 11-9-1933 then **3LK** Lubeck 24-12-1936. First manager, Les Bradley was Vice President of the Federation of Australian Commercial Broadcasters. Started with 52 hours per week of local programs, with 59 hours of **3DB** programs. At one stage, **3WM** relayed to **3SH**, **3YB**, **3CS**, **3HA**, and **3TR**. Their slogan was "The Best Songs of All Time".



3DB Melbourne 1954: They started 24 hour broadcasting.



1985: A.M. stereo is introduced throughout Australia. However, only a few retailers stocked A.M. stereo receivers.



2CC Canberra 1986: Program director Wayne Mac introduced stereo programming with new equipment costing $300,000.



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ON THIS DAY FEBRUARY 2.

2UW Sydney 1942: Started broadcasting the first nationally sponsored serial on Australian Radio. It was called "Big Sister" and lasted for five years. (Serials were a large part of their programming until 1964). Photo is their 1944 studio.



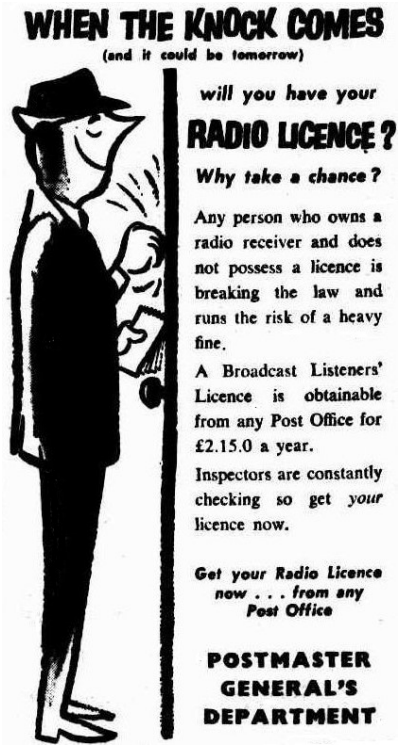
1944: Australia's longest running radio serial until 2018, "The Lawsons" by Gwen Meredith (later "Blue Hills") started on the A.B.C. with 7,094 episodes (this record apparently now belongs to "How Green was my Cactus").



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ON THIS DAY FEBRUARY 3.

1937: The one millionth listener licence was issued.



5DR Darwin 1944: **D**arwin **R**adio. Established at a cost of £2,000, and operated by the Australian Army Amenities Service to entertain our troops during WWII, with the 1500 KHz. transmitter at Cemetery Plains. The Commanding Officer was Lieutenant Brian Wright; an announcer from **2GB**. The former EMI studios in Homebush, Sydney, were reopened to produce records for all the army stations. **2GB** provided transcription programs. They also relayed programs from the B.B.C. and the A.B.C. via a shortwave receiver at Leanyer. They produced a variety style song and comedy program every Saturday night in front of the troops. Often heard in New Zealand. Lieutenant Lionel Lunn from **2GB** and Sergeant Len Maugher (later at **3AW**, then head of the Nine TV network), were their announcers



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ON THIS DAY FEBRUARY 4.

2NZ Inverell 1984: Put off the air by a tree falling over their landline to their transmitter.



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ON THIS DAY FEBRUARY 5.

2AD Armidale 1936: Launched after being designed by Harry Kauper from **5BG**, **5CL**, and **5DN** using 100 watts. Their first manager and announcer was R.A.F. pilot John Creighton from **2CH**. Known as "The Voice of the North", on air 0700-0900, 1200-1400, and 1800-2200. Initially, most records played were donated by listeners. Bought by the *Armidale Express* on 30-6-1936



7EX Launceston 1938: Established by Denis Cousins, owned by the ***Ex****aminer,* and opened by the Prime Minister, the Rt. Hon. Joseph Lyons. Their slogan was "On Top in Tasmania". Raised enough money to buy a Spitfire fighter plane for a WWII appeal.



2BE Bega 1952: They broadcast an appeal for trucks to move 2,500 starving cattle to Cooma.



****

ON THIS DAY FEBRUARY 6.

1938: Ferris developed the first practical Australian car radio.





All motorists, especially Commercial Travellers and Business Men, will find the Ferris Portable Car Radio a round-the-clock companion when driving, and a boon when plugged into hotel room power points. The set is beautifully finished and the six valves ensure powerful, long range reception.

DISTRIBUTORS:



****

ON THIS DAY FEBRUARY 7.

4VL Charleville 1936: Put off the air when a storm destroyed one of their towers.



7HO Hobart 1967: Put off the air when power lines to their transmitter were damaged by a bushfire.



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ON THIS DAY FEBRUARY 8.

5DR Darwin 1946: This Australian Army station was closed. It was reopened by the A.B.C. on 12-3-1947.



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ON THIS DAY FEBRUARY 9.

1912: The first of a network of coastal Morse code stations (VIM) opens in Melbourne (closed on 30-6-2002).

****

ON THIS DAY FEBRUARY 10

2LM Lismore 1936: A relaunch (previously **2CX** 6-1-1930 then **2XN** 1-5-1930). First planned to open as **2RI**. Bought by the *Northern Star* for £25, moving into their building with the new callsign. Started with an A.W.A. 500 watt transmitter in their Chief Engineer's home at Alstonville. Often heard in Melbourne and New Zealand. Local towns Casino, Kyogle, and Ballina then all petitioned for their own stations.



****

ON THIS DAY FEBRUARY 11.

1942: The A.B.C. provided four of their daily news broadcasts to commercial stations for the duration of WWII.

2RPH Sydney 1983: **R**adio for the **P**rint **H**andicapped. Started testing with 500 watts outside the broadcast band from a studio at **2UV**. Programs came from a **2SM** studio from April 1983. Moved to the original **2WS** 1224 KHz. A.M. frequency in March 1993 with 5,000 watts after **2WS** moved to F.M. Known on air as "Your Reading Service".

****

ON THIS DAY FEBRUARY 12.

4VL Charleville 1936: Launched by Ernest Marrs with 50 watts (previously experimental licence **4EM** from 1923). Their manager was Walter Exton from **2XN**, **4AY**, and **2MB**). Put off the air by a flood, and when their electricity bill wasn't paid, and when a storm felled one of their towers, and when snakes invaded their studio. Later opened relay transmitters at Augathella, Wyandra, Tambo, Scotburn, Quilpie, Morven, and Mingallala.

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ON THIS DAY FEBRUARY 13.

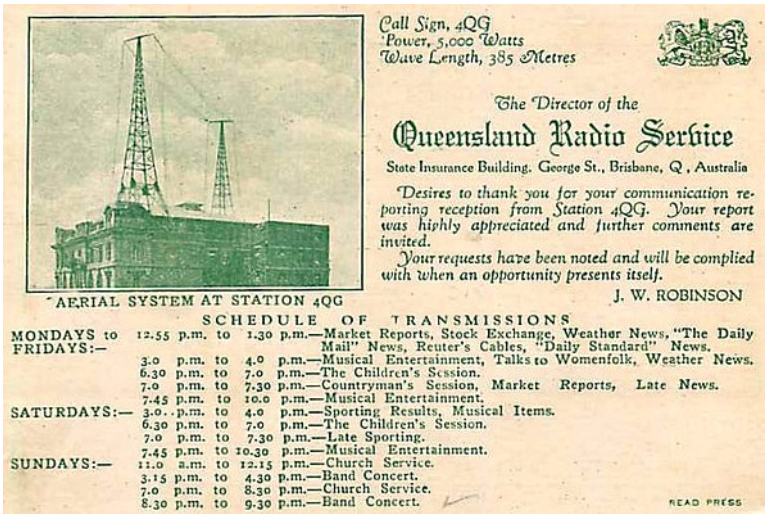
2UW Sydney 1925: (Previously experimental broadcasting licence with the same callsign from 26-12-22). Founder Otto Sandell's radio manufacturing company in Kings Cross was **U**nited **W**ireless. Originally on air Monday, Wednesday, Friday, and Sunday, 1900-2200. Promoted as "The Little Station with a Big Kick". **First station in the world to broadcast a serial** (in 1926 starring Gladys Moncrieff). Relayed to a Wagga Wagga transmitter one night per week as **2UX**, using A.W.A. shortwave VK2ME in 1927. Moved into the Palings building with new studios in October 1928 after being sold to Palings. Formed the **Federal Radio Network** (**2HD**, **2AY**, **3DB**, **3BA**, **3TR**, **4BC**, **4GR**, **5AD**, and **6ML**) in 1930. Photo is their early studio (one microphone, one Pianola, and one 78 RPM turntable).



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ON THIS DAY FEBRUARY 14.

4QG Brisbane 1943: Installed a new 10 Kw transmitter at Bald Hills in Brisbane. All testing included the location as being Sydney due to WWII security concerns. Photo is their earlier towers.



AERIAL SYSTEM AT STATION 4QG

Call Sign, 4QG
Power, 5,000 Watts
Wave Length, 385 Metres

The Director of the
Queensland Radio Service
State Insurance Building. George St., Brisbane, Q., Australia

Desires to thank you for your communication reporting reception from Station 4QG. Your report was highly appreciated and further comments are invited.

Your requests have been noted and will be complied with when an opportunity presents itself.

J. W. ROBINSON

SCHEDULE OF TRANSMISSIONS

MONDAYS to FRIDAYS:—	12.55 p.m.	to	1.30 p.m.	—Market Reports, Stock Exchange, Weather News, "The Daily Mail" News, Reuter's Cables, "Daily Standard" News.
	3.0 p.m.	to	4.0 p.m.	—Musical Entertainment, Talks to Womenfolk, Weather News.
	6.30 p.m.	to	7.0 p.m.	—The Children's Session.
	7.0 p.m.	to	7.30 p.m.	—Countryman's Session, Market Reports, Late News.
	7.45 p.m.	to	10.0 p.m.	—Musical Entertainment.
SATURDAYS:—	3.0 p.m.	to	4.0 p.m.	—Sporting Results, Musical Items.
	6.30 p.m.	to	7.0 p.m.	—The Children's Session.
	7.0 p.m.	to	7.30 p.m.	—Late Sporting.
	7.45 p.m.	to	10.30 p.m.	—Musical Entertainment.
SUNDAYS:—	11.0 a.m.	to	12.15 p.m.	—Church Service.
	3.15 p.m.	to	4.30 p.m.	—Band Concert.
	7.0 p.m.	to	8.30 p.m.	—Church Service.
	8.30 p.m.	to	9.30 p.m.	—Band Concert.

READ PRESS

8DN Darwin 1992: They closed due to a lack of advertising revenue after launching 8HOT FM.

8DN
"Part of Your Life"

****

ON THIS DAY FEBRUARY 15.

2CH Sydney 1932: Launched by the N.S.W. Council of **Ch**urches using 1,000 watts. Opening transmitter problems were relieved by placing condoms over an oscillating valve. Managed by A.W.A. from 1-5-1936, with the Council of Churches providing all Sunday programs. When a 1943 fire destroyed the only studio at **2UE**, **2UE** then used a **2CH** studio. Their record library had over 25,000 records in 1945. Eric Pearce (later manager of **5KA** and **3DB**), and Bob Dyer (originally employed as a singer), started their radio careers here

2CH
ENTERTAINS
THE WHOLE
FAMILY

4AT Atherton 1939: **A**therton **T**ablelands. First planned to operate as **4AF** (**A**therton **F**armers). Their slogans were "Towering over North Queensland" and "The Voice of the Tablelands". **Closed by the military during WWII on 8-1-1941 for broadcasting a security breach** when owned by the Jehovah's Witnesses. Reopened as an A.B.C. station on 27-1-1941. This callsign was previously issued as an experimental station at Brisbane in 1927.

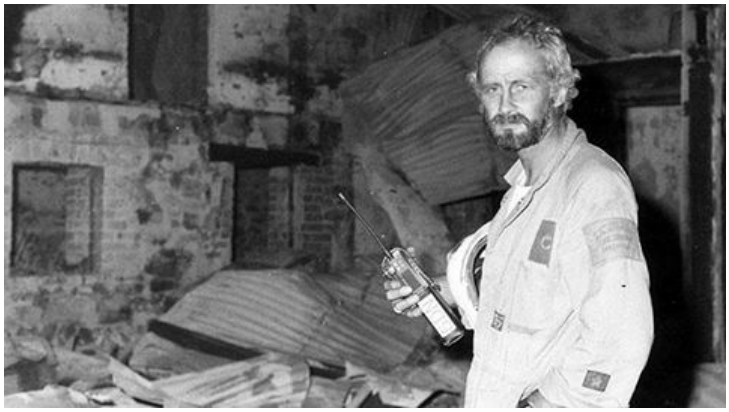
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ON THIS DAY FEBRUARY 16.

2LF Young 1938: Opened with a 500 watt transmitter set at 300 watts at the old **L**ambing **F**lats gold fields. Their 240 feet high tower collapsed when half erected. The studio was installed in the A.M.P. building and operated by four staff from 0700-0900 and 1700-2200. Opening broadcast was a radio ball from the Town Hall with 1,000 people attending. Known as "2LF, the Friendly Station". Applications for several experimental F.M. relay licences in different nearby towns were denied in 1946. On 4-7-1952 they relayed over 500 emergency messages during severe flooding when other emergency communications were wiped out. They were the first regional station to broadcast "Talkback" programs.

2LF The Friendly Station

5DN Adelaide 1983: News reporter Murray Nicholl, who was also a volunteer fire-fighter, broadcast live the 'Ash Wednesday' fire burning down his own house.



****

ON THIS DAY FEBRUARY 17.

2HD Newcastle 1932: They installed new studios and a 500 watt transmitter which were opened to the public. They had 10,000 visitors in nine months.



****

ON THIS DAY FEBRUARY 18.

4CM Brisbane 1920: Experimental broadcast station owned by Dr Val McDowall on longwave using 20 watts. Built by Thomas Elliott (**Australia's television pioneer** and first Chief Engineer of **4BC**). Operated by Charles Stevens from experimental station **4RG** (later an original staff member of **4QG**). Moved into the Old Windmill Tower in 1926, and conducted the **first Australian television experiments** from 1929 with a 30 line Baird system. Moved to medium wave (1250 KHz.) using 10 watts in August 1933. **Granted Australia's first television licence in 1935** (also the first television licence in the Southern Hemisphere). Television transmissions (earlier called 'radiovision') were daily from 1935 increasing to 180 lines on 136 metres, and often received in Melbourne. The first face on Australian television was Mickey Mouse playing the piano in an M.G.M. cartoon on 10-4-1934, followed by film star Janet Gaynor in 1935.



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ON THIS DAY FEBRUARY 19.

1955: The periodical “Radio Television and Hobbies” (previously “Radio and Hobbies”) was launched.



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ON THIS DAY FEBRUARY 20.

2TM Tamworth 1936: They opened a retail outlet selling and installing receivers.

****

ON THIS DAY FEBRUARY 21.

3DB Melbourne 1927: Launched by **D**ruleigh **B**usiness College with five staff in two rooms in the Capitol Theatre. Bought by the *Herald & Weekly Times* on 14-6-1929. Experimented with television in 1929 with **3AR**. One station broadcast the sound and the other broadcast the video. H. Holst (**3BY**), designed, built and installed new equipment in 1929. Fire destroyed the studios in 1930. Manager Dave Worrall hired Harry Kauper (**5BG**-**5DN**-**5CL**-**5AD**) to rebuild the station in the HWT building. Joined the **2UW** Federal Radio Network with **4BC**, **5AD**, and **6ML** in 1930.



2RE Taree 1953: Licence obtained by **R**eginald **E**agling. Their first studio and office were under the R.S.L. club. Their rained-out outdoors opening ceremony was conducted by **2SM** announcer Tom Jacobs (who later helped start **2GO**) and Taree Mayor Ron Butterworth. First manager was Bruce Valentine (from **2BE**, **2MG**, **2CA**, **2PK**, **2UW**, and **2SM**). Started with a 500 watt transmitter from **4AK**. Their tower fell down twice before opening, and again in 1965. Known as "The Voice of the Manning". Opened record and gramophone shops in Taree and Wingham despite criticism from competing shops. Chairman of Directors, Ron Butterworth, was a cast member in a 1953 Anzac tribute. His last read scripted line was *"For us they fought, and in their dying, braved death cheerfully"*; he then died on air.

****

ON THIS DAY FEBRUARY 22.

3AW Melbourne 1932: Launched by **A**llans Music, and J.C. **W**illiamson to promote their music and theatre businesses, plus the *Age*. Started on 300 watts from Her Majesty's Theatre in Exhibition Street. Known as "The Best Station on the Air". A phone competition in 1934 saw 3,000 phone calls cued up at the P.M.G. manual exchange.

****

ON THIS DAY FEBRUARY 23

2UW Sydney 1935: Became the first station in the British Empire to operate 24 hours per day.

****

ON THIS DAY FEBRUARY 24.

5DN Adelaide 1925: First started with an experimental broadcast licence on 12-6-1924. Owned by the Adelaide Radio Co. with manager **D**on **N**eilson, Lance Jones (**5BQ**), Harry Kauper (**5BG**) and the Hume family (Hume Pipe Co.) with 35 watts. Stella Hume was the **first female announcer in the world**, with the studio in her Parkside house. First programs were lectures from Adelaide University, and classical music from the Elder Conservatorium. Advertisements cost £1, and were never broadcast on Sundays or during music programs.



****

ON THIS DAY FEBRUARY 25.

3WR Wangaratta 1925: Owned by Les Hellier (Gallipoli veteran) using a 40 watt transmitter in his house, where the 'Church of Christ' now is. His main advertiser was his own sports store. **First licensed country commercial station in Australia**. Known as "The Voice of the North East". Les advertised £5 crystal sets in the local paper. Closed on 22-12-1925 then reopened on 5-1-1931.

3WV Horsham 1937: A.B.C., relaying **3AR** with some local programs. **W**estern **V**ictoria service, using a 5,000 watt transmitter at Dooen (later 10,000 watts, then 50,000 watts in 1987). First planned to open as **3WY** in 1935. Also had a studio in the Ballarat Post Office, with two hand-wound turntables and 50 records. This station was to replace **3LO** during WWII if Melbourne was bombed. They did broadcast some coded messages during WWII for the military.

****

ON THIS DAY FEBRUARY 26.

7DY Derby 1938: They moved to Scottsdale as **7SD** on 26-7-1954 due to a poor local economy at Derby.

9PA Port Moresby (T.P.N.G.) **1944:** Australian Army broadcasting station using a 500 watt transmitter on 1250 KHz. operating at 250 watts, due to electricity restrictions. Controlled by Captain Robin Wood (enlisted from the A.B.C.). Their equipment was installed by technicians from the Australian Post Office, next to the A.W.A. coastal station VIG, with a 90 feet high tower. Opened by General Douglas Macarthur, and A.B.C. Director-General, Sir Charles Moses. Its purpose was to entertain Australian and American troops towards the end of WWII. The callsign was changed to **9AA** shortly after opening (**A**ustralian **A**rmy). Also had some programs in the Papuan Motu language. On air 0630-0800, 1200-1400, and 1600-2200. News was relayed from the A.B.C. and the American Armed Forces Radio Network. Visiting on-air celebrities included Bob Hope, Jack Benny, and Jack Davey.

4EL Cairns 1999: **E**asy **L**istening. Opened on the former **4CA** 846 KHz. A.M. frequency when **4CA** moved to F.M. Now has a relay transmitter at Gordonvale.

****

ON THIS DAY FEBRUARY 27.

2TM Tamworth 1935: First licensed as **2WO**, but changed before opening. Their opening broadcast was from the Royal Hotel, including live messages from **2SM** and **2UW**. Started by the Higginbotham family (see **2VM**) and Tom Whitcomb. Sued most of their advertisers for non-payment of their first accounts. First country station to broadcast all day without a break (0700-2200).



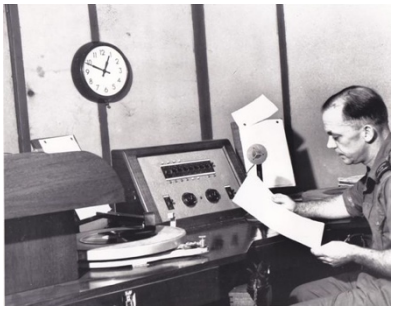
FM104 Canberra 1988: Supplementary licence issued to **2CA** and known on air as **2ROC**.

KIX106 Canberra 1988: Supplementary licence issued to **2CC**. Their preferred callsign was **2CCC**, however, this was already in use by a community station at Gosford.

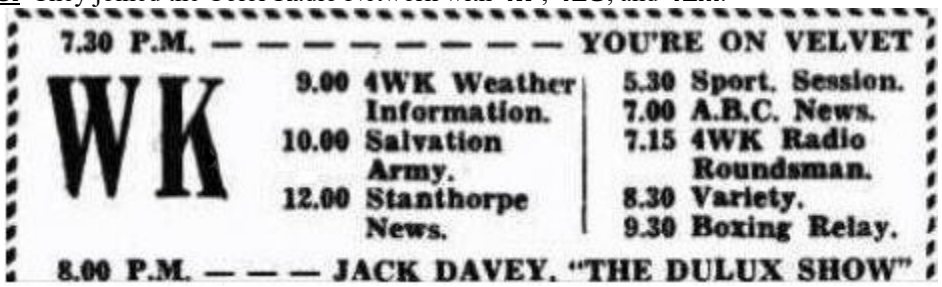
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ON THIS DAY FEBRUARY 28.

9PA Port Moresby 1946: This Army station closed after WWII, with the transmitter equipment being maintained by the P.M.G. until being taken over by the A.B.C. on 1-7-1946.



4WK WARWICK 1973: They joined the Color Radio Network with **4IP**, **4LG**, and **4LM**.


7.30 P.M. — — — — — — — — YOU'RE ON VELVET

WK

9.00 4WK Weather Information.
10.00 Salvation Army.
12.00 Stanthorpe News.

5.30 Sport. Session.
7.00 A.B.C. News.
7.15 4WK Radio Roundsman.
8.30 Variety.
9.30 Boxing Relay.

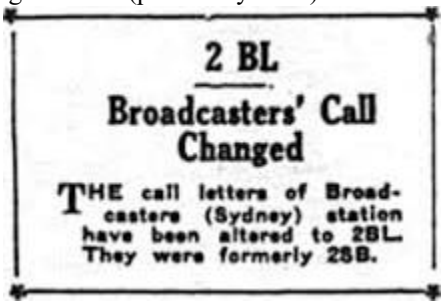
8.00 P.M. — — — JACK DAVEY. "THE DULUX SHOW"

****

MARCH

ON THIS DAY MARCH 1.

2SB Sydney 1924: They changed their callsign to **2BL** (previously **2HP**).



2 BL

Broadcasters' Call Changed

THE call letters of Broadcasters (Sydney) station have been altered to 2BL. They were formerly 2SB.

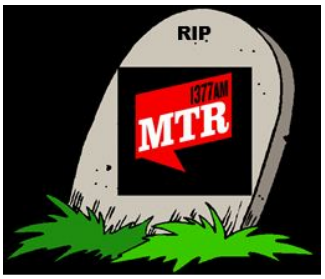
1949: RCA Victor released the worlds' first 45 RPM record; "Texarkana Baby" by Eddie Arnold.



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ON THIS DAY MARCH 2.

MTR: Closed in 2012 at 5PM.



2UE Sydney 1958: Introduced the very popular TOP 40.

ADVERTISEMENT FOR THE FIRST 2UE TOP 40 CHART



FROM THE BOOK "AUSTRALIAN RADIO HISTORY"

8HA Alice Springs 1971: Was to open as **8NT** (**N**orthern **T**erritory), then **8CA** (**C**entral **A**ustralia), eventually opening as **8HA** (**H**eart of **A**ustralia). Started by Eddie Connellan (founder of Connair) and George Brown (Director of the Royal Flying Doctor Base). To speed up the opening date, S.T.C. used a DC6 aeroplane to deliver the technical equipment.

RADIO ALICE
8HA
RHYTHM OF THE HEART

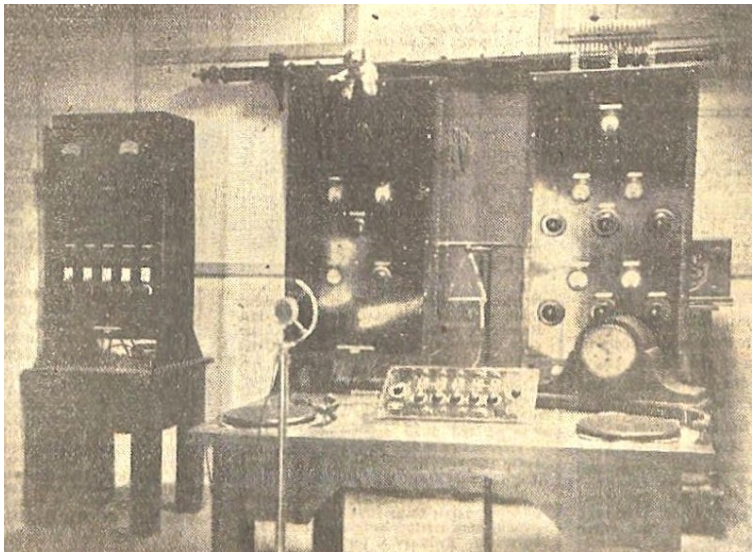
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ON THIS DAY MARCH 3.

2BE Sydney 1927: **B**urgin **E**lectrical. Broadcast live from the Radio and Electrical Exhibition at the Sydney Town Hall.



4AY Ayr 1942: The Australian Navy banned them from broadcasting at night during WWII as their signal could be used as a homing device for WWII bombers. Photo is their first studio.



2GZ Orange 1950: Put off the air due to a lightning strike on their tower.

2GZ
CAR RADIO CLUB

****

ON THIS DAY MARCH 4.

3YB Warrnambool 1937: They were sold to the *Argus* with new studios in the Commonwealth bank and a 200 watt transmitter built by their Chief Engineer, Harry Fuller from **3HF**. News was read from the *Argus*.

5RPH Adelaide 1991: Launched as **R**adio for the **P**rint **H**andicapped. Used the former **5KA** 1197 KHz. frequency when **5KA** moved to F.M. Previously, they had a one hour program daily on **5UV** from 1982.

****

ON THIS DAY MARCH 5.

9AD Morotai (Dutch East Indies) **1946:** Australian Army station. Their Chief Engineer was Arthur Pettet from **2UE**, assisted by R.A.A.F. radio technician Malcolm Philps. Announcers included Laidley Mort from **3LO** (and later **3UZ**), plus Tom Miller from **3XY**, and Norm Spencer from **3DB** (and later GTV-9 TV). Their station theme was "Thanks for the Memories" by Bob Hope. They had 1,600 records in their library. Their Commanding Officer was Eric McRae from **3SR** and **7HO**, who had earlier established **9AG** in Borneo.

****

ON THIS DAY MARCH 6.

2WN Wollongong 1959: A.B.C., relaying **2BL** with some local programs. **W**ollongong **N**ational service. Started as **2KS** in Kiama in 1948 before moving to Wollongong. Held a radiothon in 1990 to raise funds for Newcastle earthquake victims. Moved to F.M. in March 1991, with **2RN** launching on their A.M. frequency.

****

ON THIS DAY MARCH 7.

6KY Perth 1973: Bought by STW-9 TV. Photo is Johnny Young in 1965.

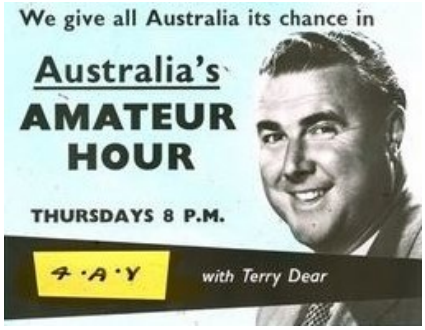


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ON THIS DAY MARCH 8.

3UZ Melbourne 1925: First planned to open as **3ZL**. Launched by Oliver J. Nilsen (later Lord Mayor of Melbourne) from his Burke Street radio shop. On air two nights per week with 27 watts, using one gramophone, one Pianola, and one microphone. Known as "The Voice of Victoria". Increased power to 500 watts to transmit television experiments in January 1929.

4AY Ayr 1946: They broadcast live all emergency communications as all other emergency communication systems had been wiped out by flooding.



****

ON THIS DAY MARCH 9.

7AD Devonport 1940: Originally **7UV** Ulverstone (6-8-1932). Owned by the ***Ad****vocate*. Later purchased by the **Findlay** family. First to broadcast stereo in Tasmania (with **7BU**) during joint tests in 1958. Both stations broadcast the same program at the same time, with the left and right channels on separate stations. Listeners needed two radios to hear stereo.

****

ON THIS DAY MARCH 10.

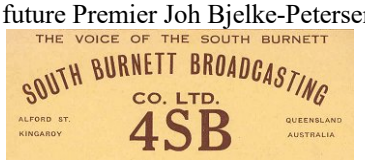
6VA Albany 1956: Built by Gerry Wild, managed by Harry Atkinson (VK6WZ), and owned by the *Albany Advertiser*. Harry earlier managed **6KG** and **6GE**. Known as "The **V**oice of **A**lbany". Harry was sacked in 1958 with no reason being given. As a protest, no one in Western Australia applied for the position. Harry later established a Sound and Radio shop, and produced several programs for the A.B.C., later moving to **6WB** as manager. Photo is an early studio.



****

ON THIS DAY MARCH 11.

4SB Kingaroy 1938: **S**outh **B**urnett Broadcasting. Most programs were on relay from **4BC**. Contact with their control room was via Morse code. In 1944, 33 year old future Premier Joh Bjelke-Petersen started his brief media career here.



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ON THIS DAY MARCH 12.

5DR Darwin 1946: Ex Australian Army broadcast station was reopened by the A.B.C.



****

ON THIS DAY MARCH 13.

4CA Cairns 1950: Forced to move their transmitter to higher ground to avoid flooding.



****

ON THIS DAY MARCH 14.

5AA Adelaide 1976: Installed by A.W.A. Started with a "Good Music" easy listening format. Only Adelaide station to agree to condom advertising.

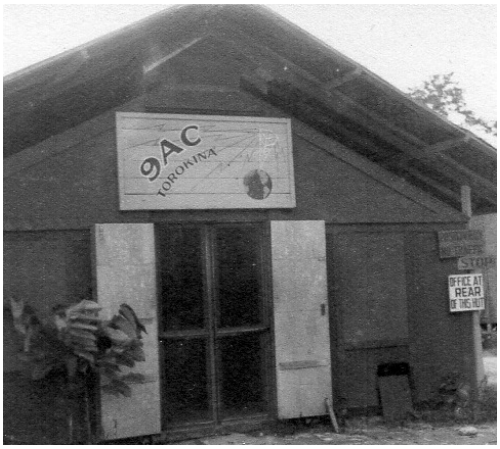


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ON THIS DAY MARCH 15.

5CK Port Pirie 1932: Operated by the privately owned Australian Broadcasting Company with 60 minutes of advertising per day. Used a 7,500 watt S.T.C. water cooled transmitter at **C**rystal Broo**k**. Often heard in the U.S.A. Taken over by the A.B.C on 1-7-1932, relaying **5CL**. From 1970 their transmitter was remotely controlled by the local A.B.C. television station.

9AC Torokina (T.P.N.G.) **1945:** Australian Army Amenities Station on Bougainville Island. On air daily 0630-0830, 1030-1400, and 1630-2200, using a 200 watt transmitter on 1280 KHz. Their Chief Announcer was Warrant Officer Maurice Callard from **3DB**, plus Eric Spence from **3AK** and Brian Carlton from **3XY**.



****

ON THIS DAY MARCH 16.

2CH Sydney 1936: Commenced broadcasting the A.WA. production "Fred and Maggie Everybody", Australia's longest running sitcom series with 3,000 episodes.



6MM Mandurah 1988: Launched with Easy Listening programs.



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ON THIS DAY MARCH 17.

6NA Narrogin 1973: Bought by STW-9 TV.

****

ON THIS DAY MARCH 18.

1930: Letter to the Editor "*It is time 2KY woke up to themselves and improve their transmission or get off the air*".



****

ON THIS DAY MARCH 19.

6ML Perth 1930: Their equipment was all designed, built, and installed by Walter Coxon from **6AG** and **6WF**. Member of the Federal Radio Network, with **2UW**, **3DB**, **4BC**, **5AD**. Relayed numerous programs from **2UW** via A.W.A. short wave relay, VK2ME, due to high P.M.G. landline charges from Sydney. Owned by **M**usgroves **L**td. Music Store, with the studios upstairs. Their manager, Beyn Samuels, also sang on air, and did the commentary for live boxing and wrestling. Closed on 30-5-1943 due to a lack of suitable staff during WWII. Photo is their first studio.



4QL Longreach 1947: A.B.C. Relay of **4QG** using a 200 watt transmitter at the Post Office. They had some local programs, including news, from 1952 with a studio in the Town Hall. This callsign was previously issued as an experimental broadcasting station at Brisbane in the 1920s.

****

ON THIS DAY MARCH 20.

4KZ Innisfail 2006: The Australian Army helped them re-erect their tower which was demolished by a cyclone.

****

ON THIS DAY MARCH 21.

1924: Grace Bros. department store in Sydney was the first Australian retail outlet to sell radio receivers.



3LO Melbourne 1925: They were the first Australian station to broadcast a play "*The Barbarous Barber*". Photo is their 1928 control room.



****

ON THIS DAY MARCH 22.

3DB Melbourne 1931: Put off the air when one of their towers fell down.



****

ON THIS DAY MARCH 23.

1935: The A.B.C. in Sydney installed a disc recorder, allowing programs to be recorded for the first time in Australia.

****

ON THIS DAY MARCH 24.

1937: Letter to the Editor "*The A.B.C. has done nothing for brass bands, but thousands have been spent on symphony orchestras and other entertainments for the educated only. Surely some consideration should be given to the entertainment of the masses*?"

****

ON THIS DAY MARCH 25.

5KA Adelaide 1927: Launched as "The Voice of South Australia", in **K**intore **A**venue using 300 watts. Australia's first sports station. **Closed on 8-1-1941 by the military for allegedly airing a WWII security breach** while owned by the Jehovah's Witnesses. Reopened by the Methodist Church on 6-12-1943. Their first antenna was a wire running up a church steeple. Banned advertising on Sundays until 1973. Announcer Jack Hume launched the first Australian radio station strike in 1946 when management refused to get rid of a flea infestation.



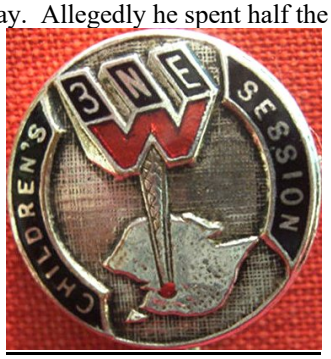
ON THIS DAY MARCH 26.

1927: Letter to the Editor "*There are far too many records and cricket descriptions on 3AR and a total lack of musical talent*".

****

ON THIS DAY MARCH 27.

3NE Wangaratta 1954: **N**orth **E**astern Broadcasters P/L. Owned by a group of local businesses. Their transmitter site was chosen by conducting test transmissions at different sites from an Army weather balloon. First manager, Murray Norris, was sacked and locked out of the station on the next day. Allegedly he spent half the station's first budget on a private car.



****

ON THIS DAY MARCH 28.

3SA Melbourne 1954: Cable radio station owned by Clark Sinclair at St. Kilda East on air 0800-0000 three days a week. Operated radio announcer training courses, supplying announcers to stations around the country. Clark also worked for **3AK**, **3XY**, **3KZ**, **3CV**, **3UL**, **3YB**, **3AW**, **3CR**, **3EE**, and **2QN**. He was awarded the British Empire Medal for services to broadcasting in 1981. Clark passed away in 2010.



****

ON THIS DAY MARCH 29.

1936: An undersea cable was installed across Bass Straight, allowing programs to be relayed to Tasmanian stations.

****

ON THIS DAY MARCH 30.

2LV Inverell 1936: Listed as **2IV** by S.T.C. who installed all their equipment. Started with 100 watts, having Stuart Beattie (**2CH**) as manager/announcer. Owned by **2AD** and also the *Inverell Times*. Known as "Your Station". Often heard in New Zealand. Bought by **2GZ**, changing to **2NZ** on 25-1-1937 with 1,000 watts.



****

ON THIS DAY MARCH 31.

A.W.A. Melbourne 1922: They conducted an experimental live broadcast of a play (note the WWW on their logo).



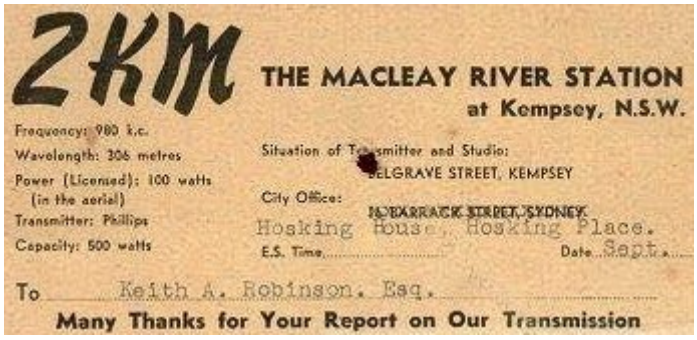
APRIL

ON THIS DAY APRIL 1.

2GB Sydney 1957: 2GB launched its' State-wide current affair program "Evening Monitor" relayed by 2AD, 2BS, 2CA, 2DU, 2KA, 2LF, 2LT, 2MG, 2NM, 2NX, 2PK, 2TM, 2WG, and 2WL.



2KM Kempsey 1969: Almost lost their licence after broadcasting an April Fool's Joke regarding the surrender at Trial Bay of 10 Russian war ships and one submarine to Australian authorities.


2KM

THE MACLEAY RIVER STATION
at Kempsey, N.S.W.

Frequency: 980 k.c.
Wavelength: 306 metres
Power (Licensed): 100 watts (in the aerial)
Transmitter: Philips
Capacity: 500 watts

Situation of Transmitter and Studio: BELGRAVE STREET, KEMPSEY
City Office: 16 BARRACK STREET, SYDNEY.
Hosking House, Hosking Place.
E.S. Time..... Date..Sept.....

To Keith A. Robinson. Esq.

Many Thanks for Your Report on Our Transmission

****

ON THIS DAY APRIL 2.

1972: The last episode of the popular A.B.C. program "The Argonauts Club" is broadcast after more than 31 years.



ON THIS DAY APRIL 3.

1947: Letter to the Editor "*When I hear some of these broadcasting women gurgling out advertisements or talks to housewives, I say, yes, there is no doubt about it, a woman's place is in the home*". (In 1950 **4BC**, **4KQ**, and **4BK** sacked all their female announcers).

****

ON THIS DAY APRIL 4.

1934: The first face to appear on Australian television was Actress Janet Gaynor on radio **4CM-TV** in Brisbane.



****

ON THIS DAY APRIL 5.

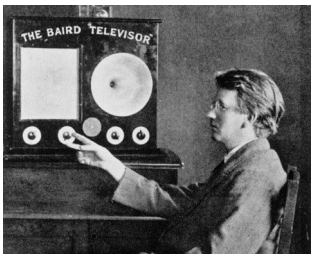
5AB Adelaide 1924: Broadcast station launched by J. Chesterfield on behalf of **A**delaide **B**roadcasters Ltd. using 20 watts. Closed on 1-11-1924. First commercial licence on air in South Australia (20-11-1924) as **5CL**, after being given two days' notice to reopen. In November 1925 they broadcast Federal election results. Police were called for crowd control, with 5,000 people outside the Hindley Street studio listening on loud speakers. First commercial licence in South Australia (20-11-1924) as **5CL**, after being given two days notice to reopen. Photo is their technical room.



****

ON THIS DAY APRIL 6.

1938: John Logie Baird visited Sydney in 1938 for the World Radio Convention. He hoped to create interest in starting a television station in Sydney at a cost of £250,000. He admitted that a high power television transmitter would weigh around 50 tons. **John demonstrated colour television in Australia for the first time** while in Sydney. He used a scanning disc with three sets of holes covered red blue and green, instead of one set of holes. While in Sydney, John admitted that his television inventions were based on the theoretical designs of Henry Sutton from Ballarat. Henry designed his Telephane system of transmitting moving pictures via telephone lines in 1885.



****

ON THIS DAY APRIL 7.

MTR: In 2010 Melbourne Talkback Radio was launched at an official dinner, although they didn't go on air until 19th April. They commenced as a partial relay of **2GB**, leasing the **3MP** facilities. They cancelled their lease on 2-3-2012.

****

ON THIS DAY APRIL 8.

1948: Ampex launched the worlds' first broadcast industry audio tape recorder (model 200). The first usage was by Bing Crosby Productions for their weekly radio show.


Bing Crosby, one of the first backers of Ampex, with an early home tape recorder.

****

ON THIS DAY APRIL 9.

1938: Ray Allsop from **2YG** was the first person in Australia to construct and demonstrate stereo equipment. He was also the first person in Australia to push for the introduction of FM.

****

ON THIS DAY APRIL 10.

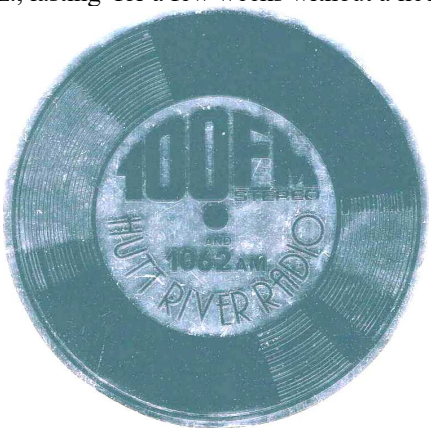
1939: The periodical "*Radio and Hobbies*" was launched (previously "*Wireless Weekly*").



****

ON THIS DAY APRIL 11.

1982: Hutt River Broadcasters, situated within the unrecognised breakaway Hutt River Province in Western Australia, launched Hutt River Radio on 1062 KHz., lasting for a few weeks without a licence.



****

ON THIS DAY APRIL 12.

1947: Letter to the Editor "*Is there any truth in the belief that radio serials are so bad that they may drive some people to suicide? It seems that a large portion of radio time is taken up with absolutely rotten radio serials*". (**2UW** dropped all serials in 1964 and received over 50,000 phone calls complaining).

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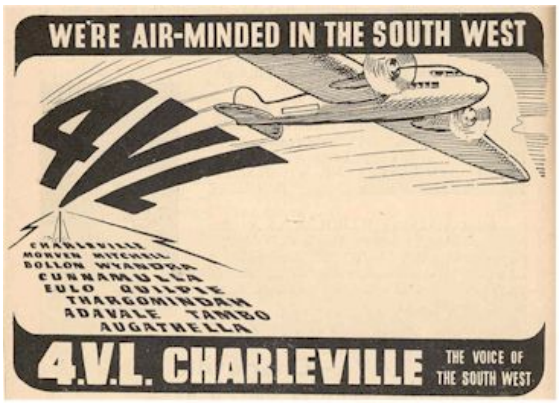
ON THIS DAY APRIL 13.

3AW Melbourne 1941: They broadcast a Community Singing program from the Frankston Plaza Theatre to raise much needed WWII funds for the Red Cross.



ON THIS DAY APRIL 14.

4VL Charleville 1954: Their broadcast of a ball raised £13,000 for Legacy.



****

ON THIS DAY APRIL 15.

3YB Warrnambool 1945: Put off the air when the station was destroyed by fire.



2UE Sydney 2015: Following the announcement that 2UE would take Macquarie news, the Twitter account @2UENews stated "*Apologies for the shit news service these days. We hope you like the sound of whinging hyenas reading the news*".



****

ON THIS DAY APRIL 16.

6BY Bunbury 1933: Launched by their first manager, Rex Saunders from **5CL** and **6KG**. Owned by Bunbury Broadcasters, in the Bedford Hall opposite the railway station, with equipment designed, built, and installed by Walter Coxon (**6AG**, **6AM**, **6ML**, and **6WF**). The transmitter, installed in a back room, was built by local technician Clarrie Searle, with an 80 feet high directional antenna incorrectly installed, sending a strong signal to Mauritius, but no signal to Perth. Closed on 31-7-1935 due to the Great Depression. This callsign was reissued to a station at Bridgetown on 24-1-1953.

****

ON THIS DAY APRIL 17.

2UE Sydney and 3DB Melbourne 1967: Both stations were the first in Australia to legally broadcast Talkback programs, commencing at midnight.





****

ON THIS DAY APRIL 18.

1932: Letter to the Editor "*Most of the music one hears on 2BL and 2FC resembles two cats snarling at each other in a kerosene tin. It is remarkable that receivers do not break into pieces when some of that classical rot comes on*".

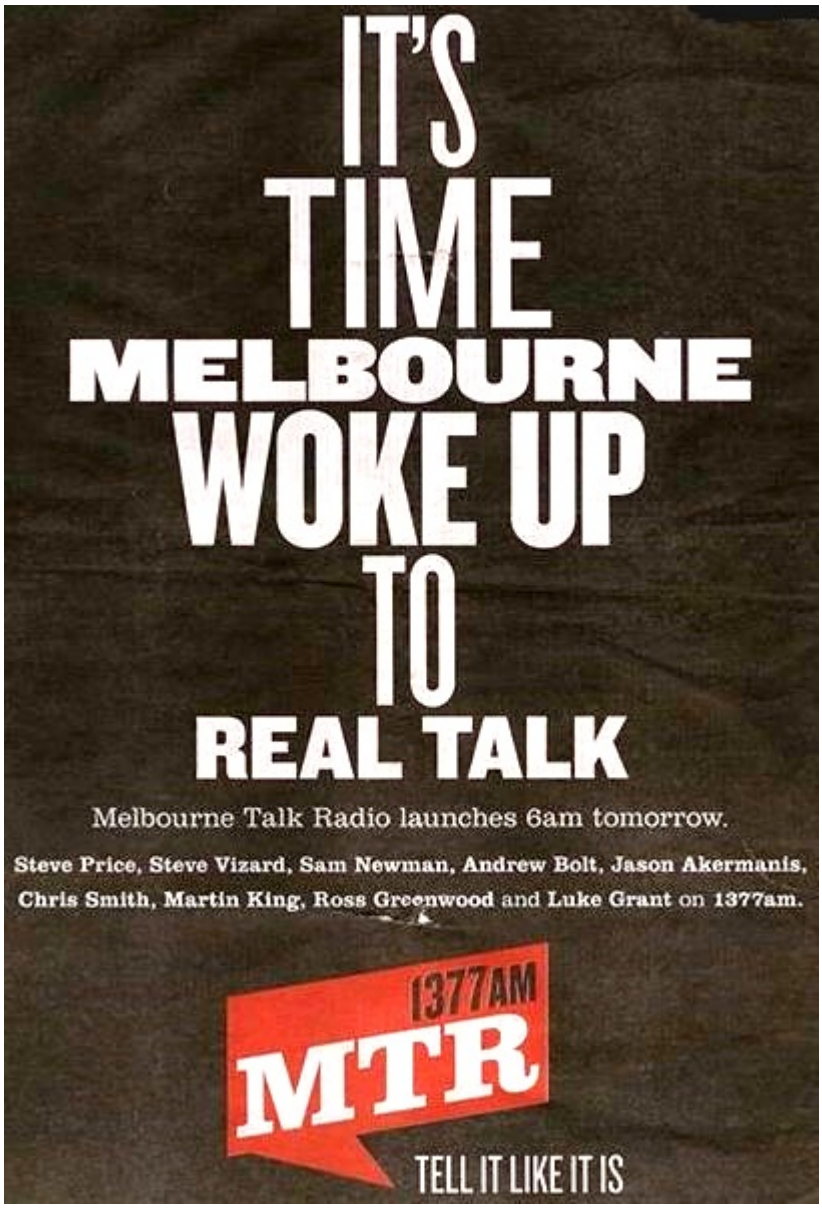
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ON THIS DAY APRIL 19.

7HT Hobart 1937: Launched as "The Feature Station". Used two wooden masts 120 feet high with 250 watts (500 watts in 1938, 1,000 in the 1950s, and 5,000 watts in September 1969). The transmitter hut had a bedroom for the technician, with a turntable and microphone for emergencies.



MTR Melbourne 2010: Launched as a partial relay of **2GB**, following an official launch party on 7th April.



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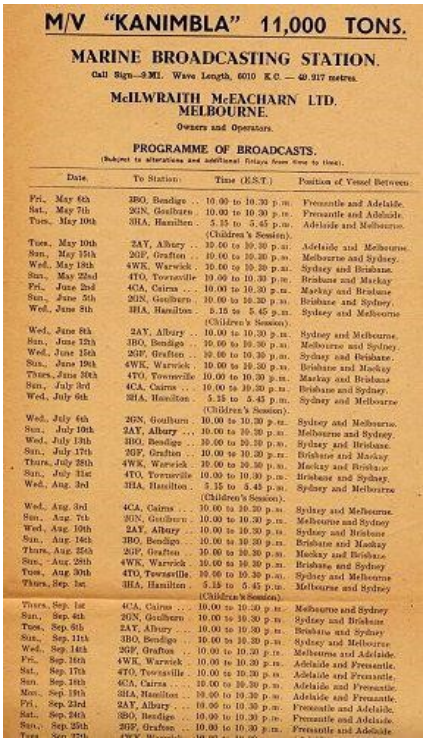
ON THIS DAY APRIL 20.

1927: Letter to the Editor "*I strongly object to the broadcast of advertisements for batteries, piano players, and tea etc. on 3LO and 3AR. I think it is a downright insult to my intelligence*".

****

ON THIS DAY APRIL 21.

9MI 1936: (First test broadcast). The M/V Kanimbla was the only ship at the time constructed with a full broadcast radio station. The "Kanimbla" was granted a broadcast licence by the P.M.G. with the callsign **9MI**. The 15,000 mile delivery voyage from Northern Ireland to Australia included four test broadcasts daily. The "Kanimbla" was a passenger ship covering Fremantle, Adelaide, Melbourne, Sydney, Brisbane, and Mackay. One hour programs each evening were broadcast on shortwave, with their announcer and singer Eileen Foley. The **9MI** broadcasts were relayed by A.W.A. stations **3BO** Bendigo, **2GN** Goulburn, **3HA** Hamilton, **2AY** Albury, **2GF** Grafton, **4WK** Warwick, **4TO** Townsville, and **4CA** Cairns. At the outbreak of WWII in 1939 the **9MI** transmitter licence was cancelled and the "Kanimbla" became a troop carrier.



M/V "KANIMBLA" 11,000 TONS.

MARINE BROADCASTING STATION.

Call Sign—9MI. Wave Length, 6010 K.C. — 49.917 metres.

McILWRAITH McEACHARN LTD.
MELBOURNE.
Owners and Operators.

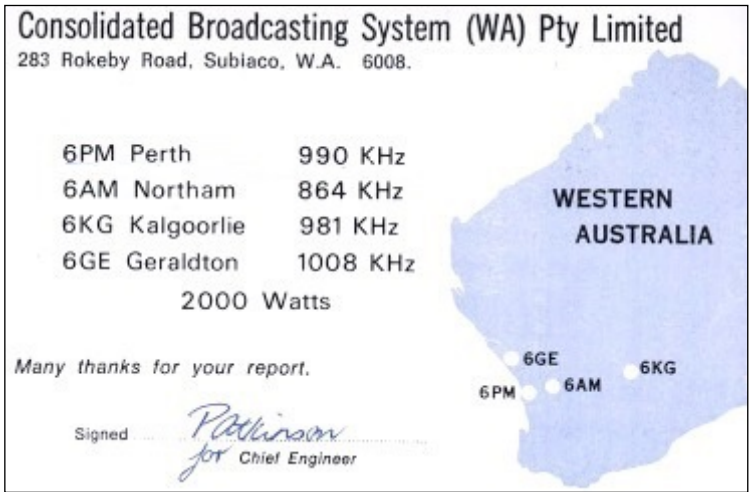
PROGRAMME OF BROADCASTS.
(Subject to alterations and additional fixtures from time to time).

Date.	To Station:	Time (E.S.T.)	Position of Vessel Between:
Fri., May 6th	3BO, Bendigo ..	10.00 to 10.30 p.m.	Fremantle and Adelaide.
Sat., May 7th	2GN, Goulburn ..	10.00 to 10.30 p.m.	Fremantle and Adelaide.
Tues., May 10th	3HA, Hamilton ..	5.15 to 5.45 p.m. (Children's Session).	Adelaide and Melbourne.
Tues., May 10th	2AY, Albury ..	10.00 to 10.30 p.m.	Adelaide and Melbourne.
Sun., May 15th	2GF, Grafton ..	10.00 to 10.30 p.m.	Melbourne and Sydney.
Wed., May 18th	4WK, Warwick ..	10.00 to 10.30 p.m.	Sydney and Brisbane.
Sun., May 22nd	4TO, Townsville ..	10.00 to 10.30 p.m.	Brisbane and Mackay.
Fri., June 2nd	4CA, Cairns ..	10.00 to 10.30 p.m.	Mackay and Brisbane
Sun., June 5th	2GN, Goulburn ..	10.00 to 10.30 p.m.	Brisbane and Sydney.
Wed., June 8th	3HA, Hamilton ..	5.15 to 5.45 p.m. (Children's Session).	Sydney and Melbourne
Wed., June 8th	2AY, Albury ..	10.00 to 10.30 p.m.	Sydney and Melbourne.
Sun., June 12th	3BO, Bendigo ..	10.00 to 10.30 p.m.	Melbourne and Sydney.
Wed., June 15th	2GF, Grafton ..	10.00 to 10.30 p.m.	Sydney and Brisbane.
Sun., June 19th	4WK, Warwick ..	10.00 to 10.30 p.m.	Brisbane and Mackay
Thurs., June 30th	4TO, Townsville ..	10.00 to 10.30 p.m.	Mackay and Brisbane
Sun., July 3rd	4CA, Cairns ..	10.00 to 10.30 p.m.	Brisbane and Sydney.
Wed., July 6th	3HA, Hamilton ..	5.15 to 5.45 p.m. (Children's Session).	Sydney and Melbourne
Wed., July 6th	2GN, Goulburn ..	10.00 to 10.30 p.m.	Sydney and Melbourne.
Sun., July 10th	2AY, Albury ..	10.00 to 10.30 p.m.	Melbourne and Sydney.
Wed., July 13th	3BO, Bendigo ..	10.00 to 10.30 p.m.	Sydney and Brisbane.
Sun., July 17th	2GF, Grafton ..	10.00 to 10.30 p.m.	Brisbane and Mackay
Thurs., July 28th	4WK, Warwick ..	10.00 to 10.30 p.m.	Mackay and Brisbane
Sun., July 31st	4TO, Townsville ..	10.00 to 10.30 p.m.	Brisbane and Sydney.
Wed., Aug. 3rd	3HA, Hamilton ..	5.15 to 5.45 p.m. (Children's Session).	Sydney and Melbourne
Wed., Aug. 3rd	4CA, Cairns ..	10.00 to 10.30 p.m.	Sydney and Melbourne.
Sun., Aug. 7th	2GN, Goulburn ..	10.00 to 10.30 p.m.	Melbourne and Sydney
Wed., Aug. 10th	2AY, Albury ..	10.00 to 10.30 p.m.	Sydney and Brisbane
Sun., Aug. 14th	3BO, Bendigo ..	10.00 to 10.30 p.m.	Brisbane and Mackay
Thurs., Aug. 25th	2GF, Grafton ..	10.00 to 10.30 p.m.	Mackay and Brisbane
Sun., Aug. 28th	4WK, Warwick ..	10.00 to 10.30 p.m.	Brisbane and Sydney
Tues., Aug. 30th	4TO, Townsville ..	10.00 to 10.30 p.m.	Sydney and Melbourne
Thurs., Sep. 1st	3HA, Hamilton ..	5.15 to 5.45 p.m. (Children's Session).	Melbourne and Sydney
Thurs., Sep. 1st	4CA, Cairns ..	10.00 to 10.30 p.m.	Melbourne and Sydney
Sun., Sep. 4th	2GN, Goulburn ..	10.00 to 10.30 p.m.	Sydney and Brisbane
Tues., Sep. 6th	2AY, Albury ..	10.00 to 10.30 p.m.	Brisbane and Sydney
Sun., Sep. 11th	3BO, Bendigo ..	10.00 to 10.30 p.m.	Sydney and Melbourne
Wed., Sep. 14th	2GF, Grafton ..	10.00 to 10.30 p.m.	Melbourne and Adelaide.
Fri., Sep. 16th	4WK, Warwick ..	10.00 to 10.30 p.m.	Adelaide and Fremantle.
Sat., Sep. 17th	4TO, Townsville ..	10.00 to 10.30 p.m.	Adelaide and Fremantle.
Sun., Sep. 18th	4CA, Cairns ..	10.00 to 10.30 p.m.	Adelaide and Fremantle.
Mon., Sep. 19th	3HA, Hamilton ..	10.00 to 10.30 p.m.	Adelaide and Fremantle.
Fri., Sep. 23rd	2AY, Albury ..	10.00 to 10.30 p.m.	Fremantle and Adelaide.
Sat., Sep. 24th	3BO, Bendigo ..	10.00 to 10.30 p.m.	Fremantle and Adelaide.
Sun., Sep. 25th	2GF, Grafton ..	10.00 to 10.30 p.m.	Fremantle and Adelaide.

****

ON THIS DAY APRIL 22.

6PM Fremantle 1937: Launched by Whitfords. Known as the "Cheery Station". First licensed only for Fremantle using 100 watts. Sometimes used the **6AM** Perth studios, and also relayed some programs to **6AM**. Started the "Top 8" hit parade in 1938 (**the first Australian music chart**). Licensed as a Perth station on 21-8-1941.



Consolidated Broadcasting System (WA) Pty Limited
283 Rokeby Road, Subiaco, W.A. 6008.

6PM Perth 990 KHz
6AM Northam 864 KHz
6KG Kalgoorlie 981 KHz
6GE Geraldton 1008 KHz
2000 Watts

WESTERN AUSTRALIA
6GE
6KG
6PM
6AM

Many thanks for your report.

Signed ..... Atkinson
for Chief Engineer

****

ON THIS DAY APRIL 23.

1927: Letter to the Editor "*There are far too many records and cricket descriptions on 3AR and a total lack of musical talent*".

****

ON THIS DAY APRIL 24.

1927: Letter to the Editor "*A new wireless set that dispenses with large batteries and accumulators has been developed. Now how about one that dispenses with bad programs*?"

****

ON THIS DAY APRIL 25.

1965: The periodical "*Electronics Australia*" was launched (previously "*Radio, Television, and Hobbies*").



****

ON THIS DAY APRIL 26.

3TR Sale 2002: Moved to F.M.

****

ON THIS DAY APRIL 27.

0HI HEARD ISLAND 1948:. The first of five Australian Antarctic broadcast stations. Initially used by our first official expedition as part of the Government's legal process of claiming sovereignty over Heard and MacDonald Islands. Operated by later expeditions when occasionally good reception conditions occurred from Australia. They often relayed **2NZ**, being the only receivable Australian station. Closed in 1954 when the Heard Island base was moved to Mawson. Photo is the radio hut, with Big Ben, Australia's highest mountain, in the background.



****

ON THIS DAY APRIL 28.

1948: A Letter to the Editor in the Kalgoorlie Miner newspaper stated "*It's a pity the recent fire at Kalgoorlie was not at radio station 6GF instead of 6KG. The programmes from 6GF are far from satisfactory*".

****

ON THIS DAY APRIL 29.

2CR Orange 1937: Launched by the A.B.C., relaying **2BL** with some local programs from 0930-1130. **C**entral **R**egion of N.S.W. Their 10,000 watt transmitter was at Cumnock. Officially opened by the Mayor, Dr. W. Matthews, during an opening broadcast from the Strand Palais, with entertainment by Jim Davidson and the A.B.C. Dance Band and Tex Morton.

****

ON THIS DAY APRIL 30.

1939: Letter to the Editor: "*I am a constant 'listener-in' to 2BL and I write to say that, with one exception, your programmes are excellent. The exception is 'news items' with murders, suicides, accidents, deaths etc., with all the harrowing details making up the major portion of 2BL news. Do Sydney papers not publish anything else but this of news? If so, why not broadcast it*?

****

MAY

ON THIS DAY MAY 1.

2XN Lismore 1930: Started by George E**x**to**n** as experimental broadcast station **2CZ**. (He was later manager of **4VL**). Cost £1,700 to establish with a profit of 10/- each week. A petition was circulated asking the P. M. G. to take control of the station as a relay of Newcastle A.B.C. station **2NC.** Received thousands of letters from New Zealand listeners despite being on only 50 watts. On air 0700-0800, 1400-1500, and 1800-2200 daily. Used one 78 R.P.M. turntable at their transmitter to stay on air when their studio was flooded. Sold to the *Northern Star* for £25, with new callsign **2LM**, on 10-2-1936.



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ON THIS DAY MAY 2.

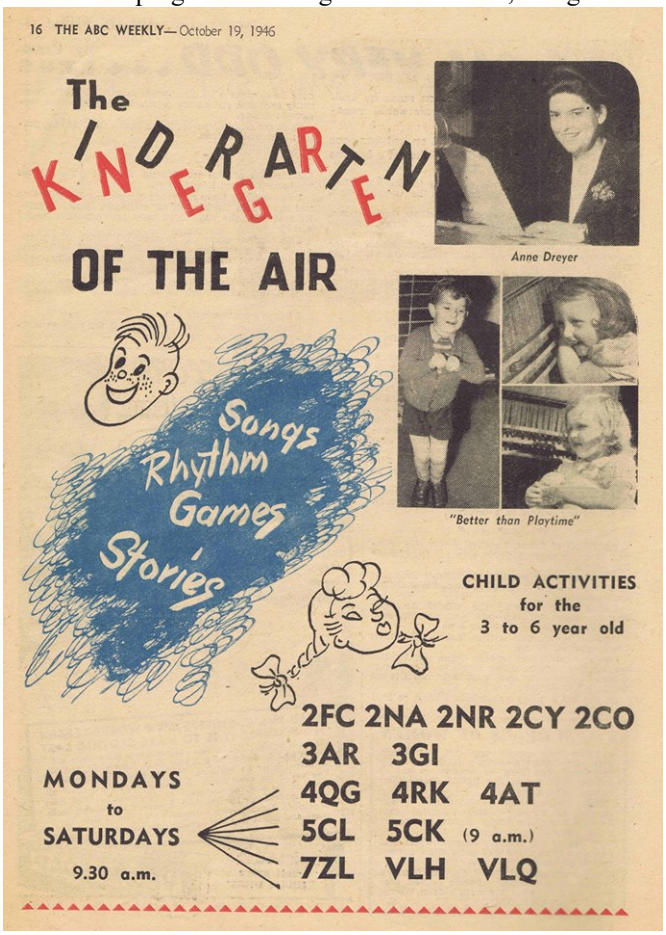
4CA Cairns 1936: Launched by A.W.A. and opened by their Chairman, Ernest **Fisk**. On air 1200-1400, and 1800-2230 using 50 watts. Known on air as "Top of Australia Radio". Banned from mentioning "4CA" or "Cairns" during WWII. Half their staff assisted **4TO** to stay on air during a 1971 cyclone.



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ON THIS DAY MAY 3.

6WN Perth 1938: Originated the children's program "Kindergarten of the Air", being broadcast nationally.



****

ON THIS DAY MAY 4

3BA Ballarat 1998: They moved to F.M.



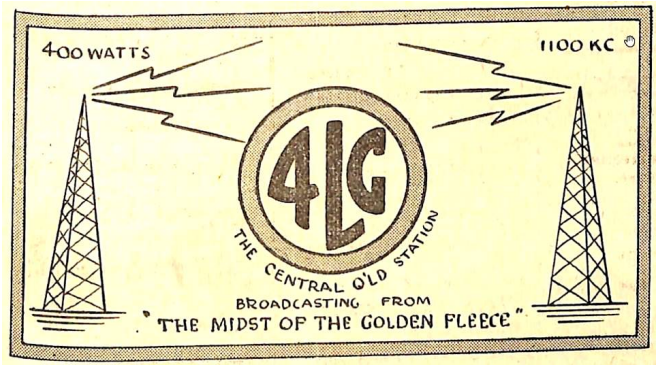
2009: Commercial digital radio transmissions commenced in Perth, using the proposed but never activated television channel 9A.



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ON THIS DAY MAY 5.

4LG Longreach 1936: Launched by Mr Nicholson who was first manager, announcer, salesman, and technician. Owned by the *Longreach Leader* newspaper. Enjoyed excellent reception on Thursday Island. Their transmitter and technician's house were destroyed by fire on 10-5-1946. They relayed all emergency communications during regular flooding. Their 180 feet high tower fell over during a 1972 storm, and the Army was persuaded to erect a temporary tower. First Queensland station to install automatic programming equipment.



****

ON THIS DAY MAY 6.

4WK Warwick 1935: Launched by the local A.W.A. retailer. A grand piano being played live to air fell through the studio floor, thanks to termites. Often heard in New Zealand using 50 watts. Their slogan was "The Listener's Companion". They often relayed programs from the A.W.A. installed **9MI**, the world's only floating radio station, on board the *M.V. Kanimbla*, from 1936 to 1939. Sold to A.W.A. on 11-12-1967. Member of the Colour Radio Network from 28-2-1973 (**4IP**, **4LG**, and **4LM**), then the New England Network (**2TM**, **2AD**, **2RE**, and **2MO**) from 1-11-1978.



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ON THIS DAY MAY 7.

4KQ Brisbane 1947: Launched by the Labor party. Used a TV circuit to telecast their studio to some shop fronts. First to broadcast the Brisbane to Gladstone yacht race. Announcer Enid Elliott was blind. Had many night-time listeners on Bass Strait oil rigs. Sacked all their female announcers in 1950 (as did **4BC** and **4BK**). Started 24 hour broadcasts in 1959.



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ON THIS DAY MAY 8.

1927: Letter to the Editor "*If 2FC and 2BL programs do not improve, I will turn my aerial into a clothesline*".

****

ON THIS DAY MAY 9.

1933: Letter to the Editor "*I am sure if a referendum were taken, 99 percent of the listeners would object to the bombardment of advertisements on B class stations. I would suggest that they should provide more music instead.*

****

ON THIS DAY MAY 10.

4LG Longreach 1946: Their transmitter hut and technicians house were destroyed by fire.



****

ON THIS DAY MAY 11.

2009: Commercial digital radio transmissions started in Melbourne, using the proposed but never activated television channel 9A.



****

ON THIS DAY MAY 12.

3TR Sale 1932: Launched next to the Post Office. Also had a Traralgon studio, and landlines to Maffra, Sale, and Bairnsdale. The *Gippsland Times* tried to stop them moving to Sale, fearing loss of advertising. Started on 30 watts. Dropped their normal programs when 1,000 homes were burnt in 1939, and took over all firefighting communications. Their technician Cecil Hopkin was electrocuted by the transmitter in 1942. Ambulances in April 1952 were equipped with a radio to listen for urgent messages broadcast by **3TR**.



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ON THIS DAY MAY 13.

3WR Shepparton 1934: (Previously **3WR** Wangaratta). Located in the *Shepparton News* building. Dropped plans to change the callsign to **3GV**. The equipment was installed by Doug Tacey from **3DW**. Many requests from New Zealand and Japan. All trains were stopped on 22-10-1934 as their tower fell across the railway line. Many listener complaints when they changed their format to classical music. Their callsign changed to **3SR** on 1-2-1937.



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ON THIS DAY MAY 14.

2CT Campbelltown 1978: Launched as a community licence with some commercial licence conditions. Closed by the Australian Broadcasting Tribunal on 1-6-1981, due to financial problems and breaches of their licence conditions.

****

ON THIS DAY MAY 15.

4LM Mount Isa 1961: Their preferred callsign, **4MI**, was given to the A.B.C. Nine miles of copper wire were buried around their tower as a ground plane. First broadcast was an official dinner from the Hilton Hall using 200 watts. On air 0630-1400, and 1800-2200 daily. (Commercial production was conducted in the studio while off air each afternoon). Opened a relay transmitter at Cloncurry in 1984.



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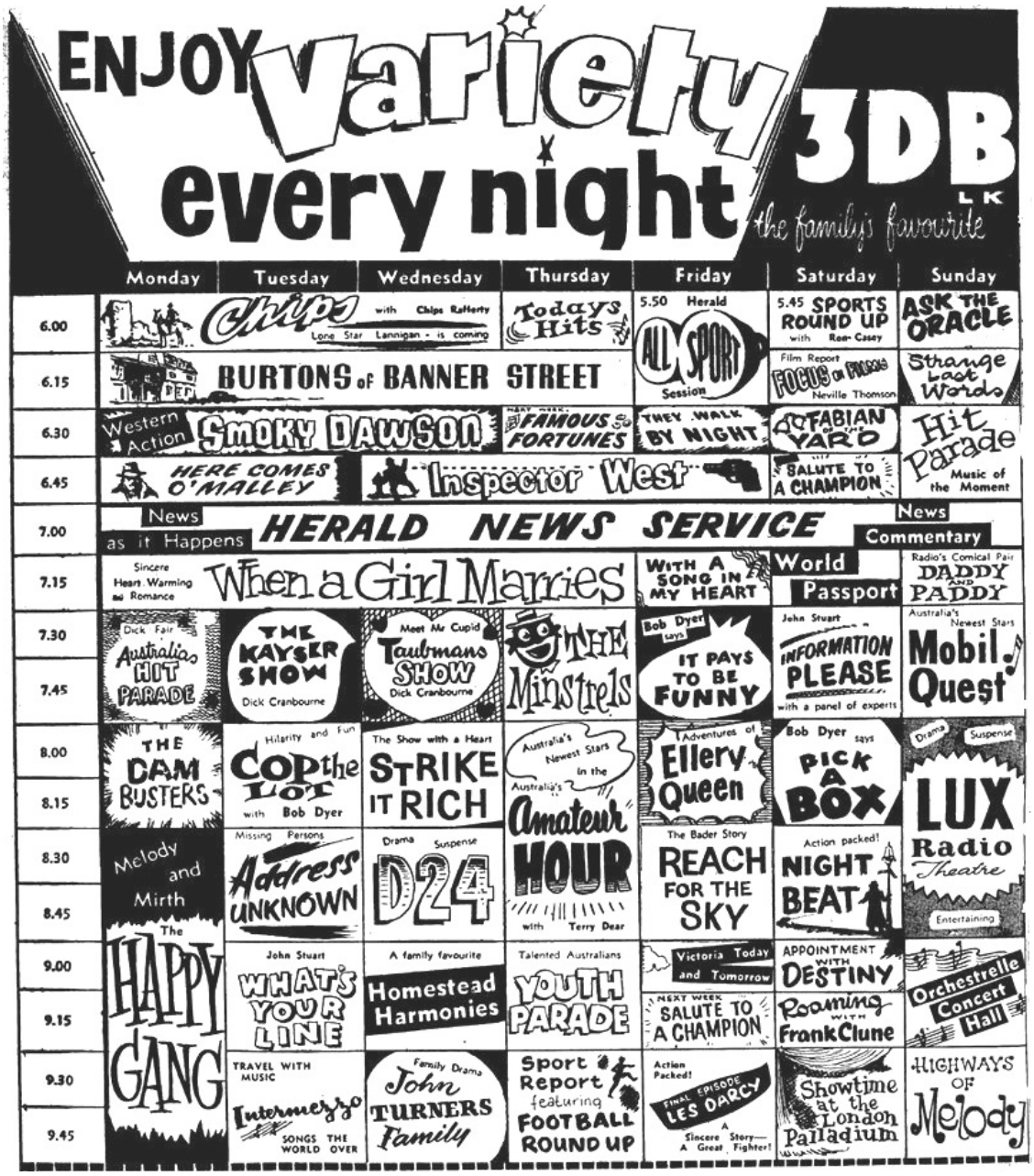
ON THIS DAY MAY 16.

3LK Geelong 1927: Broadcast station owned by the Gordon Institute of Technology using a 12 watt transmitter and a 60 feet high antenna between their Central and Southern Towers. Officially opened by Mayor T. Walls. This callsign was reissued at Lubeck on 24-12-1936, as a commercial licence.

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ON THIS DAY MAY 17.

3DB Melbourne 1936: Purchased **3HS** in Horsham for £2,500 to be used as a relay station. Photo is their 1955 programs.



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ON THIS DAY MAY 18.

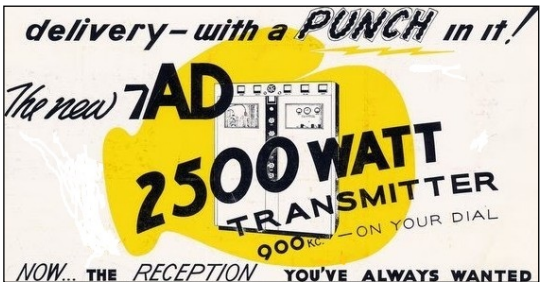
3UL Warragul 1937: The licence was owned by **3YB**, but sold on 4-3-1937 to the *Argus* and *Australasian* publications before opening. Originally planned to operate from Wonthaggi. Opened with three staff at Brooks Hill with 200 watts, using some of the equipment from the **3YB** mobile station, and the original **3WR** tower.



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ON THIS DAY MAY 19.

7AD Devonport 1946: They installed a 2,500 watt transmitter.



****

ON THIS DAY MAY 20.

2009: Commercial digital radio transmissions commenced in Adelaide, using the proposed but never used television channel 9A.

Australian Digital Radio Network

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ON THIS DAY MAY 21.

9AE Jacquinot (T.P.N.G.) **1945:** Australian Army Amenities station situated in New Britain. Their Commanding Officer was Lieutenant Alan Brown from **7HO** and **7HT**. Their announcer was Sergeant R.P. ("Rollee") Barlee from **3UZ** and **3XY**. Their Engineer was Craftsman Bill Morrison from **7HO**. Installed in a storage shed in the hospital, with two microphones and two 78 R.P.M. turntables. A concert in Jacquinot for the troops featuring Gracie Fields was broadcast live. Photo is their studio.



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ON THIS DAY MAY 22.

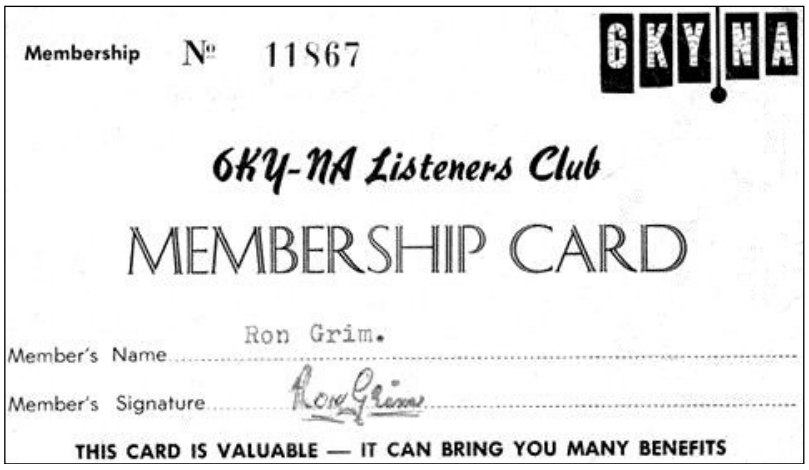
2DU Dubbo 1990: Commenced 24 hour broadcasting. Photo is their 1979 announcers.



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ON THIS DAY MAY 23.

6NA Narrogin 1968: Bought by News Ltd.



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ON THIS DAY MAY 24.

2MG Mudgee 1942: Closed due to insufficient advertising revenue during WWII, until reopening on 13-10-1944.

****

ON THIS DAY MAY 25.

3MA Mildura 1933: Launched as "The Sunraysia Station". Their first Chief Engineer and Manager was Max Folie (VK3GZ) from mobile station **3YB**. Max was later the first manager of STV-8 TV. Had many landlines to local theatres, dance halls, and churches for outside broadcasts in the 1930s. Operated at a loss for 20 years with 10 staff.

7HT Hobart 1998: They moved to F.M.

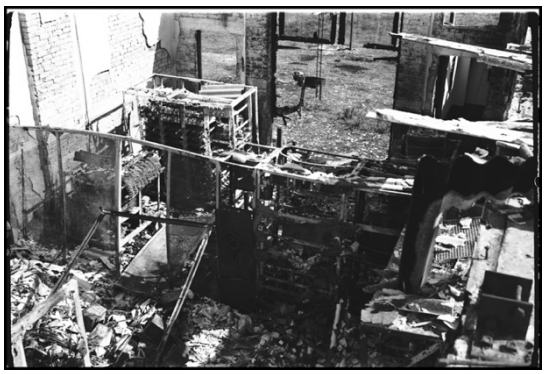


2009: Commercial digital radio transmissions commenced in Brisbane, using the proposed but never activated TV channel 9A.

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ON THIS DAY MAY 26.

4QN Townsville 1936: Their 10,000 watt transmitter was destroyed by fire.



****

ON THIS DAY MAY 27.

3FB Trafalgar 1929: Broadcast station owned by the Trafalgar Radio Club using a 7.5 watt transmitter. Operated by **F**rank **B**erkery. Incorrectly listed as a Melbourne commercial station by the "*Broadcast Australia*" periodical. Broadcast local artists live, plus records lent by listeners. Heard all over Australia and New Zealand. Became commercial licence **3TR** on 29-9-1930.



2RE Taree 1966: With assistance from the *Manning River Times*, they launched ECN-8 TV.

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ON THIS DAY MAY 28.

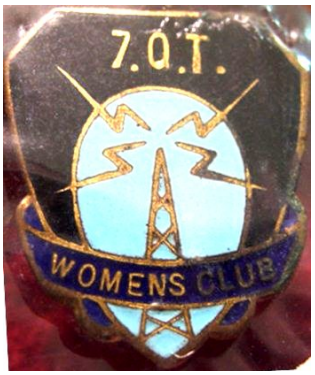
2QN Deniliquin 1935: (Previously **2DN** in 1932). Started with a 50 watt transmitter and known on air as "The Riverina Station". The station was destroyed by fire on 10-6-1939. An application to move to Wangaratta was refused in 1944. Local community groups then raised enough money to save the station.



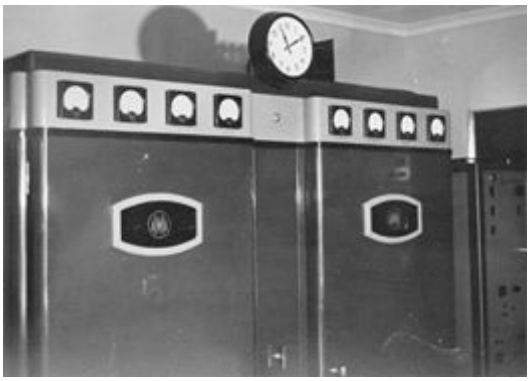
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ON THIS DAY MAY 29.

7QT Queenstown 1937: Commenced with a staff of three. Owned and operated by Stromberg Carlson (radio manufacturers), and the **Findlay** family/Wills and Company (radio retailers). Their first studio was in the Paragon Theatre. On air seven hours per day in three separate blocks. News stories were provided live by a studio in the Launceston *Examiner*. One announcer was fired for only playing hillbilly music, and another was fired for always singing along with the records while his microphone was open. Broadcast 1,400 birthday calls in 1954.



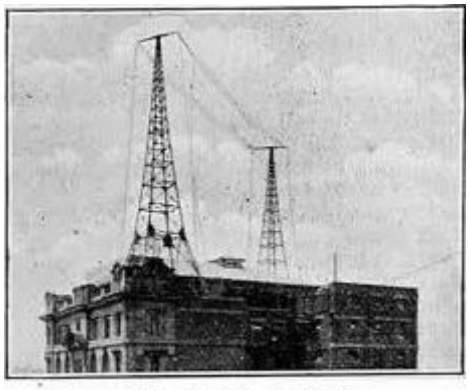
6CI Collie 1948: Owned by Nicholsons. Originally a relay of **6PR**. Used the first broadcast transmitter made by A.W.A. since WWII, which is now in the Collie Museum, after use at **6PR** and **6TZ**. First country station to operate their transmitter by remote control. Their technicians presented their own local country music program at midday (1958-1959). Photo is their old transmitter.



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ON THIS DAY MAY 30.

4QG Brisbane 1930: The shortest outside broadcast in the world occurred with the arrival of Aviatrix Amy Johnson at Eagle Farm airport in Brisbane. When they crossed to the announcer he said "Christ, she's crashed" and the broadcast was cut.



The Aerial at 4QG.

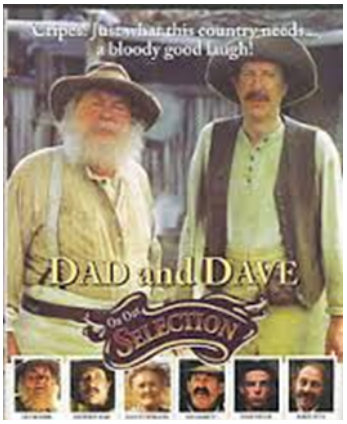
6ML Perth 1943: Forced to close due to a lack of suitable staff during WWII. Photo is their 1930 studio.



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ON THIS DAY MAY 31.

1938: George Edwards radio show “Dad and Dave” was launched, featuring the fictional radio station **2SG** in **S**nake **G**ully.



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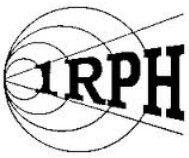
JUNE

ON THIS DAY JUNE 1.

6AM Northam 1934: First Whitfords station. Designed, built, and installed by Chief Engineer and Manager, Walter Coxon (see **6AG**, **6WF**, **6BY**, and **6ML**). Known as "The Happy Station". Most programs were from a Perth studio. Couldn't be heard in Perth so the technician telephoned the studio daily to confirm that they were on air. (They originally believed they would cover Perth).



1RPH Canberra 1985: **R**adio for the **P**rint **H**andicapped. Started as **1PHR** on 1620 KHz. with an A.B.C. 500 watt transmitter. Their main announcer was Roger Mallison from **2BE**, **2DU**, and **4CD**. Moved to the broadcast band on 17-10-1994 using 2,000 watts. Their on-air slogan was "Turning Print into Sound".



6KY Perth 1991: Moved to F.M.



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ON THIS DAY JUNE 2.

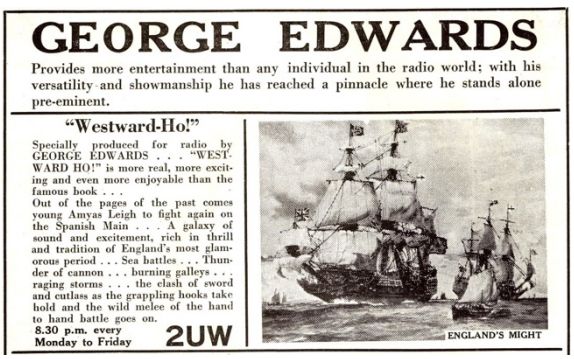
1947: Legislation is passed guaranteeing an independent news service for the A.B.C.



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ON THIS DAY JUNE 3.

2UW Sydney 1964: They ceased broadcasting serials and received over 50,000 complaints from listeners.

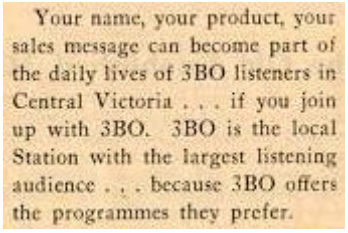


ON THIS DAY JUNE 4.

6WF Perth 1924: Started by **W**estralian **F**armers. Designed by Chief Engineer and manager, Walter Coxon (**6AG**), and equipped by A.W.A. Started on longwave 240 KHz. using 100 watts, believing that all of Western Australia would be covered. Moved to medium wave on 1-9-1929 using 650 watts. Before moving, **they conducted Australia's first stereo broadcast;** a concert with separate microphones connected to each transmitter. Listeners needed two radios to hear stereo. They sold their own receiver called a Mulgaphone, designed by Walter Coxon.



3BO Bendigo 1931: A.W.A. installed their equipment. Owned and operated by L. Shepherd, then bought by A.W.A. with Ernest **Fisk** as a Director. Heard all over Australia, N.Z., and the U.S.A. **First station to employ John Laws** in 1953 (18 years old) as an office boy. Opened stereo studios on 4-6-1981, despite stereo not yet being authorised for A.M. stations. Bought by Ray Gamble in 1993 for $3,000,000.



2ST Nowra 1972: **S**outhern Coast and **T**ablelands. Known as "2ST- Part of Your Life". Their "**S**wap **T**ime" program was popular for 40 years. Now has relay transmitters in the Southern Highlands covering Moss Vale with some local programs (see **2MV** 15-12-1930) plus Ulladulla. Bought **2EC** in 1990.



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ON THIS DAY JUNE 5.

2ZH Sydney 1923: A short-lived station launched by the Palings Music Company.



ON THIS DAY JUNE 6.

2CC Canberra 1978: They organised a successful attempt at the world record for non-stop disco dancing, achieving 90 hours.



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ON THIS DAY JUNE 7.

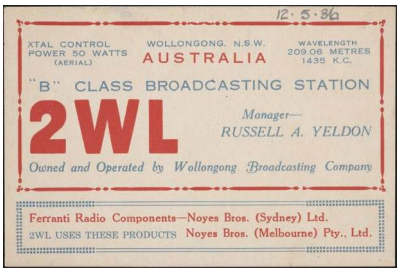
2LT Lithgow 1939: They used a wire draped over a tree as an aerial for their opening, which was a concert from the Theatre Royal, chaired by Mayor and **2LT** director, R. Fullager. Their 100 watt transmitter (500 watts in 1947) situated in a house at Bowenfels with their studio and the manager and his family, covered 18 miles at day and 10 miles at night. All the studio and transmitter equipment were installed by Wally Grant (**2KY** technician) who also installed the **2KA** equipment. Their main revenue source was birthday calls which cost 2/6.



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ON THIS DAY JUNE 8.

2WL Wollongong 1958: They opened a relay studio in Nowra, which closed when **2ST** opened there.



****

ON THIS DAY JUNE 9.

2EA Sydney 1975: **E**thnic **A**ustralia with ethnic programs. An offer by the Australian Government for the A.B.C. to take over the station in 1976 was not taken up. Became the Special Broadcasting Service in 1978, presenting programs in 44 languages (57 languages in 1990 and 75 languages in 2013).

****

ON THIS DAY JUNE 10.

7LA Launceston 1970: They opened a relay studio at Georgetown.



****

ON THIS DAY JUNE 11.

5DN Adelaide 1989: Jack Hume, founder of **5DN** Adelaide passed away.

Info

Jack Hume the end of an era MAIL ...25-6-89.

Famous SA radio man dies

11-6-89.

By CHRISTABEL HIRST

Veteran and versatile wireless and film pioneer Jack Hume has died. He was 78.

The resonant voice of big Jack Hume — he was 195cm tall — was first heard on Adelaide radio in 1924, when he helped his father E. J. Hume transmit the first radio broadcasts from the family home in Parkside.

This was the beginning of Hume Broadcasters Limited and 5DN, South Australia's first commercial radio station.

Regular broadcasts from the Hume music room were enjoyed by listeners as far away as New Zealand in the 1920s.

Jack's mother was the station's only woman announcer and the State's first radio play was broadcast by the Humes.

Jack helped build 5DN's first recording machine and became an announcer with the station.

In World War II he joined the AIF and after the war became an ABC announcer, soon finding himself in demand for feature broadcasts and as an actor in South Australia and in Sydney wireless and stage productions.

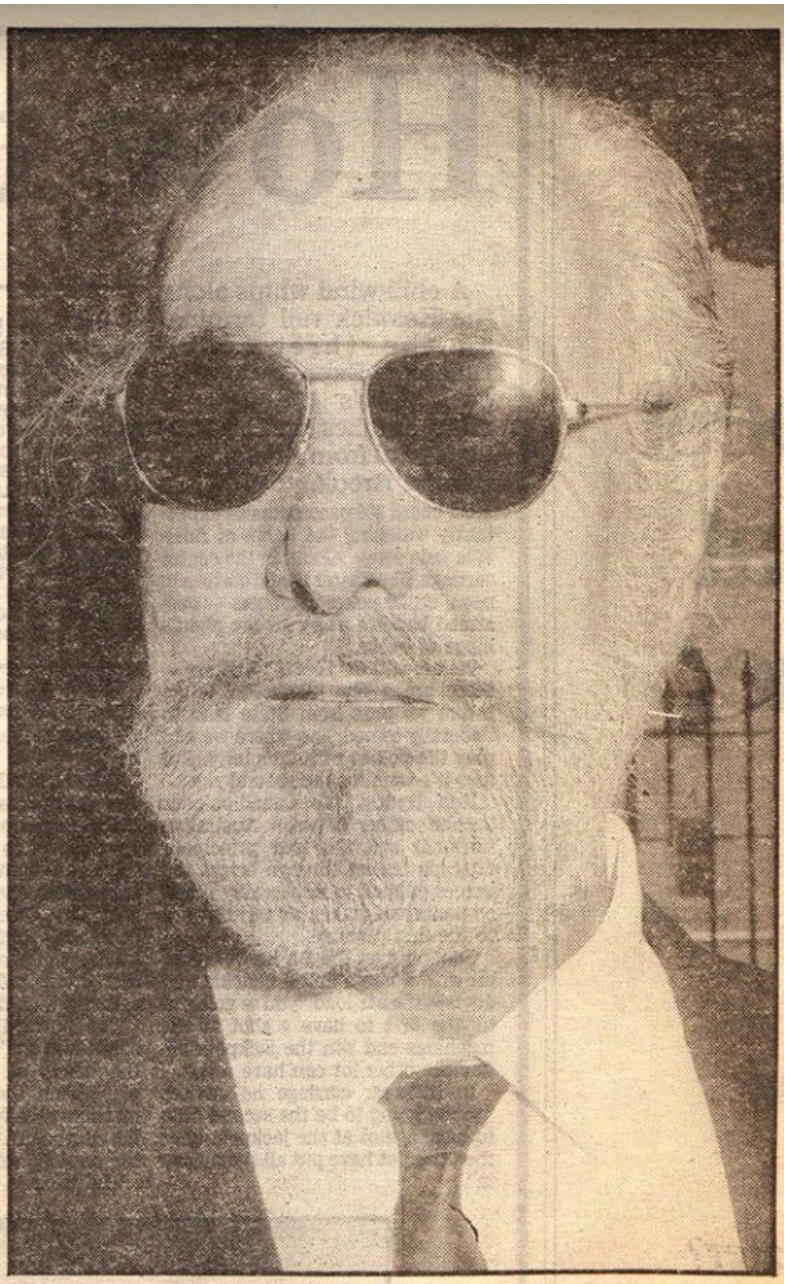
His classical good looks and talents introduced him to feature films and he played roles in The Sundowners, Dust in the Sun, and Skippy and the Intruders.

With the introduction of television, he established a film production business and became a skilled cameraman and editor.

It was while on a film assignment 20 years ago with Ken Esau, the editor of rural newspaper The Chronicle, that an aircraft in which they were travelling crashed.

Although pilot and passengers survived the crash, it marked a gradual deterioration in Hume's health.

Mr Hume is survived by his wife, Valerie, and sons, former actor Judge Neil Hume; Rory, who is Dean of the dental faculty at Sydney University; and Charles, a psychologist.



Big Jack Hume ... first heard on Adelaide radio in 1924.

****

ON THIS DAY JUNE 12.

1922: Thomas Edison, inventor of the phonograph, said "*The Radio Craze Will Soon Fade*".

****

ON THIS DAY JUNE 13.

2009: Commercial digital radio transmissions commenced in Sydney, using the proposed but never activated television channel 9A.

Australian Digital Radio Network

****

ON THIS DAY JUNE 14.

7BU BURNIE 1936: launched a new transmitter designed and built entirely by their staff.

****

ON THIS DAY JUNE 15.

7ZR Hobart 1958: They installed two wind-up tape recorders for use in recording outside interviews. Photo is John Bennett in 1939.



****

ON THIS DAY JUNE 16.

2MO Gunnedah 1930: (Originally an experimental broadcast licence issued on 16-6-1928). Started by Marcus Oliver using 100 watts and all home-made equipment. He sold the station to **2TM** in 1939. In 1973 they established the world's third largest Ag-Quip Field Days in Gunnedah.



Recently Installed Announcing Control Table, 2MO.

****

ON THIS DAY JUNE 17.

4TI Thursday Island 1979: A.B.C. Originally, programs came from the A.B.C. in Cairns to Bamaga via an open landline, then a U.H.F. radio link to the Thursday Island telephone exchange, then a coaxial cable to the transmitter at Rocky Point. They now receive their signal via satellite.

****

ON THIS DAY JUNE 18.

2WS 1984: Their Chairman and founder Keith Graham, plus Ken White and the station's secretary, were killed in a car crash. They were returning from Gympie after finalising a deal to purchase **4GY**. The only survivor was Bob Scott.



****

ON THIS DAY JUNE 19.

3GI Sale 1952: Army DUKWs were used to deliver supplies to technicians stranded at their transmitter by floods.


COMMONWEALTH OF AUSTRALIA

POSTMASTER-GENERAL'S DEPARTMENT

NATIONAL BROADCASTING SERVICE

3GI

GIPPSLAND REGIONAL STATION

VICTORIA.

Wave frequency: 830 kilocycles per sec. (361 metres)

Power: 3,000 watts in the aerial

Modulation Capability: 100 per cent.

****

ON THIS DAY JUNE 20.

1948: Columbia Records released the worlds' first 33 1/3 R.P.M. L.P. record.



6NA Narrogin 1951: Owned by, and relayed, **6KY**, using 2,000 watts, with a one hour daily local breakfast program. A fire, caused by a computer monitor overheating, destroyed their transmitter in 1997, but they were back on air within 24 hours.



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ON THIS DAY JUNE 21.

2SM Sydney 1932: They were the first Australian station to install an active antenna.

****

ON THIS DAY JUNE 22.

7ZR Hobart 1938: A.B.C. First planned to open as **7HN** (**H**obart **N**ational). On air 12 hours daily using 500 watts (2,000 from 24-12-1953). Their tower fell down on 21-10-1953. Moved into the former railway station in the 1980s, as did **7ZL**.



****

ON THIS DAY JUNE 23.

3EA Melbourne 1975: **E**thnic **A**ustralia with ethnic programs. An offer to the A.B.C. to take over the station in 1976 was not taken up. Became the Special Broadcasting Service in 1978, presenting 75 languages by 2013.



****

ON THIS DAY JUNE 24.

1940: The Federation of Radio Broadcasters (now Commercial Radio Australia) formed the Radio War Service Committee to arrange the recording and broadcasting of materials designed to boost public morale, counter rumours, and promote recruitment and WWII Savings Certificates.

****

ON THIS DAY JUNE 25.

2CR Tamworth 1925: Broadcast station owned by Lionel Todd (the first Tamworth amateur - 1921). Broadcast music on Sundays from 1030 when **2MO** went off the air on the same frequency. A microphone was placed in the horn speaker of a gramophone. On Sunday nights, Lionel often relayed programs from **2CM** Sydney (which was received off air when conditions were good). Lionel changed his callsign to **2LS** on 29-4-1937 when the ABC commandeered the **2CR** callsign for their **C**entral **R**egion Service at Orange.

****

ON THIS DAY JUNE 26.

7RPH Hobart 1982: **R**adio for the **P**rint **H**andicapped. First of the network of R.P.H. stations. Started with test transmissions outside the broadcast band. Moved to the former **7HO** frequency (864 KHz.) in 1991.

****

ON THIS DAY JUNE 27.

7ZL Hobart 1932: They broadcast live the opera "Maritana" from the Bush hotel in New Norfolk (legend is that an aria from "Maritana" was written at the Bush hotel). Photo is the old Hobart railway station housing **7ZL** and **7ZR**.



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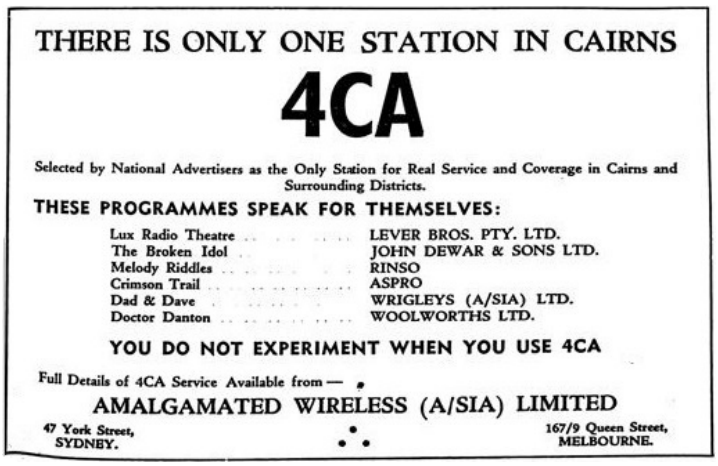
ON THIS DAY JUNE 28.

5UV Adelaide 1972: Owned by the **U**ni**v**ersity of Adelaide. First community licence in Australia (actually started as a Limited Commercial Licence). Their transmitter was installed without a crystal. In order to get on air, they borrowed a spare one from **3UL**, which was on the same frequency. Their tower fell in 1990 due to guy wire failure.

****

ON THIS DAY JUNE 29.

4CA Cairns 1941: Their manager's safe was blown up with £23 pound stolen.



****

ON THIS DAY JUNE 30.

2BH Broken Hill 30-06-1934: Started by their Chief Engineer Ronald Hipwell (founder of **3SH**). Programs pre-recorded at **5AD** were sent by train. During the 1950s they broadcast a 'cheerio' call to passengers on all flights departing Broken Hill. Jack Davey broadcast his Ampol Show from the Town Hall live across Australia in 1958. A new building in the shape of an old Phillips radio was opened on 20-9-1990. Visitors are welcome with a souvenir shop and antique radio display.



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JULY

ON THIS DAY JULY 1.

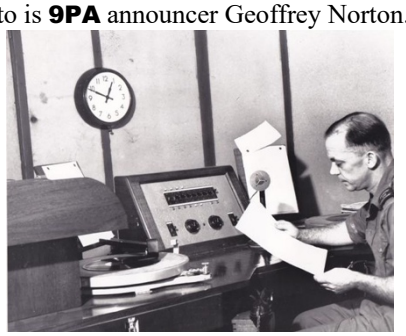
3LO Melbourne 1925: They moved from longwave (175 KHz.) to medium wave (808 KHz.).



2BL and 2FC Sydney 1928: Both commercial stations were sold to the N.S.W. Broadcasting Company.

1932: The Australian Broadcasting Commission (A.B.C.) was established, taking over all twelve commercial "A" class stations previously programmed by the privately owned Australian Broadcasting Company. They were then financed by compulsory listener licence fees instead of commercials. In the first twelve months, 6,000 people were fined for not having a listeners licence.

9PA Port Moresby 1946: A.B.C. First manager was Basil Kirke from **6WF**. Used a wire recorder in remote villages to record village singing for later broadcast. Photo is **9PA** announcer Geoffrey Norton.



5MU Murray Bridge 1952: They became a relay of **5AD**. Photo is announcer Glenn Gale.



2QN Deniliquin 1955: The station was sold to **2WG**.

8DN Darwin 1978: They were taken over temporarily by 25 intruders.

1983: The Australian Broadcasting Commission was changed to the Australian Broadcasting Corporation.

2005: The A.C.M.A. is formed by merging the A.C.A. (technical) and the A.B.T. (programming).

2009: The A.B.C. and S.B.S. commenced digital radio transmissions, using the proposed but never activated TV channel 9A.

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ON THIS DAY JULY 2.

4RO Rockhampton 1932: Launched by **4BC** with four staff. Relayed several **4BC** programs using 50 watts (200 watts in 1933). In 1939 a radio appeal for Easter eggs raised 2,500 eggs for local orphanages.

2MG Mudgee 1938: Started by Harry Milton using 100 watts as experimental licence **2NM** (this callsign was later reissued as a commercial licence at Muswellbrook). Opened with a broadcast by local artists from the old Hotel Mudgee. Relayed A.B.C. news three times a day until closing on 21-5-1942. Reopened on 13-10-1944, as a member of the Macquarie (**2GB**) Network. Their early transmitter is on display in the Mudgee museum. Bought by their manager, Ron Camplin, in 1958.



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ON THIS DAY JULY 3.

2DU Dubbo 1936: Launched by Doug Holmes (VK2MX). Their official opening on 5-6-1936 was cancelled when the Radio Inspector failed to arrive for an inspection. Their studio was capable of seating an audience of 80 people. Walter Grant (from **2KY**, **2KA**, **2BS**, and **2LT**), was appointed manager in 1943. Several WWII army camps nearby held concerts courtesy of **2DU**, with well-known stars Bobby Limb and Jack Davey.



5SE Mount Gambier 1937: **S**outh **E**astern Broadcasting Co. Opened with 100 watts on a broadcast from the Jens Hotel, using their power generator as local power was DC. Most programs were pre-recorded at **5AD** and sent by train. Broadcast the Town Hall clock chimes every hour with a telephone receiver in the tower. Became mainly an *Advertiser* newspaper **5AD** relay from 14-6-1941.



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ON THIS DAY JULY 4.

1922: The "*Wireless Weekly*" periodical was launched.



2LF Young 1952: They relayed over 500 emergency messages live to air during severe flooding, as all other forms of emergency communications were wiped out.



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ON THIS DAY JULY 5.

6MD Merredin 1941: Opened with a live broadcast by local artists from the Town Hall at 2000. Equipment was supplied by A.W.A. and installed by Malcolm Urquhart (VK6MU). Started as a relay of **6ML** using 500 watts. Closed 0930-1700. **6ML** staff communicated with **6MD** via Morse code down the program line. Switched to relaying **6IX** on 31-5-1943 when **6ML** closed. Before opening, Merredin residents heard the news daily through outdoor speakers at the Merredin Hotel from a radio tuned to **6WF**.

****

ON THIS DAY JULY 6.

8DR Darwin 1960: A.B.C. Launched as **D**arwin **R**adio. Off the air for 34 hours after Cyclone Tracy cut their landline to their transmitter on 25-12-1974. Back on air using a landline to Melbourne feeding a Radio Australia shortwave transmitter at Lyndhurst to a receiver at their transmitter.

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ON THIS DAY JULY 7.

2GZ Orange 1938: They formed the Provincial Radio Network.

****

ON THIS DAY JULY 8.

4NA Nambour 1973: Used a rowboat to take a microphone and turntable to the transmitter, as floods had cut the studio cable.

ON THIS DAY JULY 9.

1913: Amalgamated Wireless Australasia (A.W.A.) was formed by merging Marconi and Telefunken. Note the WWW.

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ON THIS DAY JULY 10.

2CY Canberra 1946: Instigated regular national broadcasts of Parliament House sessions.

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ON THIS DAY JULY 11.

3EON Melbourne 1980: The first song on their opening was "New Kid in Town" by the Eagles.

****

ON THIS DAY JULY 12.

1999: The A.B.C. TV program "Media Watch" alleged that John Laws had made a lucrative deal with the Australian Bankers Association to cease criticising banks on **2UE**. Mike Gibson on **2GB** likened Laws' activities to "prostitution". This was the start of the "Cash for Comment" inquiry.

****

ON THIS DAY JULY 13.

AWA Sydney 1919: This was the **first A.W.A. demonstration of music broadcasts** by Chairman Ernest **Fisk**, during a lecture at the Royal Society of N.S.W. The single valve A.W.A. transmitter was at Wireless House, 97 Clarence Street, covering a distance of 525 metres. 20 telephone earpieces with tin horns attached were hung from the ceiling as loudspeakers. The broadcast was only long enough to play the record "God Save the King".

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ON THIS DAY JULY 14.

2010: Digital radio transmissions commenced in Canberra using the proposed but never activated 9A television channel.

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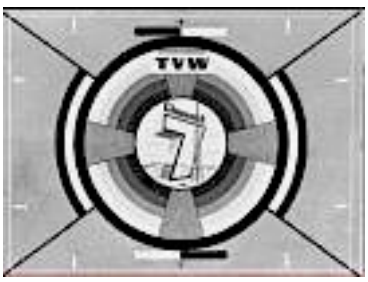
ON THIS DAY JULY 15.

1937: The radio newspaper "*The South Australian Radio Call*" was launched.

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ON THIS DAY JULY 16.

6IX Perth - 6WB Katanning - 6BY Bridgetown - 6MD Merredin 1970: Bought by TVW-7 TV.



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ON THIS DAY JULY 17.

2NR Grafton 1936: A.B.C., relaying **2BL** with some local programs. **N**orthern **R**ivers service with a 7,000 watt transmitter at Lawrence. Opening night featured a function at the Saraton Theatre. Their studio moved to Lismore in 1989. Now has a relay transmitter near Tweed Heads.



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ON THIS DAY JULY 18.

2WL Wollongong 1931: Launched by Russell Yeldon. He built all the equipment and operated the station 1800-2200 by himself for the first two years. His hand-built 50 watt transmitter is now on display in their foyer. The entire station was in his 14 feet by 12 feet living room. Their Wollongong building was deliberately burnt down in 1966. Their Nowra studio was eventually closed on 4-6-1972 when **2ST** opened. First commercial station to install a remote control transmitter. Their transmitter tower was destroyed by a tornado in November 1980.



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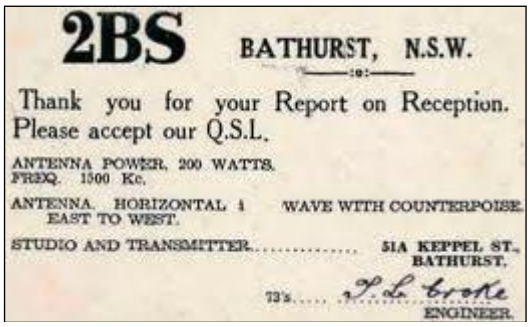
ON THIS DAY JULY 19.

1927: Letter to the Editor "*A new wireless set that dispenses with large batteries and accumulators has been developed. Now how about one that dispenses with bad programs*?"

****

ON THIS DAY JULY 20.

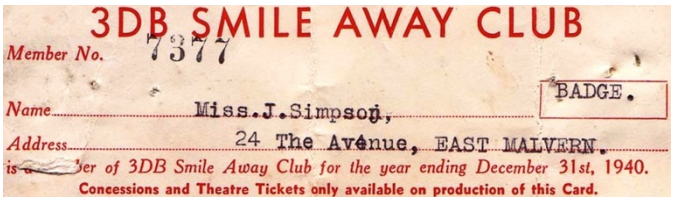
2BS Bathurst 1948: They held an appeal for winter clothes for the local orphanage.



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ON THIS DAY JULY 21.

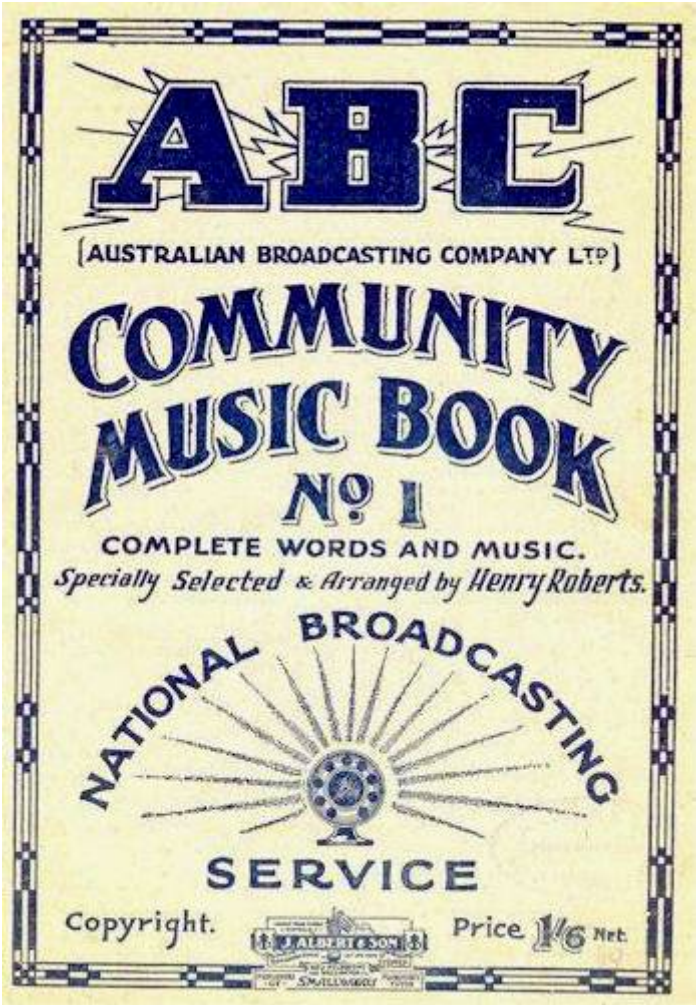
3DB Melbourne 1932: An unemployed listener bought a half hour timeslot to promote himself looking for work.


3DB SMILE AWAY CLUB
Member No. 7377
BADGE.
Name Miss.J.Simpson,
Address 24 The Avenue, EAST MALVERN.
is a Member of 3DB Smile Away Club for the year ending December 31st, 1940.
Concessions and Theatre Tickets only available on production of this Card.

****

ON THIS DAY JULY 22.

2BL - 2FC - 3LO 1929: The privately owned Australian Broadcasting Company commenced programming these stations with 60 minutes of advertising daily.



3MP Melbourne 1976: **M**ornington **P**eninsula. Opened by their Director Mike Walsh. They bought **3EE** later, and simulcast until the Australian Broadcasting Authority ordered them to operate with separate programs.



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ON THIS DAY JULY 23.

4ZR Roma 1937: Designed and built by Edward (Ted) Gold from **4GR**. He also built their 100 watt transmitter. Almost closed during WWII due to financial problems. Heard regularly in Perth, Thursday Island, Hawaii, New Zealand, and New Guinea.

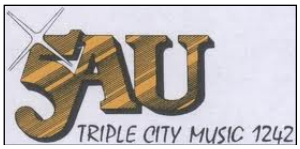


2CY Canberra 1938: They commenced regular national broadcasts of Parliament.

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ON THIS DAY JULY 25.

5AU Port Augusta 1938: Installed in a house (the technician lived in a bedroom) with 100 watts (later 200 watts). Known as "The Voice of the North". Opened its studio on Sundays for visitors. On air seven hours daily, relaying some **5KA** programs. **Closed by the military during WWII on 8-1-1941 for broadcasting an alleged security breach** while owned by the Jehovah's Witnesses.



****

ON THIS DAY JULY 26.

7DY Derby 1954: Moved to Scottsdale as **7SD** due to a bad local economy and a falling population caused by mine closures.



7SD Scottsdale 1954: Owned by the **Findlay** family. Their studios were opened by Premier, Robert Cosgrove, with entertainment by local artists. Often heard in the Northern Territory and Hawaii. An application to move to Launceston was rejected.



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ON THIS DAY JULY 27.

4QG Brisbane 1925: All available receivers were tested in Toowoomba for reception capabilities. Their opening broadcast was described by the *Queenslander* newspaper as "*generally disappointing.* Once objected to Government censorship, despite **Q**ueensland **G**overnment ownership. Made a profit from advertising of £5,211 in 1928. Broadcast the arrival of record breaking aviatrix Amy Johnson at Eagle Farm airport in 1930 (**shortest ever outside broadcast in the world**). All the announcer said was "*Christ, she's crashed*" and the broadcast was cut.

ON THIS DAY JULY 27.

1955 2GB Sydney: Ted Harris made history by broadcasting the first live description of the Davis Cup.



****

ON THIS DAY JULY 29.

4RK Rockhampton 1931: Programs were supplied by the privately owned Australian Broadcasting Company with 60 minutes of advertisements per day, using a 2,000 watt transmitter at Gracemere. Originally planned to use callsign **4RN**. Their opening broadcast was from the School of Arts hall with local artists. Their first studio was in the Post Office (later in the City Hall). Many listeners in New Zealand, and the only station heard clearly on Mornington Island. Ceased broadcasting advertisements when taken over by the A.B.C. on 1-7-1932, relaying **4QG**, and later, **4QR**, with limited local programs. A plane crash near Clermont killed four of their staff in the 1980s. Photo is their first studio.



2NB Broken Hill 1948: A.B.C., relaying **5CL** with 1,000 watts, two staff, and one hour of local input daily. Ravaged by fire in 1966, with local news being read at the telephone exchange. Moved into a ten feet wide shop with the typist stopping while the microphone was on.

2NB 999 ABC BROKEN HILL

****

ON THIS DAY JULY 30.

1927: Letter to the Editor "*2FC has a callous disregard of advertised programmes, and displays responsibility by starting or finishing numerous tunes in the middle*".

ON THIS DAY JULY 31.

3BA Ballarat 1930: Owned by Warne Wilson (VK3WA) and Alfred Kerr (VK3AL) with studios above a bank. Earlier, in 1929, Warne was the first person to receive experimental television transmissions from **3UZ** and **3DB**. On air three hours daily using 50 watts. Sold to the *Ballarat Courier* in June 1935 as "The Courier Station". Eight out of 10 staff went to WWII. Raised over £100,000 with Rotary for the war effort. Also forced to give up a security pistol in 1940 for the war effort.



6BY Bunbury 1935: Forced to close due to a lack of advertising during the Great Depression.

****

AUGUST

ON THIS DAY AUGUST 1.

2KO Newcastle 1931: Launched with a five watt transmitter (previously experimental licence 2KB in 1930). Played ten minutes of advertising daily, raising £15 each month which just covered costs. Increased power to 200 watts in 1933 then 500 watts in 1935. Often heard in Perth and New York. Photo is Bob Knorpp.



2DAY Sydney 1980: Opened with a soft adult contemporary format, changing later to top 40.

2MMM Sydney 1980: Started by Rod Muir and often known as "Muir's Money Machine".

3FOX Melbourne 1980: Their first announcer, John Amies, opened by saying "The Fox is at Large". Their slogan was "Catch the Fox".

****

ON THIS DAY AUGUST 2.

5AD Adelaide 1930: Launched by the ***Ad****vertiser*, and known as "The Advertiser Broadcast Network". Their 500 watt transmitter (often heard in New Zealand) was designed and built by their Chief Engineer Harry Kauper from **5BG**/**5DN**/**5CL.** One studio had 200 seats for the public. Used a shortwave transmitter from 1937 to 1939 to cover South Australia, with the callsign **5DI**. Photo is their early studio.



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ON THIS DAY AUGUST 3.

7NT Launceston 1935: A.B.C. **N**orthern **T**asmania. Opened with 7,000 watts. Locals were allowed to climb their 500 feet tower before opening. Relayed **7ZL**, with some local programs (first A.B.C. regional station to broadcast local programs). Also relayed programs from Sydney and Melbourne via a short wave receiver.



POST CARD

Dear Sir,

Your report on reception dated 11/4/70 has been examined.

This confirms that you were listening to 7NT on Saturday 11th April at 11.55 A.E.S.T. 0100.55 GMT

This transmitter is located at Kelso and operates on 710 kc/s, 423 metres. Power 10,000 (watts).

Thank you for your interest in reporting on our transmission

Yours faithfully,
The AUSTRALIAN
BROADCASTING COMMISSION

Address only

Mr. David Ricquish,
107 Bowhill Road,
North New Brighton,
CHRISTCHURCH
New Zealand

AIR MAIL
PAR AVION

3CV Maryborough 1952: They installed a new transmitter which was regularly heard in New Zealand, Hawaii, and the U.S.A. Photo is Harry Wilde in 1977.



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ON THIS DAY AUGUST 4.

1966: 2,000 protesters marched in Adelaide chanting "Ban the Jam" after the P.M.G. jammed their student operated pirate radio station Radio Prosh. The P.M.G. described Radio Prosh as "clandestine, unlawful, and impermissible".

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ON THIS DAY AUGUST 5.

2009: Joan Warner, C.E.O. of Commercial Radio Australia, described the launch of digital radio as "a joyful celebration of the next stage in the evolution of radio".

Australian
Digital Radio Network

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ON THIS DAY AUGUST 6.

7UV Ulverstone 1932: Launched as "7UV - the personal touch". Installed by the **Findlay** family and owned by the Jehovah's Witnesses. Their studios were upstairs in the Town Hall, and later in the local picture theatre. Bought by **3AK** in 1933, increasing power to 300 watts. The Gawler transmitter hut had one turntable and one microphone for use during studio failures. Often heard in Queensland, the U.S.A. and Canada. Relayed some programs from Melbourne stations via a receiver, and the A.W.A. shortwave relay VK3ME.



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ON THIS DAY AUGUST 7.

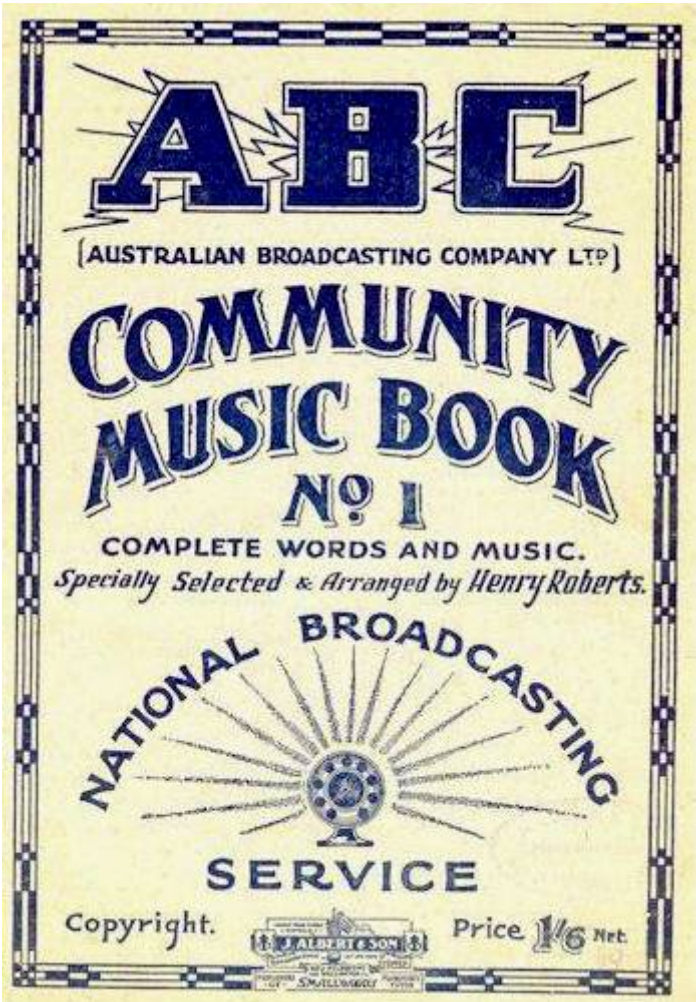
9AC Torokina (T.P.N.G.) 1945: Knowing that Japanese soldiers were listening nearby, this Australian Army Service station broadcast the consequences of the atomic bomb drops on Japan, using the Japanese language.



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ON THIS DAY AUGUST 8.

3AR Melbourne 1929: Their programming was taken over by the privately owned Australian Broadcasting Company with 60 minutes of advertising daily



6NOW Perth 1980: Their launch slogan was “We’re on a Different Wavelength”.

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ON THIS DAY AUGUST 9.

6WA Wagin 1936: Their tower collapsed.



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ON THIS DAY AUGUST 10.

7SD Scottsdale 1972: Published a recipe book with recipes provided by listeners.

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ON THIS DAY AUGUST 11.

4MK MACKAY 1952: Thieves stole £11 during a break-in.

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ON THIS DAY AUGUST 12.

1877: Thomas Edison invented the worlds’ first phonograph; a tinfoil record player. Records could only be played once as the needle destroyed them.

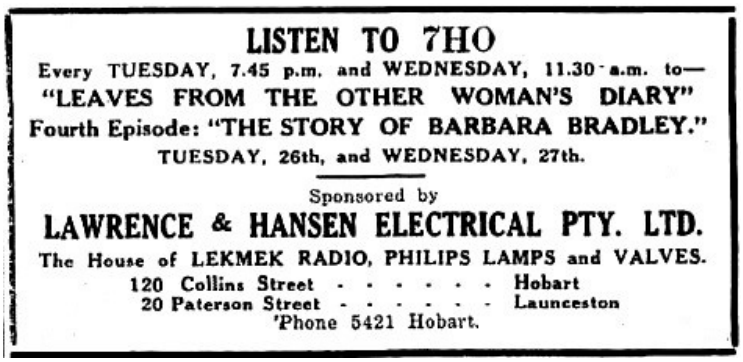
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ON THIS DAY AUGUST 13.

1919 A.W.A. Sydney: A.W.A Chairman Ernest Fisk said "*Look gentlemen, there are no wires*" when he demonstrated radio transmission to engineers. The broadcast was long enough to play the record "God Save the King".



7HO Hobart 1930: Licenced to Ron **Ho**pe from **7RS**, who then sold it to Findlay's Electrical and Radio Store. Ron stayed on as Chief Engineer. Started with three people and one room, housing the office, studio, and 50 watt transmitter built by Ron. Advertisements cost 1/6 (15 cents). **The only microphone was slid along a string between singer, announcer, instrumentalist, organ, and gramophone horn**. Overseas news was taken from the B.B.C. via a short wave receiver. They broadcast the Town Hall hourly clock chimes with a microphone in the clock.



2010: Digital radio transmissions started in Darwin using the proposed but never activated 9A television channel.

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ON THIS DAY AUGUST 14.

9GR Goroka, **9LA Lae**, **9MD Madang** (T.P.N.G.) **1971:** Launched by the A.B.C. as relays of **9PA** using 2,000 watt transmitters.

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ON THIS DAY AUGUST 15.

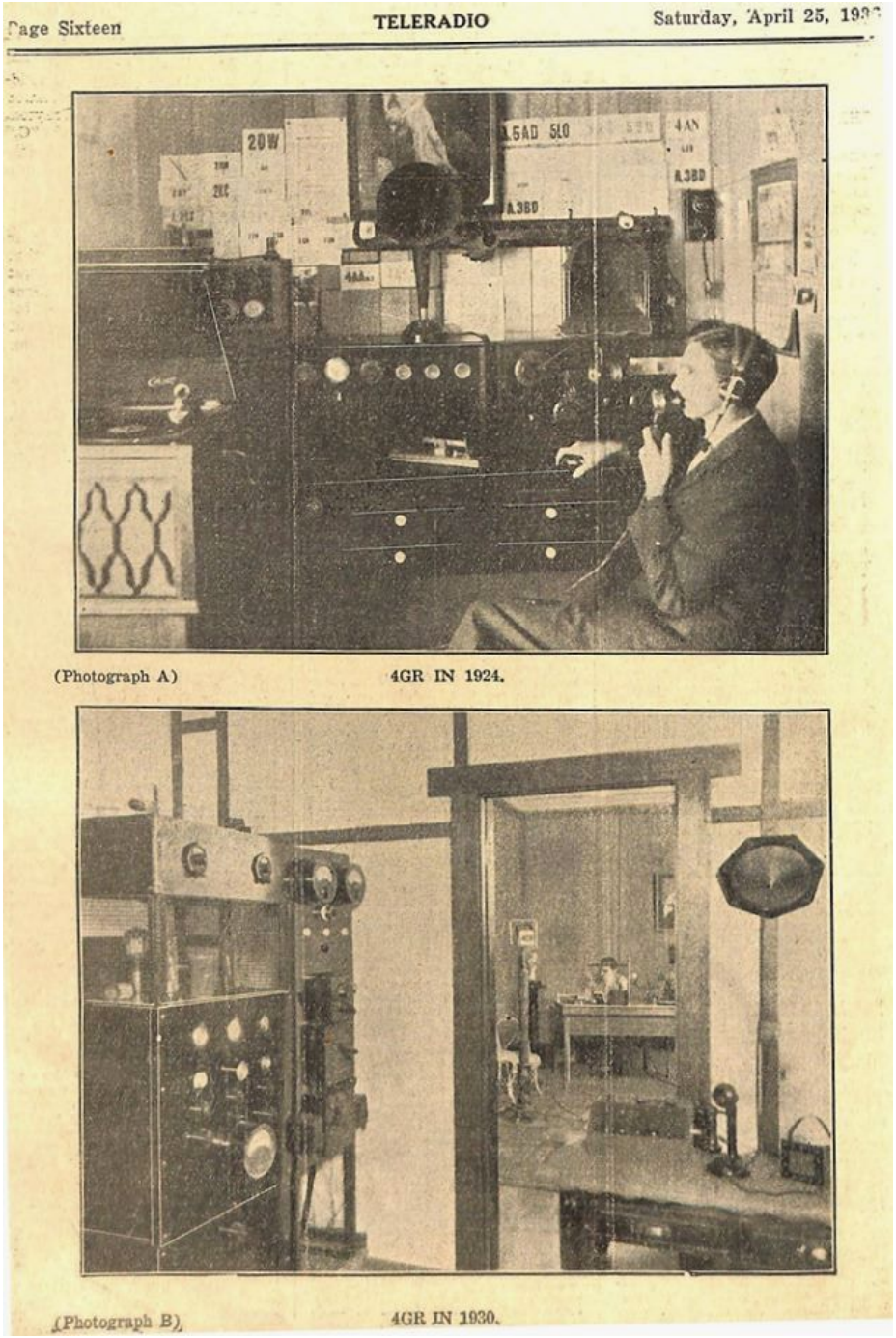
6IX Perth 1955: Criticised for seeking interstate for announcers, stating that local applicants didn't meet their required standards.



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ON THIS DAY AUGUST 16.

4GR Toowoomba 1925: Previously experimental station **4EG**, owned by **E**dward **G**old of **G**old **R**adio Electrical Service above Perrins Cafe. Launched by using the **4EG** 50 watt equipment. Opening night featured local artists. Known as "The Voice of the Downs".



4BC Brisbane 16-08-1930: Launched by John **B**eale **C**handler (Mayor of Brisbane in 1940, a Member of Parliament, and Knighted). On air 0630-1300 using 200 watts. Started with five staff (manager, announcer, salesman, engineer, [Thomas Elliott from **4CM**], and secretary). Their first broadcast was the first Test match of an Australian cricket tour of England. Loudspeakers around Brisbane were crowded with listeners. Member of the Federal Radio Network (**2UW**, **3DB**, **5AD**, and **6ML**). Manufactured and sold their "Gloriola" radios.



4MB Maryborough 1932: Launched by Alf Wynne in his house with a 100 watt transmitter built by **4BC**. Their Chief Engineer, Bob Beatson, previously owned **4BB** in Maryborough.



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ON THIS DAY AUGUST 17.

2LE Lismore 1925: Short lived broadcast station owned by the **L**ismore **E**lectrical Company in Molesworth Street using a 50 watt transmitter on 1100 KHz. This callsign was reissued as a commercial licence to Radio Corporation Limited at Meadow Flat in 1933, but never went to air, despite their studios and offices being installed in Sydney.

4CD Gladstone 1970: Started and managed by Frank Bellet (see **4AM** 15-9-1967). Made a profit in their first year, and paid a dividend of 6%. After six years, the dividend was 33%. Later they opened a relay transmitter at Rockhampton with a change of callsign to **4CC** (**C**entral **C**oast of Queensland). Bought by Prime TV in 2005.

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ON THIS DAY AUGUST 18.

2UW Sydney 1964: They changed their slogan to "The New UW" and introduced current pop music programming with the disc jockeys known as "The 11-10 Men".



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ON THIS DAY AUGUST 19.

6WA Wagin 1957: A new transmitter was installed with 50,000 watts.



****

ON THIS DAY AUGUST 20.

9AP Labuan (Borneo) **1945:** Australian Army Amenities Service station using 10 watts. Their announcers were Sergeant Ken Austin from **3UL**, (later **2GZ** and **3SR**) and Frank Bennett (later **2KY**, **2GB**, and **2UE**). On 27-8-1945 they broadcast a live 87concert featuring Gracie Fields entertaining the troops.



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ON THIS DAY AUGUST 21.

6PM Perth 1941: Became a Perth station after originally being licensed as a 100 watt Fremantle station.



3GL Geelong 1953: They broadcast live the first breaking of the sound barrier by a jet in Australia. A conversation by the pilot and the announcer was aired during the event.



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ON THIS DAY AUGUST 22.

4MMM Brisbane 1980: Prior to open, they played 24 hours of continuous Beatles songs to test their equipment.

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ON THIS DAY AUGUST 23.

2GB Sydney 1926: Owned by Theosophical Broadcasting P/L broadcasting from "Clifton Gardens" in Mosman, on air four evenings each week. First planned to operate as **2AB** (**A**nnie **B**esant, British Theosophist) but named after Italian Philosopher **G**iordano **B**runo. Their first manager, Edward Bennett, had three staff. He later started the Radio Transcription Recording Co. (Artransa). The studio only had one microphone and one wind-up horn gramophone.



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ON THIS DAY AUGUST 24.

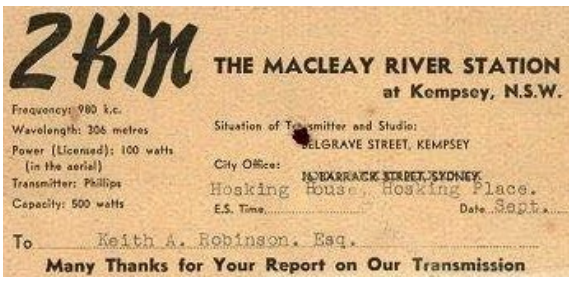
6MD Merredin 1951: Installed a new 2,000 watt transmitter with ten miles of copper earthing attached to their tower.



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ON THIS DAY AUGUST 25.

2KM Kempsey 1950: They were off the air due to a one week announcers strike regarding unpaid wages.



2KA Penrith 2004: Known as "Cool Country 2KA", and "The Best of New and Classic Country", using the old **2KA** Katoomba callsign and Penrith translator on 1476 KHz. 25% of their electricity usage was generated from their own solar panels. They closed on 24-2-2015.

COOLCOUNTRY 2KA 1476AM WEST SYDNEY

****

ON THIS DAY AUGUST 26.

5AD Adelaide 1937: Installed disc recorders to record programs on 17 inch discs. Photo is their record library with 26,000 discs in 1958.



****

ON THIS DAY AUGUST 27.

3SH Swan Hill 1931: Started by Ronald Hipwell from **3KU**, and installed in his home using a 50 watt transmitter which was often heard in New Zealand and New Guinea. (Ron also started **2BH**). Known as "The Border Feature Station" (later, "The Voice of the North"). Broadcast many balls from local towns.

3SH SWAN HILL

****

ON THIS DAY AUGUST 28.

2XL Broken Hill 1931: Barrier Broadcast Ltd., located opposite the Courthouse. Closed on 15-4-32 due to economic problems. Their technician, E. Jinks, then reopened the station as **2HX**. Broken Hill was the second of three towns to be given this callsign for a commercial licence after **2XL** Lismore (1920s), and before **2XL** Cooma in 1937.

****

ON THIS DAY AUGUST 29.

1994: The A.B.C. **P**arliamentary **B**roadcasting Network (**2PB**, **3PB** etc.) incorporated "News Radio" into their programming.

****

ON THIS DAY AUGUST 30:

2XL Cooma 1937: Launched with their motto "To E**x**ce**l**". Tried a test broadcast on 20-8-1937 from the Dodd's Hotel and the Monaro Theatre. Wyatt Evans was Managing Director and first announcer and built the station on his property. Started with one experienced broadcast person: their engineer John Scott from **2UE** and **3DB**. Briefly owned **2BE** in 1941, then sold it to John Kerr (later an announcer with pirate radio station "Radio Caroline" off the coast of Scotland). Known as "The Southern Tablelands Station".

2HR Lochinvar 1937: First licensed as **2SI** in Singleton, but never went to air. **H**unter **R**iver Broadcasters, known on air as "The Hunter River Station". Owned by Alex Mather (VK2JZ) who later started **2GO**, and by the *Singleton Argus*. The studio and transmitter were installed by Geoff Partridge (VK2VU) at Lochinvar using 300 watts. On 14-1-1954 they changed their callsign to **2NX**, with a new transmitter at Bolwarra (Maitland).



2GB Sydney 1957: Eric Baume broadcast live from a cage next to a gorilla at Taronga zoo.

****

ON THIS DAY AUGUST 31.

4AK Oakey 1935: Used the original 1,000 watt transmitter from **4QG** and **4BK**, (now in the Oakey museum - the only Australian transmitter used to launch three radio stations). Their 210 feet high tower was railed to Oakey in four sections. Owned by **4BK**. In 1953 they sold their second transmitter (2,000 watts) to **2RE** for their start. This callsign was first issued as an experimental station at Brisbane in 1922.

3CV Charlton 1938: First licensed as **3MB** Birchip in 26-10-1935). **C**entral **V**ictoria Broadcasters P/L. "The Peoples Station". Closed daily between 1300 and 1700. Owned by Cliff Parry with only one other staff. Their Women's Club had over 11,000 members during WWII, providing ambulances, canteens, and food parcels for the war effort. Moved on the back of an old truck to Maryborough on 5-10-1943.

2SM Sydney 1978: Ian MacRae announced that he had arranged for a jumbo to go under the Sydney Harbour Bridge. Thousands of listeners went to the harbour to see this spectacle. They then saw a barge pass under the bridge carrying an elephant.

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SEPTEMBER

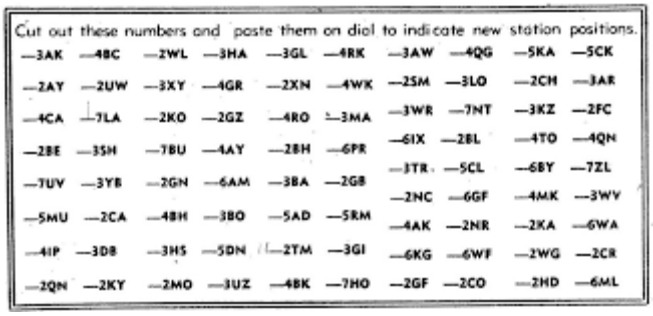
ON THIS DAY SEPTEMBER 1.

6WF Perth 1929: Last Australian station to move from long wave (240 KHz.) to medium wave. Programming was taken over by the privately owned Australian Broadcasting Company with 60 minutes of advertising daily. Photo is Walter Coxon who started 6WF.



6WF Perth 1929: Broadcast the first stereo experiments in Australia. This was achieved by broadcasting a live play with two microphones. Each microphone was fed into separate transmitters on different frequencies. Listeners needed two receivers to hear stereo.

1935: Most stations changed their frequency when 10 KHz. spacing was introduced.



Cut out these numbers and paste them on dial to indicate new station positions.

—3AK	—4BC	—2WL	—3HA	—3GL	—4RK	—3AW	—4QG	—5KA	—5CK
—2AY	—2UW	—3XY	—4GR	—2XN	—4WK	—2SM	—3LO	—2CH	—3AR
—4CA	—7LA	—2KO	—2GZ	—4RO	—3MA	—3WR	—7NT	—3KZ	—2FC
—2BE	—3SH	—7BU	—4AY	—2BH	—6PR	—6IX	—2BL	—4TO	—4QN
—7UV	—3YB	—2GN	—6AM	—3BA	—2GB	—3TR	—5CL	—6BY	—7ZL
—5MU	—2CA	—4BH	—3BO	—5AD	—5RM	—2NC	—6GF	—4MK	—3WV
—4IP	—3DB	—3HS	—5DN	—2TM	—3GI	—4AK	—2NR	—2KA	—6WA
—2QN	—2KY	—2MO	—3UZ	—4BK	—7HO	—6KG	—6WF	—2WG	—2CR
						—2GF	—2CO	—2HD	—6ML

1976: Tobacco advertising was banned on radio and television.

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ON THIS DAY SEPTEMBER 2.

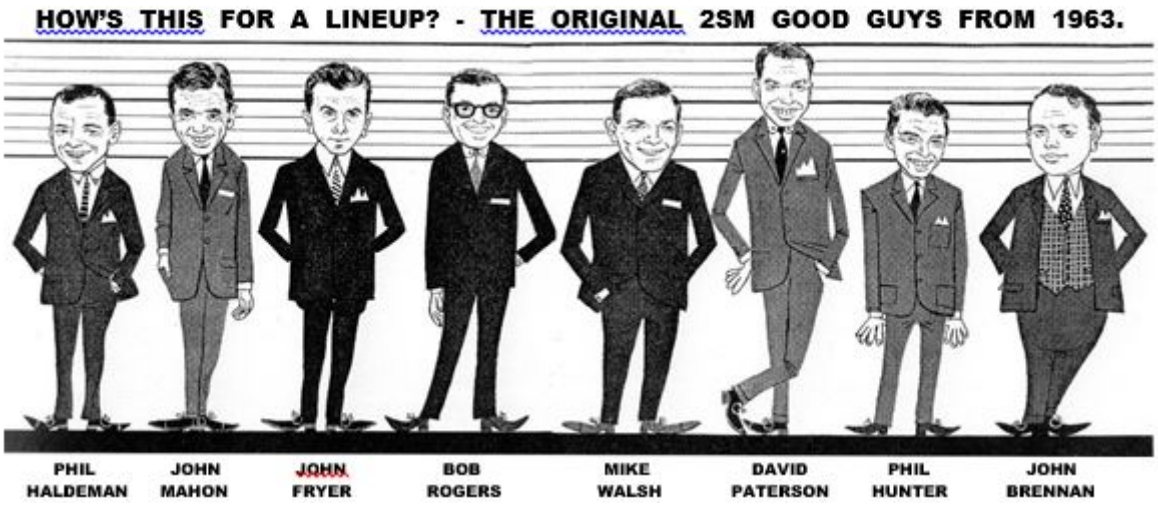
4IP Ipswich 1935: Launched with 50 watts. First manager was **J**im **J**ordan from **4JJ**. Initially relayed some programs from **4BK**. Their first studio had glass walls to allow visitors to watch. Used a locally built three channel mixer (microphone, turntable, and a radio tuned to **4BK**). All initial announcers were auditioned locally with no previous experience. Known as "*Station 4IP in the Heart of Ipswich*". Railway station announcements and train whistles were often heard when the microphone was on.



2MW Murwillumbah 1937: Started by local radio dealers Carl and Tom Small, and the Budd family using 100 watts. Known as "The Popular Station of the North East" (later "The Voice of the Far North Coast"). Opened a relay studio and office in Southport in 1958. Moved their main offices and studios from Murwillumbah to Tweed Heads in June 1985. Sold to **2SM** in 1989.



2SM Sydney 1963: Launched the very successful promotion "The Good Guys".



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ON THIS DAY SEPTEMBER 3.

1939: All experimental and amateur radio and television licenses were cancelled due to security concerns with WWII.

****

ON THIS DAY SEPTEMBER 4.

9AD Aitape (T.P.N.G.) **1945:** Australian Army station using 200 watts on 1180 KHz. Established by Eric McRae from **9AG**, **3SR**, and **7HO**. Their announcers were Laidley Mort from **3AR**/**3LO**, and **3UZ**, Arthur Pettet from **2UE**, and Norm Spencer from **3DB**



****

ON THIS DAY SEPTEMBER 5.

2FC Sydney 1927: Originated the first of the "Empire Broadcasts" by relaying to the U.K., South Africa, India, Canada, and the U.S.A. Photo is their 1927 QSL card.



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ON THIS DAY SEPTEMBER 6.

3XY Melbourne 1948: Both their towers on top of the Princess Theatre were blown down.

****

ON THIS DAY SEPTEMBER 7.

2KA Katoomba 1935: Started at Medlow Bath, with 100 watts. Installed by Wally Grant from **2KY**, who also installed the **2LT** equipment. In 1937 the studio moved to Bligh Street in Sydney, taking programs from all six commercial stations. Then moved to Katoomba above the Rural Bank, as "The Voice of the Mountains", but had more listeners in Lithgow.

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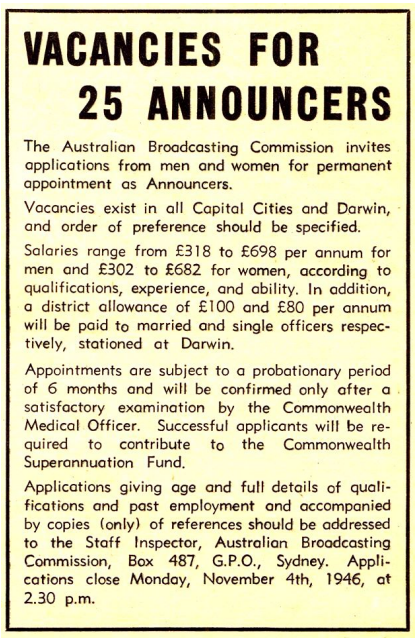
ON THIS DAY SEPTEMBER 8.

3XY Melbourne 1935. Broadcast from the Princess Theatre as "Your Quality Station" with 600 watts. Founded by theatrical and movie pioneer Frank Thring Sr. Inherited by actor Frank Thring Jr. aged 10 in 1936. First manager was Tom Holt, father of Prime Minister The Rt. Hon. Harold Holt. 15 year old Bob Rogers (now **2CH**) began his career as a turntable operator in 1942. Put off the air when their two towers on top of the Princess Theatre were blown down on 6-9-1948. Bert Newton started his career as a 12 year old junior announcer, reading advertisements for the "Peters Pals" children's show (20,000 members). Joined with **3DB**, **3UZ**, and **3AW** to apply for a television licence in 1953. Graham Kennedy had a studio in his house for his programs 1970-1971. During a Billy Thorpe interview in 1973, a man arrived with a shotgun demanding to see him. Rated number one for most of the 1970s-1980s.

****

ON THIS DAY SEPTEMBER 9.

1946: The ABC announced numerous announcer positions available across Australia.



VACANCIES FOR 25 ANNOUNCERS

The Australian Broadcasting Commission invites applications from men and women for permanent appointment as Announcers.

Vacancies exist in all Capital Cities and Darwin, and order of preference should be specified.

Salaries range from £318 to £698 per annum for men and £302 to £682 for women, according to qualifications, experience, and ability. In addition, a district allowance of £100 and £80 per annum will be paid to married and single officers respectively, stationed at Darwin.

Appointments are subject to a probationary period of 6 months and will be confirmed only after a satisfactory examination by the Commonwealth Medical Officer. Successful applicants will be required to contribute to the Commonwealth Superannuation Fund.

Applications giving age and full details of qualifications and past employment and accompanied by copies (only) of references should be addressed to the Staff Inspector, Australian Broadcasting Commission, Box 487, G.P.O., Sydney. Applications close Monday, November 4th, 1946, at 2.30 p.m.

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ON THIS DAY SEPTEMBER 10.

9AJ Wewak (T.P.N.G.) **1945:** Australian Army station. The entire station was built into a three ton truck except for their ten watt transmitter. Their announcer was Ian Neil from **4BH**, **4SB**, and **4BK** (earlier on **9AB**, later well-known on the A.B.C.). Made radio history by broadcasting live the first Japanese war crime trials in P.N.G. Photo is their program manager John Rann.



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ON THIS DAY SEPTEMBER 11.

3KZ Melbourne 1932: They issued a statement saying "*television will never be introduced into Australia*".



3HS Horsham 1933: Owned by Jack Ward, owner of the *Horsham Times* and the *New Sunraysia*. They changed their callsign to 3LK Lubeck on 02-1-1937.



****

ON THIS DAY SEPTEMBER 12.

5SSA Adelaide 1980: (Later known as **SAFM**). Their launch slogan was "I Hear the Music for the First Time".

****

ON THIS DAY SEPTEMBER 13.

3WR Shepparton 1934: (Previously at Wangaratta from 1-12-1924). Changed to **3SR** on 1-2-1937.



3XY Melbourne 1954: Put off the air by a fire.

****

ON THIS DAY SEPTEMBER 14.

2RG Griffith 1936: The licence was granted in June 1935 to **R**adio **G**riffith, with facilities situated in the *Area News* building (the *Area News* was a major shareholder, but when contacted for this research, they denied all knowledge, even though they also acted as the stations advertising agent). The *Area News* editor, Dr. Leo Jones, was also the Managing Director of the station, and later helped establish MTN-9 TV. Their first manager and Chief Announcer was Cyril James from **2UE**. Their opening was a live broadcast of "Australia's Amateur Hour" with over 1,000 people attending at the Rio Theatre, with compere Terry Dear. An announcer once emptied a jar of 78 R.P.M. needles out the studio window, and an irate woman then burst into the studio while the microphone was on, and berated the announcer because the needles had scattered through her new hairdo.



****

ON THIS DAY SEPTEMBER 15.

4AM Mareeba 1967: Launched to cover the Atherton-Mareeba district. Started by manager Frank Bellet from **4KQ**. The original studios were in Yungaburra, with a relay studio in Atherton. Made a 6% profit in their first year. Moved to Mareeba in 1972. All the original equipment was kept on display in 2007 for their 40th anniversary. Their slogan was "You have to get up early to beat 4AM".

****

ON THIS DAY SEPTEMBER 16.

2MV Moss Vale 1931: Their owner, W. Young, developed memory loss as a result of being gassed in France during WW1, and was forced to close the station. The licence, equipment, and pre-fab building, were transferred to Goulburn and became **2GN** three months later.

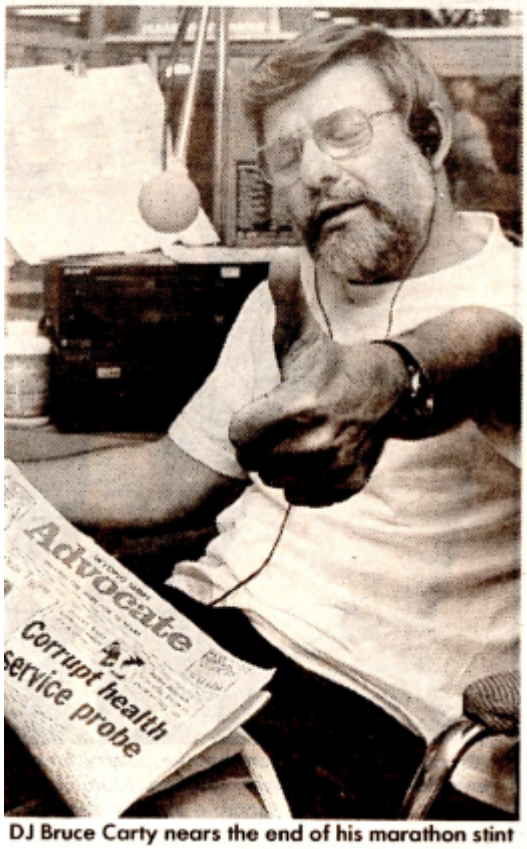
6KG Kalgoorlie 1931: Started by local tradesmen in the Methodist church hall, three hours each evening using 100 watts. Known as "The Heart of the State". The Royal Flying Doctor Service Radio Base was operated by **6KG** announcers from its start in 1937 until 1939.

5MU Murray Bridge 1934: Their opening was delayed by a lack of access to A.C. electricity (local supply was D.C.). Known as "The Premier Station". Their Chief Engineer, Frank Miller from **5BF**, designed, built, and installed their 50 watt transmitter and studio equipment. The original antenna was supported by two wooden 100 feet high towers installed by a carpenter. On air for four hours per day. Relayed some **5KA** programs.

1956: Australia's first fulltime television station was launched in Sydney with TCN-9, resulting in an increase in music programming on radio and a decrease in serials.

2CCC Gosford 1993: Bruce Carty broke the world record, as recognised by the "*Guinness Book of Records*" in their 1995 edition, for the "Longest Continuous Broadcast by One Announcer".

World record!



DJ Bruce Carty nears the end of his marathon stint

2CCC FM disc jockey Bruce Carty has captured the world record for continuous lone radio broadcasting.

Bruce set the new world record of 121 hours and three minutes at Bay Village shopping complex last week.

His marathon stint beat the old record – set by 2GF announcer Mike Sommers in 1986 – by an hour and three minutes. He began the attempt on September 11 at 6pm – he finished, exhausted, last Thursday night at 7.03pm.

Bruce said the first 36 hours of the marathon were easier than he expected. "Then on Monday morning I started to feel very tired," he said.

"I had a few psychological problems, but I had them under control by Monday afternoon. Monday night till about 1am Thursday I was fine.

"After 1am I was close to the edge and thinking of quitting. I started to think I'm only doing this as a publicity stunt for 2CCC FM.

"Then I thought of all the people who'd backed me and I told myself I couldn't let them down.

"Thursday morning between 2 and 9 I was halucinating and not quite with it. I couldn't think as clearly as I should. It was not a matter of staying awake, but my mind wasn't alert enough to cope with panel operating.

"For one three-hour period I used a panel operater to do the mechanical work for me. Incidentally, the guy who held the record before me didn't operate his own panel," he said.

Once he passed the old record Bruce kept on for another one hour and three minutes before he gave it away.

"I'd achieved what I wanted and I knew I wasn't in the mental state to think what I had to say on air.

Bruce's wife took him home and after 1½ hours relaxing he went to bed.

He slept for 14 hours straight, got up for a couple of hours and went back to sleep for another five hours.

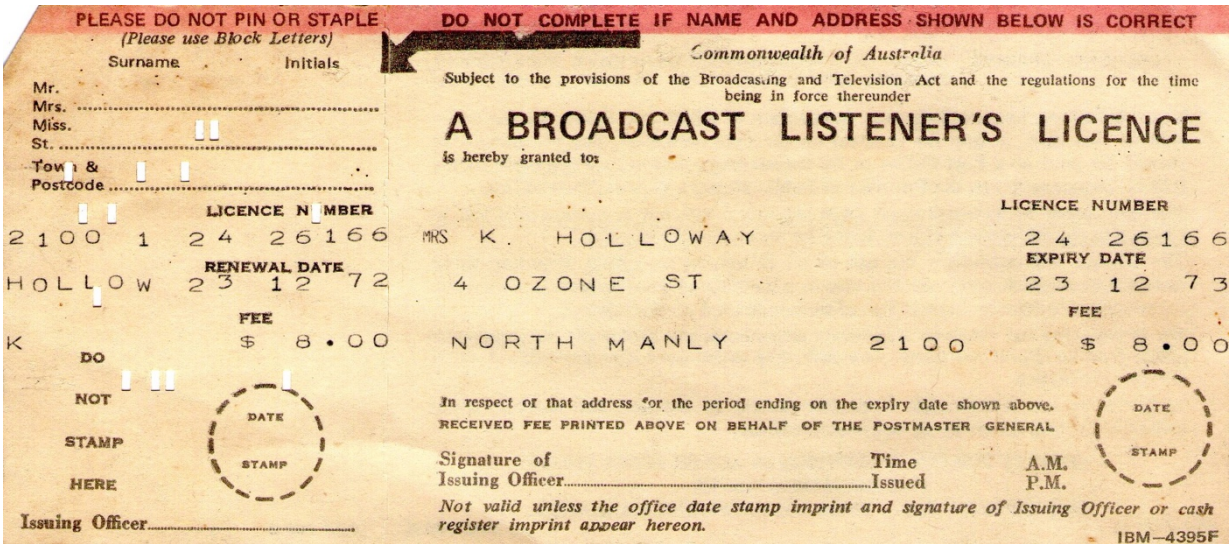
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ON THIS DAY SEPTEMBER 17.

3EX Melbourne 1929: Owned by A.W.A. and established as a temporary station for the "Made in Australia" **ex**hibition. Visitors were given a full demonstration and explanation on how a radio station operates. Managed by H. Sibary who was later manager of **6PR**.

Amalgamated Wireless (Australasia) Ltd

1974: The Federal Government abolished Radio and Television Receiver Licence fees which funded the A.B.C.



PLEASE DO NOT PIN OR STAPLE
(Please use Block Letters)
Surname Initials
Mr.
Mrs.
Miss.
St.
Town &
Postcode
LICENCE NUMBER
2100 1 24 26166
RENEWAL DATE
HOLLOW 23 12 72
FEE
K $ 8.00
DO NOT STAMP HERE
DATE STAMP
Issuing Officer

DO NOT COMPLETE IF NAME AND ADDRESS SHOWN BELOW IS CORRECT

Commonwealth of Australia

Subject to the provisions of the Broadcasting and Television Act and the regulations for the time being in force thereunder

A BROADCAST LISTENER'S LICENCE

is hereby granted to:

MRS K. HOLLOWAY
4 OZONE ST
NORTH MANLY 2100

LICENCE NUMBER
24 26166
EXPIRY DATE
23 12 73
FEE
$ 8.00

In respect of that address for the period ending on the expiry date shown above.
RECEIVED FEE PRINTED ABOVE ON BEHALF OF THE POSTMASTER GENERAL

DATE STAMP

Signature of Issuing Officer
Time Issued A.M. P.M.

Not valid unless the office date stamp imprint and signature of Issuing Officer or cash register imprint appear hereon.

IBM—4395F

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ON THIS DAY SEPTEMBER 18.

1946: The ABC announced increased hours for metropolitan and country stations.

Big A.B.C. Extensions

35 HOURS MORE FOR CITY
COUNTRY GETS 15 MORE

● ***Important extensions of the National broadcasting services will operate from October 20. These extensions will increase broadcasting time in metropolitan areas by 35 hours a week, and by about 15 hours a week on Regional stations.***



In its coverage of the Federal elections, the A.B.C. established a central point in Broadcast House, Sydney, to handle Commonwealth-wide progress commentaries. In this picture Adrian Jose (Programme Co-ordinating Officer, who was in charge of these broadcasts) is receiving last-minute information from Interstate for inclusion in a talk by H. D. Black (centre). Alan Carmichael (nearest camera) gave progress coverage of the Referendum figures.

THIS announcement was made by the General Manager of the A.B.C. (Mr. Charles Moses).

"The A.B.C. is pleased to be able to extend its National broadcasting service," Mr. Moses said.

"Hitherto it has not been possible to provide an alternative programme in metropolitan areas—even though there are two transmitters in each capital city and in Newcastle—until 11.45 a.m.; nor has it been possible to give an uninterrupted service on Regional stations.

"Up to now," Mr. Moses explained, "it has been necessary to close down all National transmitters for 1½ hours daily for service and maintenance.

"During the war this maintenance could not be carried out before the opening or after the closing of the broadcasting hours because of P.M.G. staff shortage.

"A large number of the P.M.G.'s staff were in the armed Services, particularly as specialists in such sections as Signals and Radar.

"For some time the Commission has been anxious to extend to listeners the benefits of a continuous service in the country and a complete alternative service throughout the day in the metropolitan areas.

"The Director-General of Posts and Telegraphs (Mr. L. B. Fanning) has now informed the Commission that with the return of men from the Services he is at last able to provide the technical staff necessary to make this extension in the National broadcasting service possible.

"From October 20, therefore, A.B.C. transmitters will provide two programmes in each metropolitan centre from 7 a.m. until 11 p.m. Between 6 a.m. and 7 a.m., and between 11 p.m. and midnight, one station alone will be on the air.

"Regional stations will give a complete programme covering from 6 a.m. until midnight.

"These extensions will have the effect of increasing the broadcasting hours in metropolitan areas by 35 hours a week, and by approximately 15 hours a week on Regional stations," Mr. Moses added.

Dawn to Midnight

THE A.B.C. Controller of Programmes (Dr. Keith Barry) said that a great deal of organisation had been necessary in the A.B.C.'s programme department to prepare for this change.

"The main effect of the change will be to provide a programme of fine music interspersed with such important service features as the Kindergarten Session and Daily Devotional Service from 7 a.m. till midday, while the Interstate network will be on the air with Mike Connors' early-morning session, the Hospital Half-hour, the Kitchen Front, Music While You Work, and the Women's Session.

"The change will benefit country listeners in that those Regional stations which were closed during the early part of the morning will now broadcast the Kindergarten Session and those that formerly closed later in the morning will now be able to present the Women's Session.

"All Regional stations will be able to get both; before this extension of broadcasting all Regionals had only one or the other."

Dr. Barry said the A.B.C. was especially glad to be able to extend this Regional service because many country listeners in Queensland and Tasmania had requested the Kindergarten Session and in other States had asked for the Women's Session.

Itemised programme details covering the new hours on all A.B.C. stations are given in the A.B.C. programmes in this issue. See the even-numbered pages from 18 to 30 inclusive.

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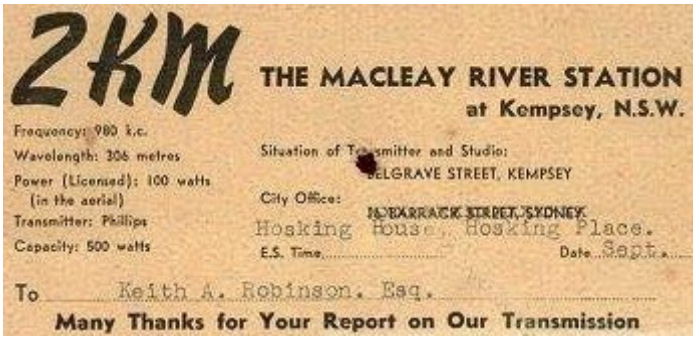
ON THIS DAY SEPTEMBER 19.

1934: Letter to the Editor "*4BK is our best station so please don't spoil it by making every second record a jazz one*".

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ON THIS DAY SEPTEMBER 20.

2KM Kempsey 1937: Launched with better reception on Lord Howe Island than in Kempsey. Their original tower was moved to **2HD** in 1939. In the 1930s and 1940s, they broadcast dance programs from a local hall, despite only having one microphone. At 7-45 pm the announcer would put on a serial, then take their only microphone to the dance hall. He would return to the studio and put the microphone to air at 8-00 pm with dance music until he could return to the dance hall. At 10-00 pm, with the band playing to air, he would return to the studio and put on another serial. Then he would return to the hall and retrieve the microphone.



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ON THIS DAY SEPTEMBER 21.

2LO Sydney 1923: Didn't last for long. This station was launched by Len Schultz, who was later appointed as the first Chief Engineer of **2GB**.

****

ON THIS DAY SEPTEMBER 22.

AWA Melbourne 1918: They transmitted the first direct radio signal from Australia to the United Kingdom (previously, signals were relayed via India).

Rete Italia Sydney 1994: A High Powered Open Narrowcast (HPON) service with Italian programming. Most programs are on relay from Melbourne. Rete also has eleven HPON, two narrowcast, and 44 narrowband outlets.

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ON THIS DAY SEPTEMBER 23.

2BS Bathurst 1950: They broadcast a live variety hour program from Goulburn gaol featuring acts by prisoners.



3XY Melbourne 1991: The station was sold to A.W.A. for $600,000 (previously sold in 1986 for $15.75 million).



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ON THIS DAY SEPTEMBER 24.

4RPH Brisbane 1990: **R**adio for the **P**rint **H**andicapped. They opened on 1296 KHz. A.M. with the old **4BK** 5,000 watt transmitter after they moved to F.M. They previously operated from 13-2-1984 for a few hours weekly outside the broadcast band on 1620 KHz. using 500 watts.

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ON THIS DAY SEPTEMBER 25.

1958: All commercial stations broadcast a week-long campaign called "Radio Week" with the slogan "Wherever You Go, There's Radio" to promote radio advertising.



****

ON THIS DAY SEPTEMBER 26.

6WB Katanning 1936: Launched by **W**.A. **B**roadcasters Ltd., next to the **6ML**/**6IX** studios. Installed their own generator to power the transmitter. Their aerial was between two wooden posts 130 feet high. Mainly relayed **6IX** programs using 2,000 watts, but closed 1300-1700. A **6ML** studio was used to provide 'local' programs.

1970: Radio Hauraki in New Zealand makes its' first broadcast as a land-based licenced private commercial station.

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ON THIS DAY SEPTEMBER 27.

2ME Sydney 1927: The Kookaburra call was first used for pre Radio Australia shortwave tests.

6KG Kalgoorlie 1948: The station was destroyed by fire.

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ON THIS DAY SEPTEMBER 28.

7LA Launceston 1951: 2,000 children attended their Peters Pals Fancy Dress Jubilee Radio Ball.



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ON THIS DAY SEPTEMBER 29.

3TR Trafalgar 1930: (Previously **3FB** from 27-5-1929). Opened using 30 watts as **T**rafalgar **R**adio. Managed by Archibald Gilchrist from **3DB**. Built and operated by volunteers. On air 1030-1300, and 1800-2230. Often used local artists on air, and borrowed records from listeners. Closed on 4-5-1932. Bought by Mr Gilchrist and reopened at Sale on 12-5-1932 using 50 watts.

4BK Brisbane 1930: Originally planned to operate as **4FO**. Situated in the **B**risbane **K**ing House building. Used the original **4QG** transmitter which was later used to start **4AK**. Formed a 1930s '4BK Radio Club' with community singing, dancing to jazz bands, and picnics for listeners. Bought by the *Courier Mail* on 15-11-1941, calling themselves "The Newspaper of the Air".



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ON THIS DAY SEPTEMBER 30.

5RM Renmark 1935: **R**iver **M**urray Broadcasters. Jack Hume (**5DN**) designed, built, and installed all the equipment. On air 1900-2200. Their technician lived in the station. Their wooden mast blew down in 1936. Relayed most programs from a separate **5DN** studio between 1-9-1937 and 31-3-1953 then took some programs from **5KA**.

2BE Bega 1937: Launched by local farmers with a 50 watt transmitter built by Director Morris Bell as "The Voice of the Far South Coast". Went bankrupt in 1940 after being sued by the local tannery for comments on air about their 'evil smell', which resulted in a £2,000 fine. Kept on air by volunteers until sold in June1941 to **2XL**, and then to John Kerr (from **2XL** and **2PK**) for £500.

4GG Gold Coast 1967: Originally planned to operate as **4GC** (**G**old **C**oast Radio). A power failure was fixed 30 seconds before their official opening. A group which missed out on the licence established a pirate radio station to protest the decision, but never went to air. Investments were fully paid within three years as dividends. Photo is Bill Haley and Tony Schmidt in 1971.



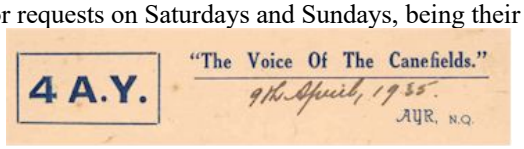
4KZ Innisfail 1967: Their callsign is a corruption of the name of the nearby centre of Cairns (**K**airn**z**). One of only three Australian stations to use three towers for their directional antenna. Opened a relay transmitter in Tully in 1985, followed by eight other locations. Their towers were demolished by a cyclone in 2006 (re-erected by the Army).

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OCTOBER

ON THIS DAY OCTOBER 1.

4AY Ayr 1934: Started by Norman Dahl at his farm near Airdmillan with 50 watts, on air 1800-2230. Known as "The Voice of the Cane Fields". Often heard in New Guinea, New Zealand, Solomon Islands, Fiji, and Canada. Moved to Ayr in 1936 Banned by the Navy from night broadcasting during WWII as their signal could be used as a homing device for bombers. Charged 2/6 for requests on Saturdays and Sundays, being their main revenue source.



4VL Charleville 1949: Their Radio Women's Club held a fund- raising appeal for a radio distribution system in the local hospital with headphones beside each bed.



2GB 1959: They originated and relayed via landline more programs than any other commercial station in the world.



2BE Bega 1987: They changed their callsign to **2EC** (**E**ast **C**oast).



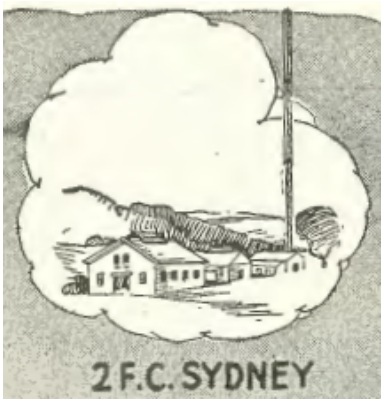
5KA Adelaide 1951: Commenced 24 hour broadcasting.



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ON THIS DAY OCTOBER 2.

2FC Sydney 1926: They moved from long wave (273 KHz.) to medium wave (678 KHz.)



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ON THIS DAY OCTOBER 3.

5SE Mount Gambier 1976: Commenced 24 hour operations.



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ON THIS DAY OCTOBER 4.

3UZ Melbourne 1956: Put off the air when their tower collapsed. Photo is John Worthy.



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ON THIS DAY OCTOBER 5.

4TO Townsville 1931: Launched by A.W.A. with Ernest **Fisk** as a director. On air six hours per day over four time slots. First station to have a two-way live broadcast from an aeroplane. Produced a weekly four page *Radio Times* newsletter in 1936.

2PK Parkes 1937: Launched by owner Mayor Frank Spicer, using 100 watts and known as "The Voice of the Golden West". An announcer was sacked for saying "*The Voice of the Dirty Dusty West*" during a dust storm. Their office, studio, and transmitter were destroyed by fire in 1946, then their two towers were destroyed by a severe storm in 1949.

6WN Perth 1938: A.B.C. First planned to operate as **6PH**. Some radio dials had this callsign, even though it was changed before opening. Do any radio collectors have a dial with **6PH** on it? Photo is Godfrey Carter in 1939.



3CV Maryborough 1943: Launched with a **C**entral **V**ictoria promotion (previously **3MB** Birchip 26-10-1935 and **3CV** Charlton 31-3-1938). Bought by **3AW** in the 1950s, on relay from 1800 until the 1960s. Installed a new transmitter on 3-8-1952 (often heard in New Zealand, Hawaii, and the U.S.A).

****

ON THIS DAY OCTOBER 6.

6GE Geraldton 1937: Before their launch it was first planned to open as **6GT**. Operated with a D.C. electricity supply, and two windmills supporting their antenna. Known as "The Feature Station". Their tower fell down during an earthquake in 1941. Purchased by Whitfords, which immediately ordered all the **6GE** neon signs to be removed from outside the station's building (as with **6KG**).



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ON THIS DAY OCTOBER 7.

3CS Colac 1939: Launched by owner by **C**. **S**ellwood with two staff. Their 300 feet high tower fell down in April 1940. Only had two announcers during WWII. Had 12 managers over 16 years after WWII. Relayed some programs from **3WM**. Once banned all Beatles records. Ian MacRae, Sam Galea, and Greg Evans started their careers here. Has had more owners than any other station. Photo is Harry Wilde in 1977.



2CA Canberra 1938: Started broadcasting 24 hours per day except during WWII. Photo is Ted Reeves in 1951.



****

ON THIS DAY OCTOBER 8.

2EL Orange 1996: Started on the former **2GZ** A.M. frequency (1089 KHz.) after they moved to F.M.

3AK Melbourne 1968: 24 hours after buying **2BS** in Bathurst, they installed a directional antenna there to stop interference on the same frequency.

****

ON THIS DAY OCTOBER 9.

4NA Nambour 1964: Launched after **4BH** failed to obtain the licence. Their first and second managers were Ralph Taylor and Pat Maher from **4AY**. Their manager once used a rowboat to take a microphone and record player to the transmitter, as floods had cut the cable from their studio.

3SR Shepparton 1998: Moved to F.M.

****

ON THIS DAY OCTOBER 10.

5AN Adelaide 1937: A.B.C. **A**delaide **N**ational service. Started with their tower on the G.P.O. Incorrectly claimed to be the first in Australia to experiment with stereo programs with **5CL** during May 1958 (**6WF** was first on 1-9-1929). The left channel was on one station, and the right channel on the other. Listeners needed two radios to hear stereo.

6KY Perth 1965: Launched their "Top Popper Survey" (Top 40 music).

ON THIS DAY OCTOBER 11.

6TZ Bunbury 1939: Launched by Nicholsons Electrical with a 100 watt transmitter at Waterloo which was first tested in a tent. Mainly a relay station of **6PR** with a studio above Nicholsons Electrical in Perth.

NICHOLSONS BROADCAST SERVICE

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ON THIS DAY OCTOBER 12.

2KO Newcastle 1992: Moved to F.M.

1410 2KO RADIO NEWCASTLE

1918: Australia's first demonstration of public broadcasting was conducted from one side of the Perth Agricultural Show to the other by Walter Coxon (later first manager and chief engineer of **6WF**).

****

ON THIS DAY OCTOBER 13.

AWA Melbourne 1920: Demonstration of music broadcasting by A.W.A. chairman, Ernest **Fisk**, to Members of Parliament in Melbourne's Queens Hall, at the request of Prime Minister The Rt. Hon. Billy Hughes. Note the WWW.

Amalgamated WORLD WIDE WIRELESS Wireless (Australasia) Ltd

3LO Melbourne 1924: Before opening they planned to operate as **3FL** (**F**armer and Co. **L**td.). Was also issued a licence for **3FC** (**F**armer and **C**o. Ltd.), which never went to air. All the equipment was battery powered on the roof of the "*Herald*". First manager was Major W. Conder, former Governor of Pentridge Gaol. Their opening broadcast was Dame Nellie Melba's farewell concert from His Majesty's Theatre. Photo is their 1928 control room.



****

ON THIS DAY OCTOBER 14.

6PR Perth 1931: **P**erth **R**adio. Launched by Nicholsons Electrical, located in their music store. Started on 200 watts with four staff. Launched **6TZ** Bunbury in 1939.

1918: Walter Coxon (later **6AG** and **6WF**) was the first person in Australia to publically demonstrate broadcasts of music and speech. This was from one side of the Perth Agricultural Show to the other side.

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ON THIS DAY OCTOBER 15.

2DU Dubbo 1944: They raised 101,070 pounds from listeners for a WWII war loan.



4BC Brisbane 1951: Commenced 24 hour broadcasting.



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ON THIS DAY OCTOBER 16.

6NR Perth 1976: **N**ew **R**adio. Educational licence. Western Australia's first public broadcaster. Opened by the Western Australian Institute of Technology (now Curtin University) with 37 ethnic programs, 25 religious programs, plus Aboriginal and Radio for the Print Handicapped programs.



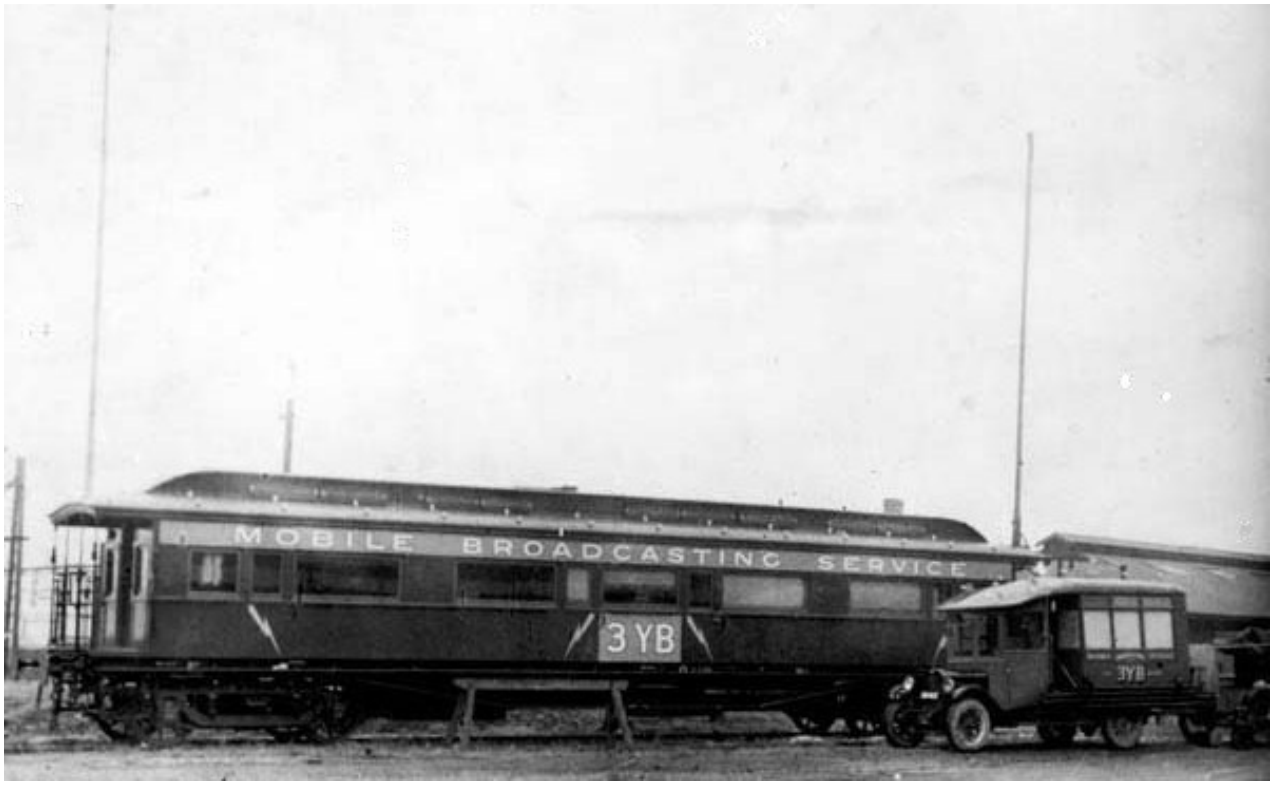
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ON THIS DAY OCTOBER 17.

4QS Toowoomba 1939: A.B.C., relaying **4QG** with some local programs. Their equipment was supplied and installed by S.T.C. A celebration dance was held at Dalby (the transmitter location).

ON THIS DAY OCTOBER 18.

3YB Mobile 1932: The station was transferred from a model T Ford to further operations in a train carriage.



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ON THIS DAY OCTOBER 19.

7BU Burnie 1935: Started by the **Findlay** family using 50 watts above their radio shop with a 120 feet high mast. Renowned for their large number of live outside broadcasts. Their own staff designed and built their second transmitter in 1936 (200 watts). Known as "The Station with a Smile".

****

ON THIS DAY OCTOBER 20.

1940: Letter to the Editor "*I am nauseated by the obviously artificial, affected diction of some radio announcers. One is almost led to believe that such manner of speech is an essential requirement for the job*".

****

ON THIS DAY OCTOBER 21.

2BH Broken Hill 1944: They broadcast a WWII relief concert which was relayed on short wave by the Royal Flying Doctor Service.

9AG Balikpapan (Borneo) **1945:** Australian Army Amenities station opened to entertain the A.I.F. (7th Division) in Borneo using a 200 watt transmitter feeding two 90 feet high towers. Their Commanding Officer was Eric McRae from **3SR** and **7HO**. Their chief announcer was Pat Barton from **2KO**.



7ZR Hobart 1953: Their tower fell down.



****

ON THIS DAY OCTOBER 22.

6SE Esperance 1982: **S**outh **E**ast service. Started by Ralph Bower, who originally set out to establish a local television station. His television venture was stopped only by a lack of sufficient funds.

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ON THIS DAY OCTOBER 23.

6KY Perth 1941: Launched after first planning to open as **6LP**. A **L**abor **P**arty station. Launched a Jazz Club in their theatrette in 1950 and regular square dancing events at Fremantle in 1951. A sex program called "Topless Radio" was banned by the censors. Often received at Australian Antarctica bases. First Perth station to broadcast 24 hours per day (1961) and first to use an aeroplane to report sporting events.


NEW TRANSMISSION
HOURS FOR
RADIO 6KY
COMMENCING MONDAY,
APRIL 6th
2.00 P.M. to 10.30 P.M.
Sunday to Friday
5.00 P.M. to 11.00 P.M.
Saturday

8DN Darwin 1991: Their Chairman sought a court injunction to prevent the sacked manager from entering the station.



****

ON THIS DAY OCTOBER 24.

3HA Hamilton 1931: Installed by Rupert Fitts (Chief Engineer **3AR**/**3LO** - later manager of the Victorian Broadcasting Network in 1937. Opened in the Y.M.C.A. building with a 200 watt A.W.A. transmitter on air 20 hours per week, powered by a crude oil generator. Known as "The Age Broadcasting Service".

1966: The Radio Hauraki crew is arrested while trying to head out to sea.

****

ON THIS DAY OCTOBER 25.

4PM Port Moresby 1935: Opened at 4PM. Owned by A.W.A. Known as "The Voice of Papua". On air 1300-1400 and 1800-1900, except Sundays, mainly with weather, shipping, and aircraft movement news, plus personal messages, due to poor mail and telephone services.

6RPH Perth 1991: **R**adio for the **P**rint **H**andicapped, using the former **6PM** 990 KHz. A.M. frequency. Previously, in the 1980s, they presented programs for one hour daily on **6NR**.

****

ON THIS DAY OCTOBER 26.

3MB Birchip 1935: Owned by **M**allee **B**roadcasters P/L using 50 watts. Launched as "The Brighter Country Station". Only station to be received on Queensland's Mornington Island. Became **3CV** Charlton on 31-3-1938.



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ON THIS DAY OCTOBER 27.

1927: Letter to the Editor "*A new wireless set that dispenses with large batteries and accumulators has been developed. Now how about one that dispenses with bad programs*?"

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ON THIS DAY OCTOBER 28.

2BE Bega 1983: At Broulee they opened Australia's first commercial relay transmitter.

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ON THIS DAY OCTOBER 29.

RAAF Madang (T.P.N.G.) **1944:** "R.A.A.F. Radio Madang – The Voice of the Islands". Established to entertain R.A.A.F. personnel at this T.P.N.G. air base. Managed by Ric Havyatt (VK2PH), with technical assistance from E. Parris (**2PK** manager). Their Chief Announcer was Sergeant F. Sheppard from **4QG** and **4QR**. Other announcers were Alan Watson from **2CK** and **2KO**, plus Maurice Lockie from **3BO** and John West (later both well-known on A.B.C. radio). Transcription programs were provided by **2GB** and **2UW**.

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ON THIS DAY OCTOBER 30.

1948: A Letter to the Editor in the Kalgoorlie Miner newspaper stated "*It's a pity the recent fire at Kalgoorlie was not at radio station 6GF instead of 6KG. The programmes from 6GF are far from satisfactory*".

****

ON THIS DAY OCTOBER 31.

2KY Sydney 1925: Financed (£1,636) by Emil Voigt who then donated the station to the Trades and Labor Council. First planned to open as **2LC** (**L**abor **C**ouncil), then **2TH** (**T**rades **H**all). Broadcast a metronome while changing records, to let listeners know that they were still on air. First year costs were £1,500, with an income of £500. Applied for an 8,000 watt license in 1926 believing they would cover the U.S.A.



2GZ Orange 1935: Launched after first planning to operate as **2GX**. Officially opened by the Post Master General, The Hon. Alexander McLachlan, from **3GI** via landline. Started by the local **G**ra**z**iers Association, but owned by the Ridley family. Their first manager, George Anderson, also oversaw the establishment of **2IN**/**2LV**/**2NZ**, before moving to **2GB** as manager. Produced a 40 page "*2GZ Magazine"* in 1936 explaining how a radio station operates.



2CC Canberra 1975: **C**apital **C**ity Broadcasters P/L. Launched as "Music Radio 2CC". Their first manager was Nick Erby from **2VM**. Their program "National Country Music Jamboree" was relayed to 43 stations.

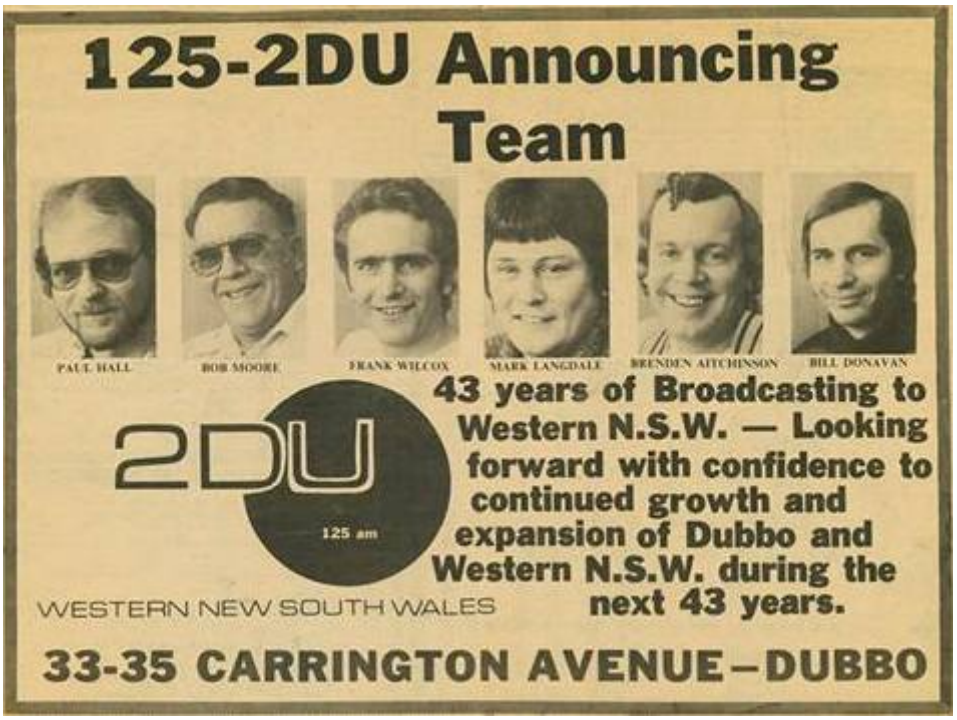


NOVEMBER

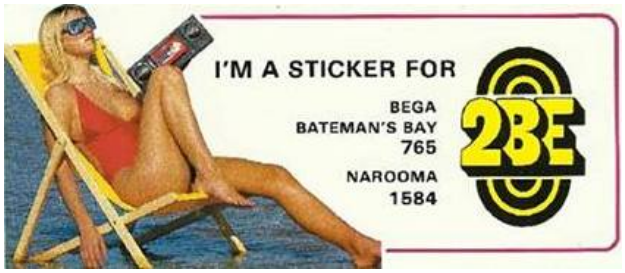
ON THIS DAY NOVEMBER 1.

4MK Mackay 1981: They commenced 24 hour broadcasting.

2DU Dubbo 1982: They opened a relay transmitter at Cobar.



2BE Bega 1986: The station was sold to music promoter Glenn Wheatley.



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ON THIS DAY NOVEMBER 2.

1923: Millswood Auto and Radio Company in Adelaide was issued with a commercial licence as **5MA** which never went to air.

4QG Brisbane 1936: One of their cricket commentators died while live on air.



2GB Sydney 2014: Ratings results included the 100th consecutive win for announcer Alan Jones.



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ON THIS DAY NOVEMBER 3.

4GY Gympie 1941: A **4BK** bid to obtain this licence failed. Started by Steve Fittell (**4JO** 1929), from Fittells Radio Service. Their opening broadcast was from the Olympia Theatre, with entertainment by local groups. Money raised went to "Liberty", a group aiding women whose husbands were at WWII.



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ON THIS DAY NOVEMBER 4.

1945: Hector Crawford established Crawford Productions to produce radio programs.



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ON THIS DAY NOVEMBER 5.

1932: A proposal that all non-metropolitan stations should use longwave instead of mediumwave was considered.

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ON THIS DAY NOVEMBER 6.

2BE Sydney 1929: Sydney's third commercial station closed due to bankruptcy.



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ON THIS DAY NOVEMBER 7.

2BE Sydney 1924: Launched by **B**urgin **E**lectric Company using 100 watts. First started as experimental licence **2WV** in 1922. Phone No. 141. Manager was Oswald Mingay (**2XX**) who manufactured and sold his Mingay radios.

****

ON THIS DAY NOVEMBER 8.

9AF Labuan (Borneo) **1945:** Launched as an Australian Army Amenities station. Their Commanding Officer was **5AD** and **5RM** announcer Lieutenant K. Crossman. Their chief announcer was Warrant Officer Bert Wooley from **5DN**. Other announcers were Ken Austin from **9AP**, **2GZ**, **3SR**, and **3UL**, and Warrant Officer Chris Lymons from **5CL**. Their Chief Technician was Ernie Higgenbottom from **3AR**.



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ON THIS DAY NOVEMBER 9.

2NU Tamworth 1948: A.B.C. Relay of **2BL**. Opened by the A.B.C. Chairman, R. Boyer, with a temporary studio in the Town Hall.

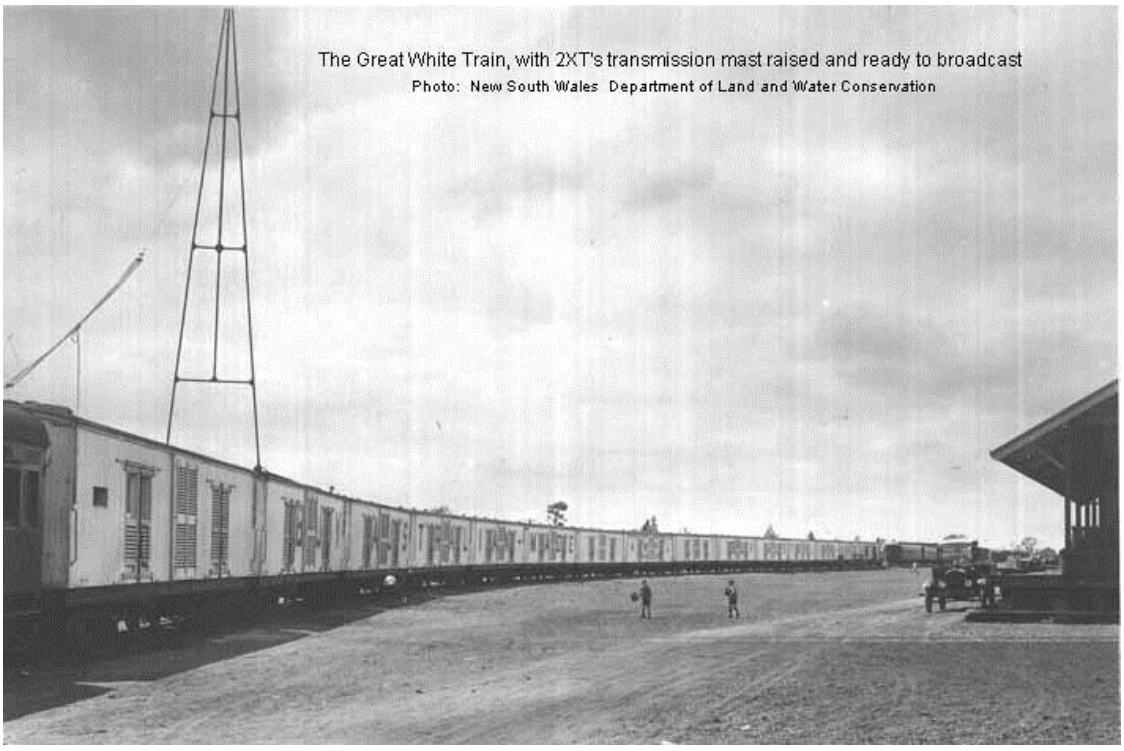
6WB Katanning 1972: They were bought by **6IX**.



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ON THIS DAY NOVEMBER 10

2XT Rural N.S.W. 1925: A.W.A. e**x**perimental **t**rain broadcast station. Nicknamed "The Great White Train". **World's first complete mobile radio station**. Operated in over 100 rural N.S.W. towns (first was Gosford) broadcasting local programs and advertisements. On air for five days in each town 1600-1700 and 1900-2030. Spent two days travelling between towns, and setting up equipment. Heard throughout Australia, New Zealand, and Papua. Their Sales Manager, Charles Coldwell, was later the first manager of **2GF**.



The Great White Train, with 2XT's transmission mast raised and ready to broadcast
Photo: New South Wales Department of Land and Water Conservation

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ON THIS DAY NOVEMBER 11.

2MK Bathurst 1925: Owned by **M**oc**k**ler Bros., with manager Trevor Evans (VK2NS), and only two licensed listeners in Bathurst. On air 14 hours per week with 250 watts. Sold crystal sets with a five mile range for two guineas. They closed in December 1930.

3HA Hamilton 1975: The station was destroyed by a fire.



7HO Hobart 1990: Moved to F.M.



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ON THIS DAY NOVEMBER 12.

4MK Mackay 1937: The Daily mercury bought a half share in the station and increased the on-air hours from two to three each evening.



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ON THIS DAY NOVEMBER 13.

2WEB Bourke 1978: Community (originally educational) licence. **W**estern **E**ducation **B**ourke. The three letter callsign was issued in error by the A.B.T. under the misapprehension that they were an F.M. station.



****

ON THIS DAY NOVEMBER 14.

2CA Canberra 1931: Launched by Jack Ryan – VK2LE (a WW1 signaller) in his Kingston radio shop with a 50 watt transmitter, built by himself. Received 17 letters from New Zealand after the reception of their first broadcast. 16 year old George Barlin, Jack's only employee, worked as technician, salesman, announcer, and copywriter (he was later first manager of CTC-7 TV).



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ON THIS DAY NOVEMBER 15.

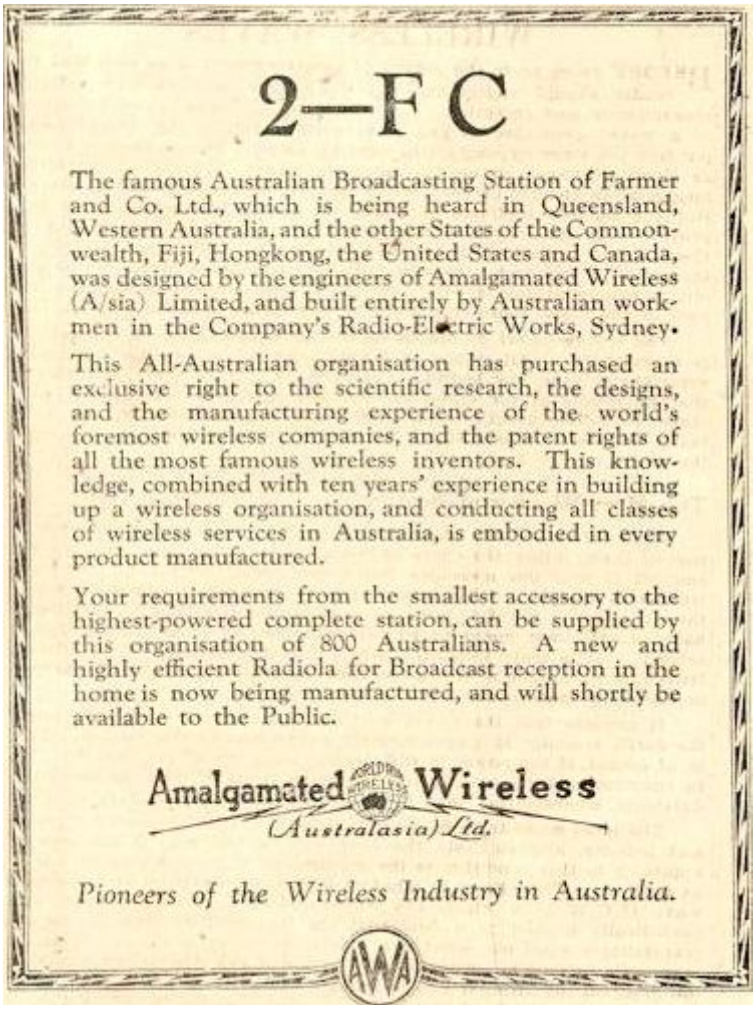
4BK Brisbane - 4AK Oakey 1941: Sold to the *Courier Mail*, with the slogan "*The Newspaper of the Air"*.

2TR Taree 1948: A.B.C. Originally a relay of **2NC** Newcastle, then **2NR** Grafton. Has relayed **2KP** in Kempsey (now Port Macquarie) since 22-4-1996.

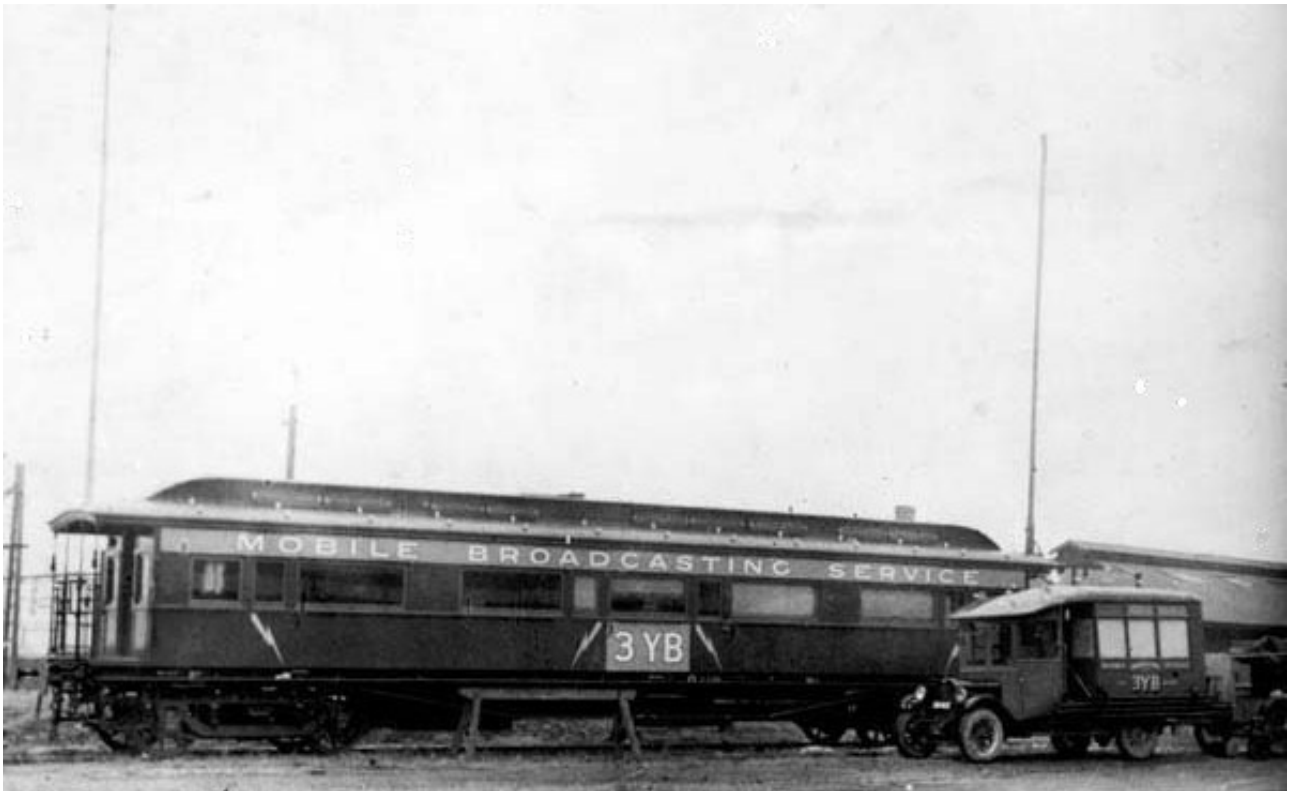
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ON THIS DAY NOVEMBER 16.

2FC Sydney 1923: They commenced testing their transmitter by using several receivers situated on top of the Carrington hotel in Katoomba.



3YB Mobile 1935: Closed after four years moving around Victoria in a model T Ford and then a train.



****

ON THIS DAY NOVEMBER 17.

9AJ Solomon Islands 1945: Launched as an Australian Army Amenities station at Bosley Field, Bougainville. Their station manager was Sergeant George from **2GZ**. They also had a mascot cat called 'Mike'. Their most requested record was "*I'll be spending Christmas with the old folks*". The photo includes their mascot cat.



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ON THIS DAY NOVEMBER 18.

5KA Adelaide 1946: Announcer Jack Hume launched the first Australian radio station strike in 1946 when management refused to get rid of a flea infestation. Photo is David 'Daisy' Day and Ian 'Molly' Meldrum.



****

ON THIS DAY NOVEMBER 19.

2GO Gosford 1971: First Central Coast station. Started by Tom Jacobs (**2RE** and **2SM**) and Keith Graham (**2MO**, **2WG**, and **7HO**). Keith later established the Wesgo network. Their directional antenna was one of only three in Australia using three towers.

****

ON THIS DAY NOVEMBER 20.

5CL Adelaide 1924; Launched by **C**entral Broadcasters **L**td., situated in two horse stables with no sound proofing. Started as experimental licence **5AB** on 5-4-1924. Broadcast the world's first description of a full horse race meeting. Closed December 1924, using their equipment to launch **5BF**. Reopened on 16-12-1924 using 500 watts with Harry Kauper (**5BG**/**5DN**) as Chief Engineer. (He later started **5AD** in 1930). Their applications for licences in Perth, Sydney, Melbourne, and Launceston were rejected. Often heard in the Philippines and the U.S.A.



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ON THIS DAY NOVEMBER 21.

1966: New Zealand pirate radio station Radio Hauraki begins test transmissions.

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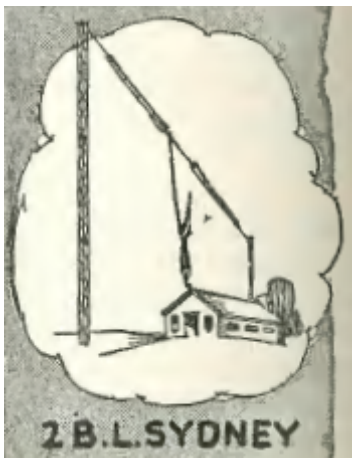
ON THIS DAY NOVEMBER 22.

1938: Letter to the Editor "*I am a constant 'listener-in' to 2BL and I write to say that, with one exception, your programmes are excellent. The exception is 'news items' with murders, suicides, accidents, deaths etc., with all the harrowing details making up the major portion of 2BL news. Do Sydney papers not publish anything else but this of news? If so, why not broadcast it*"?

****

ON THIS DAY NOVEMBER 23.

2SB Sydney 1923: **S**ydney **B**roadcasters Ltd. Their first Directors included Will MacLardy (**2HP**), S. Colville (**2FA**), R. Fry (**2KC**), and Cecil Stevenson (**2IY**). Cecil Stevenson (later **2UE**), designed and built their 500 watt transmitter. Installed and operated by Ray Allsop (**2YG** and **2ZH**) on 857 KHz. Joe Reed (**2JR**) was their first Chief Engineer. **First commercial licence in the Southern hemisphere.** Often heard in Hawaii and California. Changed their callsign to **2BL** (Sydney **B**roadcasters **L**td) on 1-3-1924.



1978: A.M. frequency spacing was reduced from 10 KHz. to 9 KHz. creating twelve extra medium wave channels.

2WS West Sydney 1978: Opened at 1224 A.M. on 1224 KHz. with 5,000 watts. Their Managing Director was Keith Graham from **2GO** as were many of their announcers (both stations later merged as the Wesgo network). A legal challenge to their licence by **2SM** was lost. Originally licensed to cover only **W**estern **S**ydney (Parramatta to Emu Plains), with a transmitter at Prospect. First known as "Your Station 2WS 1224". Their directional antenna is one of only three in Australia that use three towers.



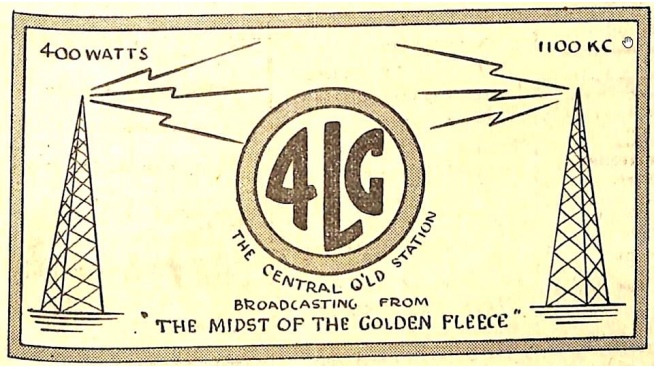
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ON THIS DAY NOVEMBER 24

1924: The Adelaide Advertiser, under the heading "THE BROADCAST PROBLEM – 5CL", stated "*One might provide oneself with a receiving set, but what if there is nothing to listen to, or if the transmitter is put to such poor use as to make the invention next to worthless, except as a scientific curiosity*".



1937 4LG Longreach: Put off the air when a tornado levelled their 220 foot tall tower.



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ON THIS DAY NOVEMBER 25

6NW Port Hedland 1977: Commercial licence with Classic Hits programs. Now part of the Spirit Radio Network in Perth, with most programs from their Perth studio, but with some local programs.



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ON THIS DAY NOVEMBER 26.

4QN Townsville 1936: A.B.C., relaying **4QG** with some local programs. Closed at 1800 during WWII as their signal made Townsville a night-time bombing target. Warned by the P.M.G. that their licence would be cancelled if they continued to broadcast adult material during children's program times.

****

ON THIS DAY NOVEMBER 27.

6IX Perth 1933: Owned by West Australian Newspapers and **6ML** with a 180 feet tower on their building, relaying to **6WB** and **6MD**. Became a Major (**2UE**) Network station, then changed to the Macquarie (**2GB**) Network in 1950 (**6PR** did the reverse). Criticised in 1955 for looking interstate for announcers, stating that local candidates didn't meet required standards. A Melbourne listener won a car as the only correct entrant in a competition. First in Perth to try 'Talkback' in 1965, and first with a Top 40 Hit Parade.

3EON Melbourne 1988: They changed their on-air callsign to **3MMM** with the slogan "Triple Your Music".

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ON THIS DAY NOVEMBER 28.

7DY Derby 1951: Their tower was destroyed by a storm.



****

ON THIS DAY NOVEMBER 29.

3AK Melbourne 1931: Owned by **Ak**ron Tyre Co. Started in the owners bedroom (George Palmer at Balwyn), then at his tyre business. Most programs were concerts from their Queen Street (later Bourke Street) studios. Known as "The Voice of the Night" with 200 watts, on air 2330-0200, and 0500-0700, then all night from 1937 until 1954.

3GG Warragul 1989: (Originally **3UL** Warragul 18-5-1937). (**G**reater **G**ippsland). Moved to Traralgon with their new callsign, selling their Warragul building, which they later bought back, moving back to Warragul. Owners have included Reg Grundy Capital, Macquarie Regional Radioworks, and Resonate Broadcasting.



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ON THIS DAY NOVEMBER 30.

4HI Emerald 1981: **H**eart of the **I**nland. Sold to Ray Rumble in June 1988.

5AL Alice Springs 1948: A.B.C. Started as a relay of **5CL**, with studios situated next to the Court House. On air 0630-1000, 1200-1430, 1700-2230. Changed their callsign to **8AL** on 5-7-1960, and became a relay of **8DR** with some local programs. Now covers all of inland Australia with a separate short wave service. Callsign **5AL** was first allocated to an Army station at Adelaide River in March 1944.

DECEMBER

ON THIS DAY DECEMBER 1.

2CM Sydney 1922: The Government issued the first regulations regarding the licensing of broadcast stations. 2CM in Sydney, owned by licensed amateur Charles MacLurcan, then became the first licensed Australian broadcast (non-commercial) station. The licence was signed by the Prime Minister Billy Hughes. The Government has decreed that this callsign is not to be reissued in commemoration of this historic event. Photo is Australia's first female announcer Josie Melville on 2CM in 1923.



****

ON THIS DAY DECEMBER 2.

4EB Brisbane 1979: **E**thnic **B**roadcaster. Launched as a community station specialising in ethnic programs. Started with 20 languages from a studio above a West End Greek bakery. Moved into their own building at Kangaroo Point in 1988. Became 4EB FM on 1-12-2001 with programs in 50 languages.

I ♥ 4eB

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ON THIS DAY DECEMBER 3.

4VL Charleville 1937: Edward Gold from **4EG** and **4GR** (Toowoomba) bought the station. He then built and installed a 200 watt transmitter.

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ON THIS DAY DECEMBER 4.

1966: New Zealand pirate station Radio Hauraki commenced regular transmissions, with their first song "Born Free".

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ON THIS DAY DECEMBER 5.

3HA Hamilton 1934: They increased their on-air hours to 90 per week with a 300 watt transmitter.



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ON THIS DAY DECEMBER 6.

2BE Bega 1940: Went bankrupt after being sued by the local tannery for comments on air about their "evil smell". They were fined £2,000. Kept on air by volunteers until sold to **2XL** and later, to John Kerr then Ray Rumble.



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ON THIS DAY DECEMBER 7.

5CC Port Lincoln 1985: Opened with 38 local shareholders. First considered using callsigns **5EP** then **5PL**.



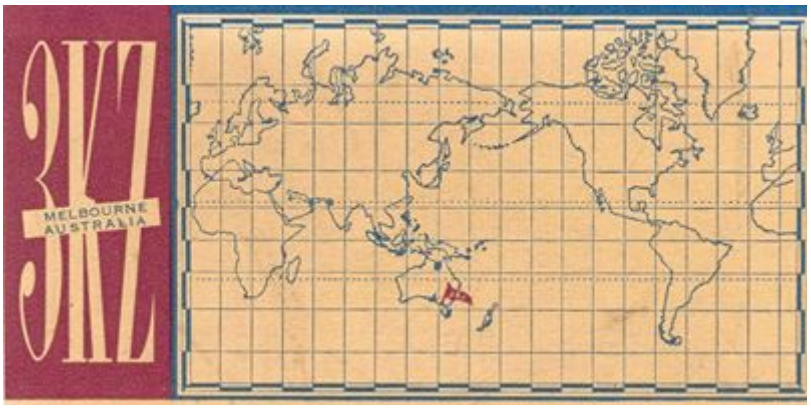
6WA Wagin 1936: A.B.C. A bus load of musicians on their way to the opening crashed near their transmitter building, which became a first aid post. Listeners learnt to dance on Saturdays with live broadcasts and instructions from the Government House ballroom. Used a 10,000 watt transmitter (then the most powerful in Australia) bought from Radio Luxembourg, with a 700 feet high tower (the highest in Australia). Their five technicians were given rifles by the Army in WWII to defend the transmitter in case of attack.



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ON THIS DAY DECEMBER 8.

3KZ Melbourne 1930: Launched by the Labor Party (they owned it until 1994), with studios in the Trades Hall. Broke the world record for non-stop use of a transmitter in 1931 (197 hours). **Their management stated that television will never be introduced into Australia. Closed by the military during WWII for 24 hours for broadcasting a breach of security** about the sinking of H.M.A.S. Sydney. In 1955 they joined with the *Age*, *Argus*, **3XY** and **3AW** to apply for Melbourne's first television licence. Commenced 24 hour broadcasting in 1968.



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ON THIS DAY DECEMBER 9.

2BH Broken Hill 1936: For their launch they bought the original transmitter used to launch **5BQ** and **5DN**.



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ON THIS DAY DECEMBER 10.

6GF Kalgoorlie 1936: A.B.C. **G**old-**f**ields Service. Their official opening was a concert in the local Town Hall. Started above the Post Office using 2,000 watts. Moved into abandoned R.A.A.F. buildings after WWII.



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ON THIS DAY DECEMBER 11.

1951: The transistor (which led to Integrated Circuits) was invented, which eventually revolutionised portable radios and other electronic devices.

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ON THIS DAY DECEMBER 12.

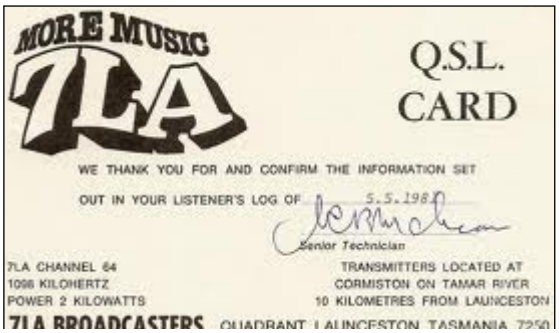
4VL Charleville 1936: Launched by Ernest Marrs with 50 watts (originally **4EM** in 1923). Their manager was Walter Exton (**2XN**, **4AY**, and **4MB**). Put off the air by a flood, and also when the electricity bill wasn't paid. Also closed when a King Brown snake invaded the studio. Known as "The Voice of Western Queensland".



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ON THIS DAY DECEMBER 13.

7LA Launceston 1930: Installed by A.W.A. in the **Findlay** building (later the T.A.A. building). Owned by the **Findlay's** (A.W.A. radio distributors), who wrongly believed they could cover all Tasmania on 50 watts. The A.B.C. requested a quote to erect relay stations for **3AR** and **3LO** to operate five hours per day. The £100 quote was rejected. Beamed some programs with New Zealand advertisements to New Zealand in 1934, as advertisements were banned on New Zealand radio. Chief Engineer, Rex McLean, stayed for 50 years from 1936. Their 1937 transmitter is on display in the Queen Victoria Museum.



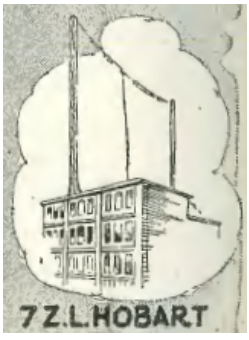
4GC Charters Towers 1976: Opened as a relay station being owned by **4AY**. The **4GC** callsign was previously issued as an experimental station at Maryborough in 1925.



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ON THIS DAY DECEMBER 14.

7ZL Hobart 1930: Their programming was taken over by the privately owned Australian Broadcasting Company with 60 minutes of advertising daily.



ON THIS DAY DECEMBER 15.

2MV Moss Vale 1930: Designed and installed by A.W.A. Owned by W. Young (a radio dealer in Exeter) as **M**oss **V**ale Broadcasting Services Ltd. Received several reports from interstate and overseas despite only using 50 watts. Closed on 16-9-1931, with the licence and equipment being transferred to Goulburn to launch **2GN**.

2GF Grafton 1933: Opened on 50 watts. First manager was Charles Coldwell from **2XT**. Licensed on 16-8-1932, but criticised by the P.M.G. on 2-2-1933 for not opening. A.W.A. stated they 'forgot', while busy opening **2AY** and **2GN**. Also criticised for planning to have a single staff member as manager-announcer-technician.



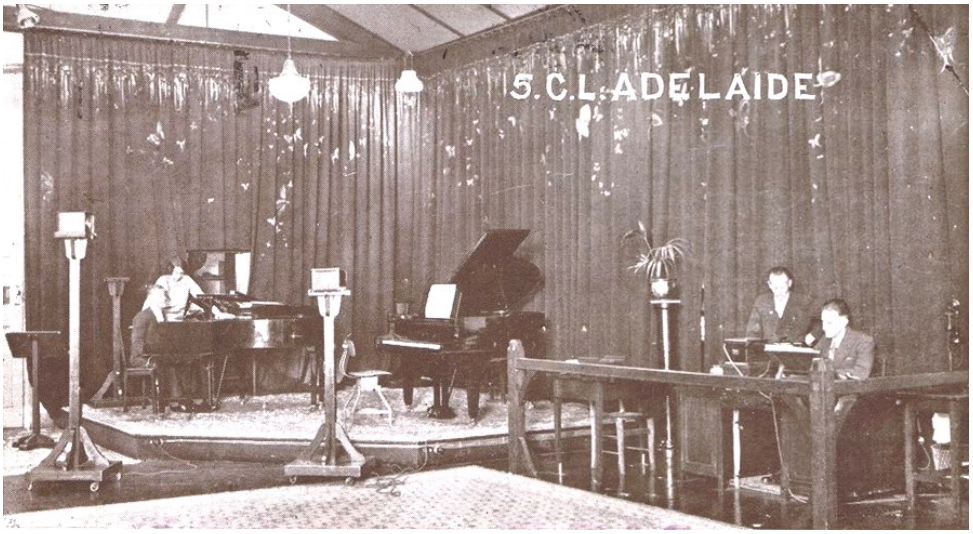
9RB Rabaul (T.P.N.G.) **1962:** A.B.C. Launched as a relay of **9PA**, with some local programs in the Kuanua dialect.

2MBS Sydney 1974: Australia's first fully licensed F.M. station (**M**usic **B**roadcasting **S**ociety) commenced.

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ON THIS DAY DECEMBER 16.

5CL Adelaide 1926: They reopened after being closed for two years. Photo is their main studio.



2CO Albury 1931: Operated by the privately owned Australian Broadcasting Co. with 60 minutes of advertising daily. Their 7,500 watt transmitter was at **Co**rowa (then the most powerful in Australia). Taken over by the A.B.C. on 1-7-1932 as a relay of **3LO**/**3AR** with some local programs. A Dutch plane lost at night in a London to Sydney air race, landed safely after a broadcast appealing for car drivers to light up the Albury air strip with their headlights.

4BU Bundaberg 1935: Launched by their first Chief Engineer and manager Jim Jordan from **4JJ**. He built the original 200 watt transmitter and studio equipment. Their tower collapsed before opening. Known as "The Voice of the Burnett". Started with seven advertisers. Broadcast many live stage plays, revues, and concerts in the 1930s.



4PM Port Moresby: This AWA station closed in 1941 to allow the AWA staff to work for the Australian Military, establishing Military communications throughout Papua/New Guinea during WWII.

2CS Coffs Harbour 1985: Launched using an Adult Contemporary format, with music from the 1970s onwards. Moved to F.M., with **2HC** starting on their former 639 KHz. frequency in 2000. This callsign was originally issued as an experimental licence at Newcastle in 1924. Back in 1938 a joint venture with **2KA** and **2KM** was going to use this callsign for a commercial station at Casino which never went to air.

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ON THIS DAY DECEMBER 17.

7ZL Hobart 1924: First planned to open as **7AA**, then **7AR**. Owned by **3AR** and started with their original 350 watt transmitter (1,000 watts in 1927). A "**sealed set**" station, located in one *Mercury* newspaper office room with one staff. Later they moved their studios into the old Hobart railway station. Programs were provided by the privately owned Australian Broadcasting Co. from 14-12-1930, with 60 minutes of advertisements daily. Their original "Reisz" microphone is on display at the Tasmanian Museum. Photo is the old Hobart railway station.



2AY Albury 1930: First planned to open as **2RI** (owned by Charles **Ri**ce). Charles's son, Cecil, was the first manager. Often heard in New Zealand, Canada, and the U.S.A. while using only 50 watts. Taken over by A.W.A. on 1-6-1932, with 100 watts, and known as "The Border Station" (later "Riverina's Fine Station"). Often used a shortwave transmitter to relay live outside broadcasts to their studio. Photo is Eric Patterson in 1949.



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ON THIS DAY DECEMBER 18.

2003: Sydney and Melbourne stations begin digital broadcasting trials.

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ON THIS DAY DECEMBER 19.

2NC Newcastle 1930: Launched with programs provided by the privately owned Australian Broadcasting Company with 60 minutes of advertising per day on 2,000 watts. Opening broadcast was from the Newcastle Town Hall. Their first studio was behind the old Strand Theatre.

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ON THIS DAY DECEMBER 20.

2CM Sydney 1921: Experimental station owned by "**Australia's leading amateur**", **C**harles **M**acLurcan. Started on long wave (214 KHz.) using seven watts, with Sunday night classical concerts. Often heard in San Francisco. **The only Australian amateur allowed to operate during WW1**. **Later Issued with the first broadcasting licence in Australia (licence number one, signed by the Prime Minister, Billy Hughes on 1-12-1922).** **2CM** is the only callsign listed by the Federal Government as "***Never to be reissued***", in recognition of the pioneering achievements of Charles MacLurcan. Photo is their QSL card issued after moving to shortwave.

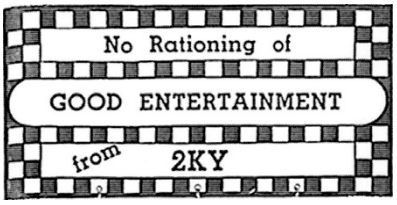


Radio Australia 1939: "Australia Calling", the forerunner of "Radio Australia", was launched on short wave. Each program started and ended with a kookaburra laugh, which was continued by Radio Australia.

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ON THIS DAY DECEMBER 21.

2KY Sydney 1938: Closed down by the Government for five days for inciting labour unrest.



4MK Mackay 1952: Put off the air by a lightning strike.

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ON THIS DAY DECEMBER 22.

3WR Wangaratta 1925: Australia's first regional commercial station closed, but reopened six years later.

6LN Carnarvon 1982: A Classic Hits format. Had a relay transmitter at Exmouth until it was wiped out by a cyclone on 22-3-1999. The Exmouth licence is now programmed by Red F.M. via satellite.

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ON THIS DAY DECEMBER 23.

2CY Canberra 1938: A.B.C. Used a 10,000 watt transmitter feeding a 620 feet high tower. Officially opened by the Prime Minister, The Rt. Hon. Joseph Lyons. Started with a studio next to their Gungahlin transmitter site. Instigated regular national broadcasts of Parliament House sessions on 10-7-1946.

2PK Parkes 1946: Their office, studio, and transmitter were destroyed by fire. Eventually they were back on air with a transmitter borrowed from 2GB.



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ON THIS DAY DECEMBER 24.

2SM Sydney 1931: Started in **S**t. **M**ark's Roman Catholic Church in Drummoyne by Monsignor James Meany. Father Archibald Shaw, who provided all the radio equipment to Douglas Mawson for his 1912 Antarctic expedition, was his technician. Photo is Harry Millard on air in 1935.



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ON THIS DAY DECEMBER 25.

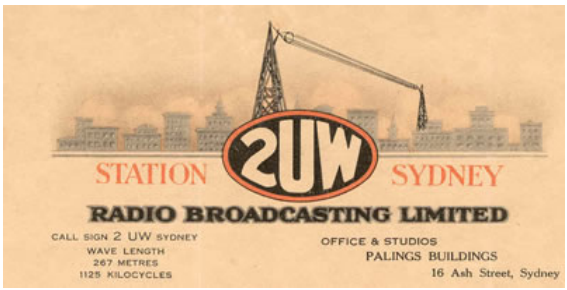
5MU Murray Bridge 1954: Raised £8,300 during a Christmas radiothon for local charities.

8DN Darwin 1974: Put off the air by cyclone Tracy. The Army regarded them as an emergency communications service, and freighted some equipment from Adelaide to get them back on air.

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ON THIS DAY DECEMBER 26.

2UW Sydney 1922: Launched with a broadcast (non-commercial) licence owned by amateur operator Otto Sandell. Transmitter at Bellevue Hill. Otto produced 200 Sandell radio sets per week from his **U**nited **W**ireless factory in Kings Cross. First station to broadcast a political speech. On 13-2-1925 Otto was issued a commercial licence, with an increase in power from 15 to 400 watts.



ON THIS DAY DECEMBER 27.

2BE Sydney 1926: They held a Radio Dance Night raising funds for Cancer Research with their Radio Jazz Band. Listeners were asked to hold dance parties in their homes, with guests making a donation.

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ON THIS DAY DECEMBER 28.

1947: A Letter to the Editor stated "*Is there any truth in the belief that radio serials are so bad that they may drive some people to suicide? It seems that a large portion of radio time is taken up with absolutely rotten radio serials*".

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ON THIS DAY DECEMBER 29.

6SJ Perth 1979: **S**cout **J**amboree Radio. Used an ex Cocos Islands civil airport transmitter on 1610 KHz. The equipment was installed by Vic Kitney (VK6VK). Operated by Girl Guides from 0600-0000 daily until 7-1-1980.

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ON THIS DAY DECEMBER 30.

4SJ Ipswich 1982: **S**cout **J**amboree Radio. Operated by boy scouts from 0600-2200. All the studio equipment was loaned and installed by **4KQ**. Their tower and 50 watt 1610 KHz. transmitter were installed by Telecom. They also operated an amateur station (VK4ASJ) and a television station (SJQ-4 TV), and produced a daily newsletter. Closed on 7-1-1983.

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ON THIS DAY DECEMBER 31.

3GL Geelong 1930: Launched by the *Geelong Advertiser* (Victoria's oldest existing newspaper), with the transmitter on their building, and a studio above Suttons music store. Often received in the U.S.A. and New Zealand using a 50 watt transmitter built by their Chief Engineer, Morris Israel from **3ZN**.



2KA Katoomba 1963. Bruce Carty became Australia's youngest commercial radio announcer at 14 years old.



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AUSTRALIAN A.M. RADIO SLOGANS

2AD: "The Voice of the North" (1940s)
"The Voice of New England" (1953)
2AY: "The Border Station" (1930s) "The Albury Station" (1940s)
"Riverinas' Finest Station" (1950s) "Hits 'n' Memories"
"Always Something Special" "Talking Albury/Wodonga"
2BE: "The Voice of the Far South Coast"
"Real Radio 2BE" (1980s)
2BH: "The Happiness Station" (1934)
"The Voice of the Western Darling" (1935)
"The Barrier Miner Broadcasting Station" (1936)
2BS: "Centre of the West" (1930s) "Clarion of the West" (1940s)
"Centre of the Golden West" (1970s)
2CA: "Radio Canberra" (1940s) "Let the Mix Play"
"Your Capital Station" (1971) "Life Station 2CA" (1978)
"Solid Gold 2CA" (1980s)
2CC: "Music Radio 2CC" "Canberra's Classic Gold"
"Talking Canberra"
2CH: "Entertaining the Whole Family" "Good Music - 2CH"
"The Happy Sound in Radio" "Easy Listening Hits"
"Sydneys' Easy Classics" "The Beautiful Alternative"
2CK: "The Voice of the Coalfields"
2CS: "Stereo 64"
2DU: "The Western Station" "Top of the Dial (1980)"
"We're Stuck on You"
2EC: "East Coast Radio"
2GB: "The Nations Station" (1930s) "Entertaining Sydney"
"The Station of the Stars" (1950s) "News Plus - 873"
"Top Tunes Station" (1960s) "The Talk of Sydney"
"2GB - Your Favourite Station"
2GF: "The Voice of the Clarence" (1930s)
"Holiday Coast Radio" (1988 - 1992)
"The North Coast Station" (1940s)
2GZ: "Your Country Service" (1940s) "Growth Zone Radio"
"Central New South Wales" (50s) "Softly Rocking" (70s)
2HD: "The Voice of Friendship" (1940s)
"More Music with the Good Guys" (1965)
"A Part of Your Life" (1983)
2HR: "The Hunter River Station"
2JJ: "Rock Without the Roll"
2KA: "The Happiness Station" (1930s)
"The Voice of the Mountains"
"We are the West" (1989-1992)
2KM: "The Macleay Station" "The Voice of the Macleay"
"Home of the KM Kountry Gentlemen"
2KQ: "The Voice of Industry" (1930s/40s/50s)
2KY: "The Voice of Labor" (from 1925) "KY Country" (1974)
"Brightest Station on the Air" (1940s) "Sport and Talk"
2LF: "2LF - The Friendly station"
"The Young and Progressive Station"
2LT: "Lithgows' Sunshine Station"
2MC: "Mid Coast Radio 531"
2MG: "Voice of the Tablelands" "Radio Onederful"
2MO: "First Station in the North West"
"The Voice of the North West" "Part of your Life"
2MW: "The Friendly Station" "Gold Coast Radio"
"The Popular Station of the North West"
"The Voice of the Far North Coast" "Radio 97"
"Easy Listening 97"
2NX: "More Music - 2NX" "All New - All Hit Radio"
2NZ: "2NZ - Northern New South Wales"
"The Rhythm of New England" (1984)
2OO: "Top of the Dial - 1575" (1980) "Hits & Memories"
2PK: "The Voice of the Golden West"
"Covering the Central West"
2QN: "The Riverina Station" "Solid Gold Hits"
"Hits and Memories"
2RE: "The Voice of the Mid North Coast" (1960s)
"Coastal Radio 2RE"
2RG: "The Voice of the Murrumbidgee"
2SM: "The Family Station" (1930s)
"The Modern Station" (1940s) "Gives You More Music"
"The Rock of the 80s" "Light 'n' Easy 1269" (1988)
"Cool Country Rock 'n' Blues" "Sydney's Hottest Country"
2ST: "Part of Your Life" "The Best Songs of All Time"
2TM: "2TM - Northern New South Wales"
"The Sound of the North West" "More of Your Favourites"
2UE: "The Feature Station" (1930s) "The Progressive Station"
"The Modern Station" (1950s) "2UE In Touch"
"First in Sydney" (Wrong) (1970s) "The Original"
"Radio Active 2UE - Where You Don't Miss a Thing"
"Talking Sydney" "So Much More Entertainment"
"Always At or Near the Top" "Brighter 2UE - Channel 95"
"If it Happens in Sydney, it's on 2UE" "2UE 954"
2UW: "The little Station with a Big Kick" (1925)
"Never off the Air" (1935) "We Love You Sydney"
"From the Top of the State" (1940s) "Better Music"
"The Station all Australia Knows" "Magic 11" (1984)
"2UW - Where the News Watch Never Stops"
"Funtastic Radio" (1973) "Classic Hits 2UW 1107"
2WEB: "Outback Radio Bourke" "The Voice of the Outback"
2WG: "The Riverina Broadcasting Station"
"The Voice of the Riverina" "Radio Riverina - 2WG"
2WL: "The Voice of the Illawarra" (1930s)
"The South Coast Station" (1940s) "Gently Rockin'" (79)
2WS: "Your Station 2WS 1224" "Out of the West - 2WS"
"The Greatest Hits, Latest Memories Station"
2XL: "Southern Tablelands Station" "Mountain Music" (70s/80s)
"The Voice of the Southern Tablelands" "Forever Classic"
2XX: "It Belongs to You"
3AK: "The Voice of the Night" "The Programs' Always Good"
"Where no Wrinklies Fly" (1970s)
3AW: "The Feature Station" "The Station of the Stars" (1950s)
"Radio Melbourne" (1958) "Adult Only Radio" (1977)
3BA: "The Courier Station" (1935)
3BO: "The Friendly Voice of the North" (1940s)
"Centre State Radio - Home of the Happy People"
"Easymix Radio TEN-71"
3CS: "3CS, the Country Sound" "It Gets Me Where I Live"
"Summer is 3CS" (1984) "Your Radio/Station" (1985)
"The Music Station" (1987)
3CV: "The Peoples Station" "The Music You Want to Hear"
"1071 Summer Gold" "Central Victorian Radio"
"Put a Smile On Your Dial With 3CV"
3DB: "The Herald/Sun Station" (30s) "The Herald Station" (40s)
"Rhythm of the City" (1978)
3EE: "Magic 693" (1994)
"Magic 1278 - The Best Songs of All Time"
3GL: "The Voice of Victoria's Oldest Morning Journal"
"Geelongs' Own Classic Hits" "On the West Coast" (80s)
"The Geelong Advertiser Station" (1940s - 1970s)
3GV: "Your Classic Hits Station"
3KZ: "Brighter Broadcasting Service" "Hits and Memories"
"The Brightest and Best" "Mellow Music 1180"
3HA: "The Age Broadcasting Service" (1930s)
"Radio Western - 3HA" (1940s)
3LK: "Bright in the Middle of the Dial" (1972)
3LO: "The Sound of Melbourne"
3MA: "The Sunraysia Station" "Easymix 1467"
3MP: "Bay City Radio" (late 1970s)
3MB: "The Brighter Country Station" (1930s)
3NE: "Solid Gold Hits" "Better Music and More of It"
"Takin' it Easy" "Voice of the North East" (1970s/1980s)
3SA: "Playing Favourites" (1990 - 2010)
3SH: "The Border Feature Station" (1940s)
"The Voice of the North" (50s) "Country Livin' 3SH" (70s)
3SR: "The Heart of Victoria"
3TR: "Radio Gippsland"
3TT: "Classic Hits from the 1960s/70s/80s"

3UL: "Central Gippsland - An Argus Station"
"It Gets Me Where I Live" "The Greatest 3UL"
3UZ: "The Voice of Victoria" (1930s) "The New Happy Sound"
"The Voice of the Community" (1940s) "The Greater 3UZ"
"Nice to Come Home to - 3UZ" (50s) "The Beatle Station"
"The Station With the Nicest Listeners" (1965)
3WM: "The Best Songs of All Time" (1970s)
"All Hit Music" "We're Here For You"
3XY: "The Quality Station" "Melbournes' Favourite Station"
"Efftees Quality Station" "Easy Rock"
"Defending Your Right to Rock 'n' Roll"
"Round the Clock Habit Station"
3YB: "Your City of Warrnambool Station" (1940s)
"The Station with the Happiest Listeners" (1964)
"Everybody's listening to 3YB"
4AK: "Brighter Broadcasting Service" "Rock in Stereo" (1980s)
"Garden City Radio" (72-76) "Gentle on the Downs" (70s)
4AT: "Voice of the Tablelands"
4AY: "The Voice of the North/Cane Fields" (1960s - 1970s)
4BC: "The Radio Voice of Queensland" "Funtastic Radio" (1977)
"Queenslands' Leading Broadcaster"
"Where Some People Have all the Fun" (1977)
4BH: "4BH - A Chandler Station" (1930s/1940s)
"4BH For Brighter Hours" (1950s) "Beautiful Music"
"Top Dog Radio" (late 1960s) "Personality Radio"
"The Best Songs of all Time" "The New Sound Station"
"882 - The Centre of the Dial"
4BK: "The Newspaper of the Air" (1930s) "New Look Radio"
"The Courier-Mail Station" (1940s)
"4BK - Our Best Always" "Classic Hits - 4BK" (1988)
"Reaching Out - Touching You" (1970/1971)
"No Raucous Sounds"
4BU: "The Voice of the Burnett" "Classic Hits - 1332"
4CA: "At the Top of Australia" "Hits and Memories"
4GR: "The Voice of the Downs" (1930s/1940s)
"Funtastic Radio" (1964) "Classic Hits"
4GY: "Classic Hits Radio" (1980s)
4HI: "Feeling Good" (1980s) "The Music Leader" (mid/late 90s)
4IP: "The Radio Voice of West Moreton" (1940s) "More Music"
"Color Radio" (1970s) "1010 On Your Dial"
"Four Ten" (1978) "Hot Fun in the Summertime"
"Light 'n' Easy 1008" (1980s) "A Pocket Full of Hits"
4KQ: "Greatest Memories - Latest Hits" "Great Classic Hits"
"The Best Country in the World" "Good Times 4KQ"
4KZ: "Tropical Coast Radio"
4LG: "The Voice of the Central West" "Outback Radio"
"Color Radio" (1970s) "The Central Western Station"
"The Most of the Golden Fleece" "Classic Hits"
4LM: "Color Radio"
4MB: "Voice of the Wide" "Better Music - 4MB"
4MK: "We Strive to Excel" (1930s) "Hits and Memories" (80s)
"The Voice of the Barrier Reef"
"Covering Mackay and the Whitsundays" (early 1990s)
4PM: "The Voice of Papua"
4QL: "In the Midst of the Golden Fleece"
4RO: "The Key/Voice to Central Queensland"
"Central Queensland Radio"
4RR: "Classic Hits"
4SB: "Classic Gold" (1971) "Heart 10-71" (1980s)
4SS: "Sunshine Coast Radio"
4TO: "Your Townsville Station" "On Top in Townsville"
"North Queensland Radio - Where the Music Starts"
4VL: "The Voice of the Far South West" (1940s - 1972)
"The Voice of Western Queensland" "Color Radio" (1973)
4WK: "The Listeners Companion" (1930s/1940s)
4ZR: "The Voice of the West" "South West Queensland"
5AA: "Good Music 5AA" (1978 - 1985) "Good Radio"
"Talking Adelaide" "Talk of the Town" (1985)
"Interactive Radio" (2000s)
5AD: "Premier Station in the State" "More of Your Best Music"
"Radio Active" (1960s) "Hits and Memories 1323"
"The Advertiser Broadcasting Network"
"Todays' Easy Listening 5AD" "Rhythm of the City"
5AU: "The Voice of the North" (1960s)
"Classic Hits - Better Music" "Triple City Music"
5CC: "Classic Hits" "Coast and Country Radio"
5CS: "Coast to Country Classic Hits"
5DN: "First Station in the State" "All the Radio You'll Ever Need"
"When Adelaide Needs to Know" (1980s) "Classic Hits"
"Every City Has One Great Station - 5DN" "All Star Radio"
"Keep Your Finger on the Pulse - News/Talk 5DN"
5KA: "Voice of South Australia" (1920s/30s/40s)
"The Trend Today, is to 5KA" (1948) "Music to Your Ears"
"I Care - Constant Music" (1972) "5KA is My Kind of Life"
"Earth Station 5KA" + "Life Station 5KA" (1970s)
"Getting it on for Mother Earth" (1970s) "Constant Music"
"The Australian Rock Station" (from 1974)
"Greatest Hits 5KA" (1986) "All Hits All the Time - 5KA"
"5KA is My Kind of Life" "I've Got a Lot of KA in Me"
"Incredible Earth Summer" (1973) "The Rock Station"
5MU: "Premier Station in the State" "River City Radio" (1975)
"Livin' It Up - Outer Metro 5MU" "5MUsic"
5PI: "Premier Station in the State" "5PI Crystal Brook"
5RM: "The First Station in the State" "Classic Hits"
"5RM Murray Heights" "Spirit of the Riverland"
5SE: "Better Music - 5SE" "Radio Active 5SE"
6AM: "The Happy Station" (1930s/1940s) "Central West Radio"
"Inland City Radio" "Voice of the Avon Valley"
6GE: "The Feature Station" "A Part of Your Life"
6IX: "Happy Days Radio" (1970s) "Easy Rollin' 6IX"
"Greatest Memories, Latest Hits" (80s) "We're With You"
"Good Times and Great Music/Oldies" "Sunshine Sound"
"The New 6IX, Radio for 30 to 40 Year Olds" "Our Town"
"Forever Classic" "Goodtime Oldies" "Hits and Memories"
"Perths' Favourite Music with Less Talk" "6IX The Music"
6KG: "The Heart of the State" (1930s/1940s) "The Entertainer"
"The Music Rockin' the Goldfields"
6KY: "Really Good Music" "Top Popper Radio" "Music Power"
"Nice and Easy" "Beautiful Music" "Star Station 6KY"
"Much More Music" "Color Your Life With Music"
"First on the Dial" "First for Entertainment"
6MD: "More Music" "Central West Radio" "We Love Merredin"
6NR: "Curtin Radio 927" "Perths' Voice in Country Music"
6PM: "The Cheery Station" (1940s) "6PM - It's a Turn On"
"Home of the Happy Hearts" (1960s) "Greater Hits 6PM"
"Peppermint Radio" (1971) "Rhythm of the City"
"The Pleasure Machine" "Better Music 6PM" "6PMusic"
6PR: "At Your Service" (1930s) "The Centre of the Dial"
"The Centre of Attraction" "Remarkable Radio" (1980s)
6VA: "The Voice of the Great South" "Rainbow Radio 783"
7AD: "Better Music and More of It" "The Music Leader"
7BU: "The Station with a Smile" (1935)
"The Northwests' Classic Hits" "Northwest Tasmania"
"Sound Radio" "Good Times - Great Music"
7EX: "The Examiner Station" (50s) "On Top in Tasmania" (60s)
"The Good Guys Station" (1970s)
7HO: "Hobarts Original Station" (1930s/1940s)
"The Big Sound in Radio" (60s) "Personality Radio" (70s)
7HT: "The Feature Station" (40s) "The Heart of Hobart" (60s)
"Something New Every Day"
7LA: "The Original and Feature Station" (1930s)
"The Voice of Northern Tasmania" (1940s)
"Funtastic Radio" (1970s) "Your Favourite Station"
"The Music Station" (1995/1996)
7SD: "The Voice of North Eastern Tasmania"
7UV: "7UV - The Personal Touch" (1930)
"The Voice of the Island State" (1935)
8DN: "Part of Your Life" "Radio Active 8DN" (Late 1960s)
8HA: "Broadcasting to Central Australia"
"The Rhythm of the Heart" "Your Station - 8HA"

BERT BUTTON COMMENTS ON RADIO – 1985

Willie Fennell: actor of radio, films, theatre. In the post war years over 60% of radio features were imported from America and the United Kingdom. A Parliamentary Standing Committee on Broadcasting was concerned about Australian artists only participating in about 30% of locally recorded programs. It was about that time that the "*Colgate Palmolive Show*" was formed, which included Jack Davey, Bob Dyer, Roy Rene, Joy Nicholls, Kitty Bluett, Hal Lashwood, Dick Bentley, George Foster and Willie Fennell. Willie's main claim to popularity was the expression "*Ow are yer mate*" and it could be claimed that his being typed this way did not do justice to the real ability he possessed. Perhaps the first public indication of this was when he starred in "*Life with Dexter*" and since then he has successfully participated in a number of TV and theatrical productions. Willie was always a fairly quiet unassuming person; not easily cultivated as a friend, but an individual who would always leave his mark in the field of entertainment.

Whilst he recollects with pleasure his participation in several top rating radio shows such as "*Calling The Stars*" (his first appearance in radio), "*Ada and Elsie*", and "*The Cashmere Bouquet Show*", I've always felt that Willie Fennell obtained more satisfaction from his association with theatrical and film productions, although he also obviously enjoyed facing up to large audiences in club shows. Now in his sixties, Willie Fennell has been associated with several commercial and ABC TV programs such as "*No. 96*" and "*Young Doctors*", and also stars in theatrical productions and the occasional film. During his career he never resorted to suggestiveness or smut to raise a laugh, which prompts me to make a comparison between old style comedy shows and the modern trend. Radio programs like "*Yes, What*?", "*Dad and Dave*", "*Mrs Obs*", "*Mal Verco and Ginger*", plus Jack Davey and Bob Dyer productions, created lots of 'belly' laughs without being vulgar or placing so much emphasis on sex. It puzzles me why there have not been TV versions of such radio features as "*Yes, What"?* This program originated over 5AD Adelaide before WWII and I well recollect listening to an audition disc sent over to 2CH, which, at the time, was the key station of the Major Network in Sydney.

I was then a salesman, and one of my clients was Samuel Taylor who advertised Mortein and Wycough. Their Chief Executive, Charles Graham, would only buy one minute commercials before the evening news, but I enticed him to simply visit 2CH and listen to the audition disc. His reaction was quite spontaneous and he decided to sponsor "*Yes, What?*" on 2CH between 6.45 and 7 PM Monday to Thursday. Within six months Samuel Taylor sponsored the feature throughout Australia. Over the years, the series was repeated at least three or four times; the last occasion on 2UE Sydney as late as about 1977. It was probably the funniest and most successful radio serial of its type ever produced. Surely there must be scope for a TV version of "*Dad and Dave*". Compared with some of the inane Australian comedy shows on TV, it would be a riot. Admittedly comedy is the most hazardous type of program to present, but it's a pity Australia does not have, or is not making use of, script writers with the ability of those in the United Kingdom, who are responsible for such features as "*Are You Being Served*" and "*Man About the House*".

How to make $1,000 in five minutes. As the name suggests, a radio station's audition room was previously used to audition new features to prospective sponsors. It is also available for production meetings, interviewing actors and actresses, artists, and so on. In some cases it was used by breakfast announcers to sober up after a night out and be sure they would be on the air on time the following morning. The audition room was tastefully furnished, usually including a comfortable lounge suite and the lounge was generally known as the "casting couch". There was once a midnight-to-dawn announcer at 2UW Sydney who made fairly regular use of the auditorium to entertain his lady friend. He would arrange for the engineer on duty to present about half an hour of music without interruption, proceed to the audition room, and have a most enjoyable break. However, the time arrived when the engineer became rather tired of this procedure. Perhaps he was envious, but one night he installed a microphone behind the lounge and recorded a most interesting half hour, which, unbeknown to the announcer for some weeks, entertained quite a number of persons associated with the radio industry. When he found out, the announcer put on an awful blue and threatened legal proceedings but on second thoughts realised how stupid he would be to have the record played in court.

There was one occasion at 2GB Sydney when we were auditioning a half hour musical session presented by Charles Cousens to Sir Adolf Basser, head of Saunders the Jewellers. I knew Sir Adolf quite well and we had sold him several features. He always tried to barter about the price of a show but on this occasion I had made it quite clear to him beforehand that Charles Cousens' session would cost $120 a half hour to sponsor, based on a contract for 52 weeks. The audition went fine. Charles Cousens was in top form and even half way through, it was obvious that Sir Adolf was sufficiently impressed to buy the program. At the conclusion he looked towards me and said he would pay $100 a half hour for the session and when this was declined, offered $110. After the second offer was refused, he agreed to pay the original figure of $120. The audition room was on the third floor of the Macquarie Building in Phillip Street and there was a long passageway between it and the lift. Whilst escorting him back to the lift I said "*Sir Adolf, why did you try to beat us down to $100 when I had already made it quite clear to you that the price would not be less than $120*". He looked at me with a grin and replied "*Well Button, during the five minutes we were discussing the price, if you had accepted the $100 we would have saved $1,000, or $500 if you had agreed to $110. Nevertheless, I admire you for sticking to your price. Some people don't*".

In those days, production costs for programs consisting of records were included in the station time rate for sessions. Announcers like Charles Cousens who compered programs and handled commercials received no additional fee. Their salaries were considered quite adequate to cover this. Even if an announcer was given approval to handle additional assignments outside of working hours, the fee involved was generally split on a 50/50 basis. Needless to say, it's now vastly different. Top radio and TV personalities receive fabulous salaries; charge big fees for commercials; and in several instances, operate sidelines and other business activities which net them large sums of money. I could name several personalities whose total earnings would be twice as much as the salary paid to the Prime Minister.

"Bullpitt" gets his start as cadet announcer. Construction of Macquarie Building, headquarters of the Macquarie Broadcasting Service was completed just about the time WWII started, but, as 2GB's technical equipment was taken over for defence purposes while Macquarie and 2GB's staff were located in the new building, they were forced to continue to use their old technical equipment in the old studios in Adyar House Bligh Street where 2UE was also located.

You could write a book about all the Australian and overseas stars and dignitaries who passed through the entrance to Macquarie Broadcasting building and also some of the things which happened in the board room. Jack Horner, one of radios' pioneers was managing director at the time and all kinds of celebrations took place, particularly after a big advertising contract had been completed. After a few drinks, Jack Horner would roll his dice and, with people like Jack Davey, involved, there was some spirited play.

On one occasion, after attending a farewell dinner to our service manager Charles Fletcher, we followed the customary procedure of returning to the boardroom for more than one for the road. A scriptwriter named Martin started to chip me about the fact that I was a reasonably good middle distance athlete. Others joined in, including Ted Harris who started at 2GB as a sports commentator and finished up as managing director of Ampol, and we decided to have a race. Just imagine 12 men lining up just after 11PM outside Macquarie Building in Phillip Street right opposite police headquarters, running down to George Street, to King, up to Phillip and back to 2GB with the astonishment of theatre goers on their way home. Ted Harris finished first ahead of me while the last seen of Martin until late the next day was him boarding a tram in George Street.

It was about 5PM one afternoon when we auditioned a young lad named Ross Higgins, who impressed me so much I fronted up to Jack Horner in the board room as he and several others were enjoying a few drinks. His reaction was less than enthusiastic but he agreed to listen to Ross Higgins who had a good announcing voice, and surprised all present with his imitations of well-known stars, and proved beyond a doubt that he could sing well too. We engaged him straight away as a cadet announcer. At the time we had so much talent on our staff, including such individuals as Keith Walsh, Noel Judd, Keith Eadie and Kathy Lloyd that I inaugurated a Staff Show which was broadcast each week between 1PM and 2PM from the Macquarie Auditorium before a capacity audience. Ross Higgins went over extra well and it was only a matter of time before he graduated to top rating national shows in company with stars such as Jack Davey, George Foster, George Wallace, Gladys Moncrieff and so on. Later he became a freelance; starred in two or three stage musicals, and because of his outstanding ability to use so many types of voices, became well sought after for commercial announcements. Since his venture into TV, he has developed into one of Australia's top stars. After successfully participating in features like "*The Naked Vicar Show*" he met with Australia-wide success as Bullpitt in "*Kingswood Country*".

How Dawn Lake got her chance to be a star. Dawn Lake and Bobby Limb, both evergreen personalities, are two of the nicest persons I have ever met. It was not long after becoming manager of Radio 2GB Sydney that I first met Dawn Lake at Sam Babichis restaurant near the Georges River Bridge. She was singing with a terrific voice and could handle practically any type of song in a real professional manner. I asked Sam how he found her and he told me that she was dining a week ago and volunteered to sing. She made such a hit that she agreed to accept part-time employment with his restaurant band. Sam then called Dawn over and I asked her whether she had ever thought of working in radio. To cut a long story short, I arranged for her to meet George Foster who was presenting the "Bunkhouse Show" on the Macquarie Radio Network and that was the start of a highly professional association with several prominent radio shows.

It was a happy occasion when Dawn teamed up with and later married Bobby Limb, one of Australia's most professional band leaders. Bobby was associated with several high rating radio shows, and with the advent of TV in 1956, both of them became top stars in the new medium. When watching Bobby Limb acting as one of the judges in "*New Faces*" it gave some idea of his great knowledge of music. His expert advice to the contestants demonstrated Bobby's genuine desire to help up and coming young performers along the road to success. Both of them have a great sense of appreciation and I well recollect the occasion when, during an interview after returning from a successful tour overseas, Dawn Lake made special mention that I was responsible for her first break into radio.

Later when I founded Radio 2ST Nowra, Dawn, accompanied by Jack Neary (one of Australia's leading entrepreneurs) made a special point of attending the official opening ceremony. For a man of his age, Bobby Limb is a bundle of energy always looking for new projects, one of which was a multi-million dollar complex financed by a group of businessmen to create an "Aussie" type of entertainment centre and overseas tourist attraction at Walsh Bay. It's a long time since his "*Sound of Music*" program ran for 17 years but both Bobby and Dawn seem to have found the secret of eternal youth. Both of them have won several Logies and Bobby was awarded an MBE in recognition of his services in the field of entertainment.

Presenting 'Doc' Evatt to the people. At the time the Right Honourable Herbert Evatt decided to enter politics and contest the Federal seat of Barton, I was a salesman/sports commentator at radio 2CH Sydney. When "Doc" Evatt asked 2CH to send someone to his house to discuss election advertising I was assigned to the job and duly turned up at his home in Mosman. He was contesting the seat of Barton which covered Sans Souci where I was living at the time. Mrs Mary Evatt ushered me into a large room which "Doc" Evatt was using as an office and there were books and papers scattered everywhere. In fact, we both sat on the carpet to discuss things. He produced some copy he had written which contained various odd phrases such as "Vote for Doctor Evatt, Son of the People" etc. After reading this I decided to take the bit in my teeth and express my candid opinion. This was based entirely on being a resident of Mosman, and contesting the seat of Barton several miles away was handicap enough without using phrases that would not register with the type of voters in this electorate. My suggestion was for announcements aimed at workers in the breakfast session before 7-30 AM, then to housewives during the morning program, and finally aimed at sportsmen on Saturdays. The last mentioned suggestion was based on the fact that "Doc" Evatt had been a prominent sportsman, a life member of the University Sports Union, and Vice President of the NSW Cricket Association. He immediately reacted by saying "*well Button, I want you to handle my campaign on all Sydney stations*".

This created a problem, firstly because 2CH was run by very Liberal minded people who would not appreciate my acting in this capacity, and secondly, I doubted whether other Sydney stations would appreciate announcements originated by a salesman on another station. A compromise was arrived at under which I agreed to write his radio advertisements and leave it up to him to negotiate with other stations. I will always remember the occasion when we both sat in the Macquarie Broadcasting Service Boardroom until nearly midnight on the election day, where, but for the loss of three or four seats in Victoria, "Doc" Evatt would have become Prime Minister. Maybe I'm wrong but I still believe he would have done a first class job because he was a great Australian. After "Doc" Evatt was elected I was one of the first persons he phoned, not only to express his appreciation, but also to invite me to contact him anytime he could help me. I only did this on one occasion when I was organising a big sports carnival at Hurstville oval and asked him to officially open it, which he did in front of a capacity crowd of about 32,000 people. We met on several occasions over the years during which time he paid me the compliment of asking my advice about advertising.

At the time Ben Chifley was Prime Minister, the Macquarie Broadcasting Service had the practice of allotting a five minute "Report to the Nation" program to the Prime Minister of the day which was broadcast on Macquarie stations throughout Australia. From time to time he would pre-record this at 2GB, usually on Sunday morning, and at the same time, hold a press conference in our boardroom. One Sunday morning my son Geoff, who was attending Newington College at the time, accompanied me to the 2GB studios where I

used to meet Ben Chifley and supervise everything. I asked his P.A. whether Ben Chifley would sign Geoff's autograph book after the press conference. He said to the press representatives - "*Young People must be given first priority*".

When do you become expendable? These days there is a lot of talk about this. It's quite evident that younger people are occupying an increasing percentage of top executive and lesser important positions. Many advertisements stipulate an age limit around 45 and there is a tendency to regard persons above that age as being over the hill. Without doubt most young people, many of whom have taken university courses and obtained degrees, are in one way much more qualified than their elders. I wonder what their opinions will be when they reach 45 or 50? It seems a pity a situation exists where some young people regard the older generation as old hat while on the other hand some older people are inclined to believe that maturity is all important and repress them. If I was young again and had all the opportunities that now exist to become highly qualified in my profession, I would still be anxious to benefit from the experience which my elders have accumulated over many years. Conversely, there is an obligation on older people to pass on their experience and give every encouragement to up and coming young men and women.

The strange thing is that in radio and TV a substantial percentage of top Australian personalities are by no means youngsters. A few examples are John Laws, Howard Craven, Bert Newton, Garry O'Callaghan, Jim Dibble, Don Lane, Graham Kennedy, Bob Rogers, Brian White, John Pearce, Stuart Wagstaff, Brian Henderson, Des Hoysted and Bert Bryant. In fact many years ago there were many more up and coming young stars than there are now, such as Jack Davey, Charles Cousens, Terry Dear, John Dease, Bobby Limb, Norman Banks, Eric Pearce, Alan Toohey, John Harper, John Dunne, Harry Dearth and a host of others.

10 years ago I developed an ideas service designed to assist promoting radio and TV advertising. It involved visiting most radio and TV stations between Perth and Cairns giving me the opportunity of an on-the-spot discussion with station managers. It was a rewarding experience both financially, and from the point of view of assessing their local problems. What amused me most were the occasions when managers said "*It's a hard game these days Bert*". With respect, they had no idea how hard it was in the early days of radio, when station facilities were primitive and there was a great resistance to radio advertising which was only given the crumbs off the table.

I was working as a 2CH salesman and selling 2CH was made much harder due to its aerial being high up at Dundas and its signal was weak in the East of the city where many advertisers lived. Initially I slogged the streets making calls and by 2PM had just about had it. I soon realised that making cold calls on advertisers was a waste of time. It was vital to front up with a specific promotional idea after having researched the advertisers business. Nevertheless I pressed on regardless and my first big sale was to Mr. Dumbrell of A.G. Healing Ltd. He was very pro-British and signed up for a 15 minute session each night Monday to Thursday consisting of well-known music, together with details of historic places in London where I was born and worked until I was 19. I wrote the continuity and found out more about London than when I lived there. What a celebration we had that night at the pub opposite 2CH in the Grace Building.

Payola, and how it crept into radio. In one sense, "Payola" is a question of "*He who is without sin should cast the first stone*", provided you do not overdo things and it develops into a racket. For instance, when I was appointed as buyer for AWA's city office before WWII, at Christmas time I received presents from most of its suppliers. Being new in the job, and not wishing to blot my copy book, I sought guidance from my employers who said they had no objection, provided it was a once a year happening and the presents were not overly expensive. The fact remains it is still a mild form of "Payola", in which thousands of people throughout Australia are involved. Consequently I was not in a position to query announcers who have, from time to time, received presents, but again, with the proviso that they did not overdo things. Nevertheless, it did lead to some embarrassing situations when at the time some announcers became involved in quite a big way with "Payola" and accepted expensive gifts. It was mainly due to record companies which wanted to ensure that new releases were highlighted, particularly pop numbers which they hoped would be included in hit programs. Some of the representatives used to deliver these new releases direct to radio personalities in order to achieve their objectives.

The stage was reached at 2GB where I was manager that we had to issue an instruction not to accept these and advised representatives of record companies that if they continued this procedure, their records would not be broadcast at all which, to a large extent, overcame the problem. Apart from records, it was necessary to watch commercials which, at the time, were mostly "live". It was very easy for an announcer to stretch a 30 second announcement to 45 seconds or one minute, resulting in quite a number of them receiving gifts of the goods advertised, free holiday trips, and in isolated cases, gifts as expensive as cars. Here again however, as manager, you didn't mind if the pay-off was fairly innocuous. For instance, at 2GB on Sundays we had a series of sponsored half-hours between 9AM and 4PM presented by a very accomplished and likeable announcer. He used to occasionally slip in a brief reference to an extraneous business which had no connection whatsoever with the sponsor's activities. This I tolerated until the stage was reached where practically every half hour contained a free plug and we parted company. On another occasion my breakfast announcer started plugging a resort where his family was rewarded with a free holiday. I did not object to this provided he told me beforehand. But later on, when without any authority, a holiday to Fiji was organised, he was asked to resign.

In 1954, when organising the current affair program "*Monitor*" for the Macquarie Network, I spent two weeks at the BBC to obtain its' co-operation and I made close contact with four of its' senior executives who were most helpful. Before leaving London I purchased a handcrafted box of cigars for each of them as a small token of my appreciation. Three of them, whilst slipping the boxes into one of the drawers in their desks, said "*they were not really supposed to accept presents*" and the fourth politely declined. After my return to Australia, I arranged for a case of Australian wines to be delivered to each of them as a Christmas present. Later I received letters of appreciation from the three already mentioned, but the fourth executive sent me a letter signed by fifty pensioners saying how much they enjoyed the wines at their Christmas dinner function.

Dolly was big reason for Bob Dyers' success. To the best of my knowledge there has never been a book written about Bob and Dolly Dyer. They were unquestionably two of the best known radio and television personalities, with a vault of experience including sensational fishing exploits. A book would certainly be justified. Bob and Dolly came to Australia early in the thirties with the Marcus variety show. Bob did a hillbilly type act whilst Dolly was a beautiful showgirl. His first radio feature "*The Last of the Hillbillies*" was made for the Major Broadcasting Network, and at the time, 2CH was the key outlet in Sydney. Sitting next to me was a most attractive young woman towards where my eyes kept straying. After Bob finished recording he walked over to me and said "*Pappy, I want you to meet my wife*". Why he used to call me Pappy I'll never know.

It was not until "*Pick-a-Box*" started in the early fifties that Bob and Dolly Dyer became nationally known as stars. Although Bob was the all-important quizmaster, Dolly was virtually his behind-the-scenes manager and a devoted wife. Bob would be the first to admit she was the key to his success throughout the many years that "*Pick-a-Box*" was a top rating radio and subsequently television program. That was one of the main differences between Bob Dyer and Jack Davey who, although he was the highest paid radio star, left an estate of only $7,300, whereas Bob and Dolly carefully invested their earnings and became very wealthy. There were few, if any, quizmasters who were better than Bob Dyer and Jack Davey. They were close friends although the media at times portrayed them otherwise. Bob generously conceded that Jack was the better quizmaster, and it was a sad day for him when Jack passed away. Both of them were keen fishermen which led Bob to lose a bet on who could catch the biggest shark, resulting in Bob acting as Jacks' valet for a week. As time passed by there was no doubt that Bob Dyer was the better fisherman, evidenced by his sensational shark fishing films, which he used in later years to raise thousands of dollars in community and charitable causes.

With the advent of television, instead of being rushed into it like Jack Davey, Bob Dyer wisely made a trip to America to study television techniques. Jack Davey had his radio shows simulcast, which meant that the same program was heard on radio and seen on television; a procedure which was destined to failure. Bob Dyer continued his "*Pick-a-Box*" on radio until the evening audience substantially diminished, but in the meantime began a separate television version of his program, which rapidly achieved top ratings. Perhaps that was the main difference between Jack Davey and Bob Dyer. Jack was an irrepressible highly enthusiastic person who at all times, whether it be radio star, fisherman, or simply an individual, was inclined to rush into things, therefore dissipating his money. Bob Dyer, with Dolly behind him, was highly organised and invested his money carefully, living a comparatively quiet but very full life.

Bob Dyer, OBE, and Dolly finally retired to Surfers Paradise where his health gradually deteriorated and he passed away. There will never be a more devoted wife than Dolly, or two top radio personalities like Bob Dyer and Jack Davey.

The evergreen Gwen Plumb. In the days when radio serials and plays were popular, there were many highly talented actresses such as Thelma Scott, Gwen Plumb, Mariel Steinbeck, Patricia Kennedy, Ruth Cracknell, Lyndall Barbour, and Madge Ryan. Making a reasonable living from radio was not easy as fees were small. Unless actors and actresses were associated with long-run serials, their weekly earnings were barely enough to live on, resulting in many having to take on part time jobs to exist. Even radio script writers had to churn out seven episodes of a radio serial each week at round about £1 or slightly more an episode to earn a worthwhile income.

Among all the actresses I met there were three for whom I had a special regard; Thelma Scott, Lyndall Barbour, and Gwen Plumb. All three had prominent roles in top rating serials and weekly radio plays like the "*Lux Radio Theatre*" and "*Macquarie Radio Theatre*". The one person who never ceases to amaze me is Gwen Plumb who, after an association of over 35 years with radio and now television, is still a nationally known star. Gwen had leading roles in many radio serials such as "*Blue Hills*", "*Big Sister*", "*Portia Faces Life*", and "*When a Girl Marries*". For several years on radio 2GB, Gwen Plumb arranged and conducted a one hour weekly feature "*Woman's World*" which was presented in a relaxed, informative, and happy manner endearing her to thousands of listeners and invariably held top ratings. Later on Gwen teamed up with Gordon Chater in a daily comedy feature "*Off the Cuff*" in which they were known as Pussy and Charlie. In 1956 I had lunch with Gwen in London where she successfully featured in various BBC radio features and on one occasion represented Australia in the quiz program "*20 Questions*". While there, Gwen had a leading role in the Beatrice Lillie Show on stage and over the years she starred in several theatrical productions such as "*See How They Run*" and "*The Bed Before Yesterday*".

Few actresses possess such versatility, and perhaps the secret of her success is that Gwen was never temperamental, easy to work with, and at no time had a swollen head. Amongst the few radio stars who successfully graduated to television, Gwen Plumb demonstrated an outstanding ability which ensured that her services were in constant demand, almost from the time that television commenced in 1956. She appeared in several ABC productions, commercial programs like panel games with Harry Dearth, comedy sketches in the "*Don Lane Show*", and in more recent times a star role in "*Young Doctors*". Her service to radio and television resulted in Gwen being honoured with a British Empire Medal which in 1979 was stolen when her home was burgled. As she said later, "*who would be mean enough to steal a medal"*? When asked her opinion about modern day radio, Gwen told me it seems to have lost a lot of its ardour.

Perhaps she is right because in pre-television days there was so much oomph in radio with shows featuring stars like Roy Rene, Jack Davey, George Wallace, George Foster, Willie Fennell, Hal Lashwood, Harry Griffiths, and Al Thomas, and features like "*Dad and Dave*", "*Mrs Obbs*", "*Yes, What*?", "*Mal Verco and Ginger*", and "*Ada and Elsie*". In Gwen's opinion, it is also a shame that the line-up of radio serials between 9AM and noon disappeared so quickly because most women cannot spare the time to sit down and watch television in the morning. However, with portable radio sets they can listen while working around the house.

Finally, ask yourself this question. How many radio and television stars do you know who after nearly 40 years still remain on air as top performers? I've scratched my head and can only think of one - the evergreen Gwen Plumb.

How June Slater became a star act. During all the years I was manager of 2GB Sydney, staff members arriving at work would often see me drinking a cup of coffee in a café next to the entrance at the Macquarie building. My belief was that if you expected your staff to be punctual then you should set an example. Living at Sans Souci, I used to call for my secretary at Brighton-Le-Sans, and one morning she asked me whether her friend could join us, which resulted in my driving her and June Salter to work for quite a long period. June was a somewhat reserved and dignified person, not beautiful but very attractive with a slightly unusual but lovely voice. It soon became evident that she was interested in becoming an actress, having performed well in amateur theatricals. As she had a good secure secretarial position I made no attempt to persuade her to become a radio actress. When June Salter finally made this decision I asked Laurie Cecil and Tim Masen-Wood; two of Australia's top producers to audition her. Tim, who coincidently was one of WW1s most highly decorated soldiers, produced many outstanding radio dramatic features including the Macquarie Radio Theatre, and Laurie Cecil at the time was production manager for Grace Gibson Productions.

It was in 1941 that Grace Gibson headed a company which for more than thirty years produced hundreds of radio features. There never was or never will be anything to equal its achievements which included well over 3,000 episodes of "*Dr. Paul*", hundreds of episodes of "*Portia Faces Life*", and long lasting features like "*Dragnet*", "*Night Beat*", "*Ellery Queen*", and "*Dossier on Demetrious*".

It was obvious to both Tim Masen-Wood and Laurie Cecil that June Salter possessed a special talent which would ensure her becoming one of Australia's best radio actresses and it was only a matter of time before she starred in a number of top rating radio features. Following the advent of television and with her imposing appearance and outstanding ability, it was logical that June Salter would become one of Australia's best known television personalities with star roles in several major features including "*The Restless Years*", but it was a stage performance at the Seymour Theatre as Queen Mary in "*Crown Matrimonial*" which became the talk of the town and really demonstrated what a world class actress she was. The fact remains that roles like Miss McKenzie in "*The Restless Years*" provided the long term work and income which is necessary to survive in a highly competitive industry. This particularly applied to radio when as many actors and actresses were available but few were chosen. Producers invariably played safe and relied on established performers rather than risking employing up and coming young people. Never mind that well known radio stars like Thelma Scott, Gwen Plumb, Muriel Steinbeck, Lyndall Barbour, Nova Carr-Glynn, Patricia Kennedy, Margo Lee, and many others made big money. Fees were comparatively low with many struggling to survive and lesser known actresses barely existed on their earnings. Up to a point the same position exists in television in which for every actor and actress earning good money, there are dozens of lesser knowns battling to make a crust. It's a really tough game which has broken the hearts of many young people who would have been better advised to become associated with a much more stable occupation. However, if you tried to tell them this they would probably take no notice. June Salter was one of the exceptions because she took a calculated gamble which, due to her outstanding ability, was highly successful.

John Dease was top radio man. In his day, John Dease was one of Australia's top radio personalities mainly due to two major national features; "*The Quiz Kids*" and "*Youth Speaks*". In fact, "*The Quiz Kids*" was probably the longest running national program with the sponsor Johnson and Johnson. Other features presented by John Dease were "*Nature Speaks*", "*World Famous Tenors*", and later on, "*Hit Parade of Popular Classics*". In those days most top radio stars were previously announcers such as Jack Davey, Harry Dearth, Terry Dear, Norman Banks, John McMahon, John Dunne, Bob Rogers, Jack Burgess, Alan Toohey, Eric Pearse, and Howard Craven.
John Dease was very proud of the fact that quite a number of his Quiz Kids subsequently became senior executives in major Australian organisations. He often referred to the fact that Premier Wran was one of the brilliant youngsters associated with "*Youth Speaks*". John had a fine voice, not only effectively gifted as a compere but as what was the practice at the time, handling practically all the commercials associated with his features, which produced excellent results for his sponsors. People believed in what he said and purchased the products he advertised. How different these days when television commercials each costing thousands of dollars to produce have little or no relationship to the features in which they are embodied.

At Macquarie Broadcasting Service we had a couple of problems with John Dease, one of which was that he 'er ed' a lot. He found it hard to believe this until his producers put on tape all the 'ers' heard in a half hour session and played it back to him. Although John heard about 45 'ers' in a row, realising his weakness, he was never really able to overcome it. The other problem was the strong Labor views which after all was entirely his own business because everybody is entitled to his or her own political views, providing, in the case of radio and television personalities, they do not attempt to inflict them on listeners or viewers. In those days however, there was a tendency to brand anyone with strong Labor views as a communist, and although there was little or no semblance whatever at anything political in John Dease's features, there were some misguided people who tried unsuccessfully to smirch him.

I could never understand why such a talented personality as John was embittered by television, as programs like "*Quiz Kids*" and "*Youth Speaks*" should have developed under his control into very worthwhile programs. Even if they did not achieve the high ratings established on radio, surely they would have been eminently suited for ABC television which is supposed to specialise in this type of programming. Unfortunately in his later years the services of John Dease were seldom used, but he will always be remembered as one of Australia's stop radio stars and a man really worth knowing. "*World Famous Tenors*" never became a national feature, although its' success resulted in a similar program being presented by other personalities on many stations throughout Australia. To the best of my knowledge, no other musical session ever maintained itself for so long, being presented by John Dease on 2GB Sydney for nearly 20 years. Perhaps it could be claimed it was John's favourite program, holding top ratings at 9PM on Sundays. With the advent of hit parades with pop music I recall how surprised John Dease was on the occasion I suggested he should present a weekly half hour daytime session called "*Hit Parade of Popular Classics*" and he readily agreed to do this and it ran for some years as a top rating daytime feature.

We were always good friends with a high regard for each other although at times we both had rather fixed views and could be somewhat stubborn. Johns' great love was cricket. It is a wonder he never wrote a cricket column for the press, but at the time this was probably due to the rather strange view that you had to be a top grade cricketer before you could write about it. Whenever the English test stars the Bebar brothers were in Australia one of their first ports of call was to see Cliff Cary. Frequently you would find John Dease, the Bebar brothers and Cliff indulging in prolonged discussions about cricket. John Pearce was also occasionally amongst them.

One of John Dease's features "*Nature Speaks*" was specifically designed by Macquarie Broadcasting for Hallstrom, manufacturers of Silent Knight refrigerators. It achieved the dual purpose of firstly selling refrigerators made at a price affordable by working class people costing only $37, and secondly it was the main promotional medium for Taronga Park Zoo which was Sir Edward Hallstrom's great love in life. 2GB Sydney ran several programs for Hallstrom in association with "*Nature Speaks*". One of them was "*The Search for the Live Albino Crow*" in an effort to find a pure white mating crow for Taronga Park Zoo. A cash prize of $100 was offered which jackpotted $20 each week. After several weeks the search was successful with suddenly two listeners; one in remote NSW and the other from Victoria advising us they were flying to Sydney the same night, each bringing a live white crow. Their aircraft were both due to arrive within 25 minutes of each other and Sir Edward, John Dease, and myself, a group of press representatives and a large crowd were waiting at Kingsford Smith airport to meet them. The first arrival brought a genuine albino crow and we were relieved when the crow brought along by the second listener was only a patchy white crow. Nevertheless Sir Edward paid his travel costs.

The ups and downs of announcing. Many top personalities, both past and present, started as ordinary announcers, such as John Laws, Bert Newton, Bob Rogers, John Dease, Jack Davey, Graham Kennedy, George Foster, and Ross Higgins, to name a few. A fair percentage of managers and station executives also started as announcers. Female announcers and personalities have been few and far between in radio although there have been notable exceptions like Gwen Plumb, Marita Gardner, Hilda Morse, Joan Reed, Mrs

Stelzer, Mrs Jordan, Auntie Maud and others. The simple fact was that listeners, particularly women, preferred male announcers. In 1950 Brisbane stations 4BC, 4BK, and 4KQ sacked all their female announcers. In television there has been a greater acceptance of female personalities originating from the time that attractive and well-endowed women handled weather reports to the present stage where highly intellectual individuals, regardless of gender, are featured in news, interviews, and current affairs programs.

With the increasing number of radio and television stations, a shortage of announcers and personalities has developed and opportunities are open for young people; the difference these days being that they have to be well educated if they expect to go places. The days when the main qualification was a good voice are rapidly passing. Over the years there has been a number of announcing schools, some of which unfortunately were primarily concerned with making money. The so-called glamour of being an announcer attracted hundreds of young people, many of them quite sophisticated, who thought they had the required qualifications. They paid good money to complete courses, whereas had some of those announcing schools been honest, they would have told them within the first few days that they would never get anywhere as an announcer. When advertising for an announcer I've listened to tapes submitted by persons completing announcing courses which have been sadly pitiful, and on several occasions when young people have called at the station for an interview I've carefully advised them to look for some other type of work. It's fairly easy to sort the men from the mice, and when a manager has difficulty in finding someone suitable, on the spot training plus debating and discussion groups which are available at times, can produce the best results. In country areas there is a fairly constant turnover of announcers, particularly those who develop well because while they are relatively well paid, there is a natural tendency to head for more lucrative jobs offered by bigger stations.

Announcing is not all beer and skittles. It is quite a demanding occupation. For example, a breakfast announcer has to be up before 5AM each day, and by the time he prepares for the following day, seldom leaves the station before 2PM. Separately, night announcers and those rostered on the weekend are deprived of normal social activities and family life. They can also get into an enormous amount of trouble. I well remember Clarke Mackay at 2GB who, in his day, was the top rating breakfast announcer. He had so many friends and fans that after he came off air he could not resist becoming involved in all kinds of social activities. These resulted in a standing arrangement for him to sleep in the station's audition room after he became tangled up in afternoon and evening affairs. This ensured that he would be on time for his shift the following morning.

Radio listeners often write letters of complaint if anything is broadcast which they do not like. After reading some, one announcer wrote this Letter to the Editor: "*A first class radio announcer has a job that is not to be envied by too many people, and sometimes when you feel like throwing the wireless set into the loud speaker and hurl any quantity of abuse at the announcer, do not forget that he does work hard and knows that at times he cannot always give the listeners exactly what they ask for. Realise that the job of an announcer calls for a man of many parts, and it is nothing unusual for the one man to be on duty at rugby football matches, Australian rules soccer, then the fight at night time, or perhaps the greyhounds, speedway, or a trotting meeting to be done all on the one day. The announcer must possess knowledge of every kind of sport and music, be able to pronounce the outrageous names of our composers, be able to tell bedtime stories, sing, and be ready at all times to fill in when a blank occurs. The average announcer works at least 12 to 14 hours a day, and at 7 o'clock in the morning or at midnight he is compelled to be just as cheerful whether feeling fit or otherwise.*

The chequered career of DJ Bob Rogers. If ever there was a radio personality with a mind of his own, it was Bob Rogers, which is probably one of the main reasons he has worked for so many stations over a period of nearly forty years. In fact Bob has been associated with thirteen radio stations in four states, which prompted him to say to me "*Jees, what a chequered career*". His first job was with 3XY Melbourne in April 1942. After two years he moved to 3MA Mildura for eighteen months then to 2TM Tamworth for a similar period. He then returned to 3XY for twelve months, then to 2GZ Orange, 2UW Sydney, 7HO Hobart, 4BH Brisbane, 2UE Sydney, 2SM Sydney, back to 2UE, then 2SM, 2GB, and 2KY Sydney. Bob Rogers came under the eyes of the big boys in Sydney radio whilst at 4BH Brisbane. They were impressed by the fact that his efforts had substantially increased 4BH's ratings and also by his ability to create a new style of programming. This resulted in 2UE Sydney obtaining his services in 1956 and he was there until 1962.

It was Bob Rogers who was most successful in launching Top 40 in Australia, and he created a problem which was largely responsible for the demise of 2GB, which for fifteen years had invariably been the top rating station. It also led to my resigning as Manager of 2GB. Briefly, the position was that prior to 1958, 2GB had an unassailable line up of serials for children between 5PM and 6-30 PM such as "*Tarzan of the Apes*" and "*Superman*". Then along came Bob Rogers with his Top 40 style of programme between 4PM and 6PM. It rapidly became evident that children and teenagers were switching dials from 2GB to 2UE.

With respect, my superiors panicked and wanted to dice the serials right away in favour of pop music using existing 2GB announcers to handle this new form of programming. I resisted this, saying that whilst I favoured changing our format, it was essential to employ personalities who were qualified to present such an innovation as pop music. My efforts were unsuccessful, and when it was suggested that programme control should be placed in the hands of another person, I resigned on a matter of principle.

This is probably where Bob Rogers and I had much in common. Within six months after my resignation, 2GB lost about six ratings points and 2UE gained about seven and became the top rating station in Sydney which was held for a long time. Bob Rogers rise to fame took place at 2UE, particularly when he took over the period between 9AM and noon. He introduced a splendidly balanced program of carefully selected music, interspersed with extremely interesting interviews and comments on current affairs. It was a shame he ever left 2UE because he had a great love for this station and a high regard for its General Manager, Alan Faulkner, who was one of the best operators in Australian radio. After the 1956 advent of TV, Bob Rogers decided in 1962 that he wanted to also present a "*Tonight*" session on TV. His management objected and Bob handed in his resignation.

Changing from one station to another is a hazardous procedure. Even John Laws experienced this. Much depends on the lead-up to a morning program. The main reason John Laws was on top last year was that Gary O'Callaghan on the 2UE breakfast program handed over a top rating audience at 9AM which John very ably retained until 2PM. Bob Rogers went through this experience while changing from 2UE to 2SM in 1962, back to 2UE in 1964, and then to 2SM, 2KY, and once again returning to 2UE in 1982. It is understandable that Bob Rogers considers ratings "*the curse of the industry*" and up to a point I agree with his views. Ratings are based on the number of people a radio program attracts, not necessarily on the quality of the program, resulting in what he says is "*so much sameness, so much inflexible forma*t".

Why Bob Rogers turned grey. During his radio career, Bob Rogers had writs issued against him by Sir Frank Packer and Mr Harry Miller. Sir Franks' writ was for $1 million but was eventually settled by the station paying $11,000 legal costs and Bob Rogers making a full apology on air. In the process however, Bobs' hair started to turn grey. At one time he also upset Mr Rupert Murdoch who considered a comment made on air was an invasion of his privacy, resulting in newspapers he controlled banning any mention of Bob Rogers' name for three years. In the olden days of radio, few stations had insurance policies covering libel, but not so these days. The old saying "*The greater the truth, the greater the libel"* can on occasions be quite correct.

I only met Sir Frank Packer once when I was General Manager of 2UW although I had lunch with his son Clyde on two occasions. Sir Frank was regarded as a tough and somewhat ruthless business man. I wanted to persuade him to schedule announcements advertising 2UWs' breakfast and daytime sessions on channel 9 TV in return for 2UW publicising channel nines' evening programmes. On a dollar for dollar basis the deal was well weighted in favour of 2UW and I admitted this, but Sir Frank was a man who did not beat around the bush making decisions. He immediately saw the advantages of my proposal and agreed. Under the surface, Sir Frank was not really so tough and his good deeds relative to charitable causes and community service were performed without seeking publicity.

Bob Rogers reckons that the highlights of his career were touring with the Beatles in 1964, interviewing Frank Sinatra twice, and also many other visiting overseas stars in the days of Lee Gordon. He lived and toured with the Beatles from London via Amsterdam and Hong Kong, and then throughout Australia and New Zealand. On one occasion Bob had Bill Cosby on air at 2UE for two hilarious hours during which he was almost speechless with laughter. It was really something to render Bob Rogers almost speechless because, without doubt, when it came to interviewing overseas stars, he was without peer.

Because of surveys and ratings, Bob believes that many talented personalities have not had the chance to develop. When talking to me, his own words were "*They've been told what the management want and creative people have suffered, because the only judgement seems to be numbers, not quality. That is why the outstanding personalities are those who blossomed before radio, such as John Laws, Gary O'Callaghan, Wayne Roberts, Ormsby Wilkins and many others".* Bob found it unpleasant to watch stations employ up and coming talent, try to mould them to suit stations' image, and in the process killing them off due to frustration. Because of this entrenched management attitude, Bob often advised aspiring young announcers to go back to school or university and learn a decent profession.

On television he conducted his own program "*The Bob Rogers Show*" for three years, but he was too much of a radio man to prolong his association with TV in which he had his ups and downs. After all, when a boy living on a farm enters radio at the age of 15, becomes associated with it for nearly 40 years, and in the process develops into one of Australia's' most outstanding radio personalities, it really becomes a classic case of "This is my Life".

Postscript re Bob Rogers from Chris Maitland. Bob had come down from 4BH to 2UE in April 1958 to be the prime dee-jay for the spread of Top 40 across so many time zones. Bob did "*Bob Rogers at Six*". As Bert observes, Bob was an admirer of 2UE General Manager Allan Faulkner (as we all were - he had the foresight to turn my application for an Assistant Program Directors job into a sales position that at the time I was ho-hum about, not seeing myself as a salesman. However, he was right and I never looked back in what became 14 years of my working life at 2UE). In a piece of frustration in 1963, 2SM called Bob and invited him to come in for a talk. They offered some big money to come over from 2UE, partly because they wanted Bob but just as much so they could weaken 2UE that was beating them in the ratings. They got Bob at a weak moment, telling him this incredible offer would be off the table the minute he walked out the door. Bob's wife Jerry looked after his affairs and he wanted to discuss it with her, but 2SM were adamant, sign now or walk away. They got him and he signed that afternoon. When he got home, Jerry was less than impressed. She was worried that he may have thrown away the career he had built at 2UE. A big bonus for Bob was that he got to travel with The Beatles and recorded so much stuff that he had traded on for years. 2SM must have let him keep the tapes. Two years later, 2UE invited him back and he jumped at the chance, moving into Mornings. His old nemesis, John Laws, was back at 2UE and ended up on Drive. Quite a combination, along with Gary O'Callaghan, through until 1968 when 2UW lured Laws away for 10 years.

Surveys and Ratings sometime create friction. Frequently you hear people say "*Nobody has ever asked me to participate in a Radio or TV survey".* This is understandable because even in capital city areas, the number of persons approached would probably not exceed 2,000. Those who do participate are scientifically selected. In 1944 when a friend of mine undertook his first survey, 15% of those interviewed came from the upper class, 40% from the middle class, and 45% from the industrial class. As he once said to me "*You don't have to eat all the cake to assess its taste. After eating a small portion you should be able to judge its quality".*

Before then there were no official radio surveys and the success of radio advertising was simply judged on whether it rang the cash register, particularly in the case of local retailers. From 1944 onwards various types of surveys were conducted, including the telephone survey, which obviously had its weakness because telephones at the time were mainly restricted to upper class listeners. Later on, personal interview surveys were far more accurate, but even these were open to criticism because when the interviewers called at homes, most of the people they talked to were women. Their answers rarely represented the listening habits of all members of the family.

The main survey groups from 1944 onwards were Anderson and McNairs who later combined as McNair Anderson using the diary method. A representative group of listeners or viewers is approached who fill in a diary in which the family indicates what radio or TV programs they listen to or watch. The end result is fairly accurate, but many people wonder how diaries completed by around 2,000 people can represent the views of millions of listeners or viewers in an area like Sydney. A reasonable answer is found when comparing these surveys with election results, as when the first 2,000 votes are counted, one usually has a fair idea of the ultimate result.

Radio and TV surveys can probably be classified as a necessary evil. They provide the basis on which national advertisers in particular allocate their advertising budgets. Without surveys, radio and TV stations would be at a complete disadvantage compared with the press where it is much easier to present audited circulation figures. On the other hand, to listeners, and especially viewers, surveys and ratings can be a curse because outside of periods when surveys are conducted, program standards can deteriorate. At one time survey periods were kept confidential, but these days they are known beforehand, resulting in a real battle amongst stations. Managers and executives of radio and TV stations almost have sleepless nights; personalities wonder whether they will retain their jobs, and really good programmes providing a considerable amount of employment can fall by the wayside if ratings drop.

No sensible person can justifiably claim that surveys and ratings contribute towards better year-round entertainment, and it's a bad thing when they can cause friction and even ill feeling between radio and TV stations. It would be more in the interests of viewers and listeners if greater emphasis was placed on why people are not viewing or listening. For instance, when the results of surveys are published in the press, they simply show the percentage of people who are actually listening or viewing, with no reference to those who are not. It might surprise you to know that even in radio breakfast sessions, more than 50% of people are not listening at all, and during the daytime unless there is some major sporting coverage, the position is far worse in TV. More money should be spent on why people are not tuning in and endeavouring to come up with new program formats which will increase audiences. This would lead to better viewing and listening and better results for advertisers without so much of the emotional trauma caused by surveys and ratings.

Des Hoysted followed racing tradition. Des Hoysted's advice to aspiring young race callers is to avoid betting, as in his opinion it's hard to give an objective description if you have backed one of the field. Perhaps this cautious outlook is related to the fact that Des Hoysted, as a university student, gained a Diploma of Commerce, and is also a qualified accountant. He should certainly know what he is talking about after describing over 30,000 races between 1949 and 1982.

It was logical that Des should turn to race calling as a career because his family is steeped in racing tradition. His father was a jockey and he is related to Bob, Hal, and Fred Hoysted who were heavily involved in training in Victoria. In fact, four generations of his family were associated with racing from 1860 onwards. Consequently, it is not surprising that Des Hoysted's descriptions are based on accuracy and objectivity without the "*London to a brick*" type of frills used by Ken Howard and Bert Bryant. On Boxing Day in 1948 Des gave his first race description over the public address system at a Wodonga race meeting.

He formed a friendship with Mel Morris, the ABC Melbourne sports editor, who was an assistant to Joe Brown, one of Australia's most highly respected race callers. His first on-air broadcast was at Benalla in 1949, and after the ABC had appointed him as Joe Browns' understudy, his first broadcast for the Commission was at Moonee Valley in December 1949. Des also handled country race descriptions for 3DB Melbourne from 1949 to 1951. In 1952 he became associated with the Macquarie Racing Service as the 2GB race caller at a time when Ken Howard and Clif Cary were at their peak with the 2UE Racing and Sporting Service. It was a tough period for Des right from his broadcast for 2GB on AJC day when it teemed with rain for the whole afternoon and horses were barely visible until they entered the straight. Des reckons another very difficult description was the 1976 Melbourne Cup when there was a cloudburst 25 minutes before the race started. Had it not been Melbourne Cup Day, racing would have been cancelled. Among several humorous and embarrassing experiences Des recalls was one occasion when he was broadcasting the trots at Harold Park. In the middle of calling the main event, there was a loud knock on the door of the broadcasting box and a man barged in saying "*Can you tell me the way to the loo"?* Needless to say, Des told him very quickly where to go and listeners were most amused.

When Des Hoysted became the 2UE race caller in May 1959 after Ken Howard moved to 2GB, it marked the commencement of a long and highly successful association with the Major Networks' Racing and Sporting Service. This was well deserved because not only is he one of the most accurate callers in the history of Australian racing, but is also a quiet unassuming type of individual, always willing to help people and worthy causes, and hesitant to criticise people or racing organisations unless it is really justified. It was an amazing error of judgement in about mid 1983 with 2UE deciding to discontinue race broadcasts which naturally upset Des Hoysted. Within weeks, 2UEs Saturday afternoon ratings showed a marked decline, resulting in the reintroduction of race broadcasts, but using Johnny Tapp as race caller. It was certainly not an instance of "*Well done thou good and faithful servant*".

More about racing. Even when race clubs eventually and somewhat reluctantly agreed to race callers describing events from inside the course, they didn't make it easy for them. Most broadcasting boxes were located a fair distance from the finishing post, making it difficult to place horses in close finishes, particularly when they were spread across the track. Nevertheless, it was and still is quite incredible how seldom mistakes are made. There are, however, the odd occasions when wrong placings are given and nothing infuriates listeners more. When in doubt, wise race callers advise listeners to wait for the official result of the photo finish, even if they say that in their opinion a certain horse has won. In the past there were also occasions when certain race callers severely criticised race club officials, just the same as some football commentators sound off about how they reckon things should be run. In one sense it's a case of biting the hand that feeds you as some officials are thin skinned and resent constructive criticism.

I well remember the time when the Australian Jockey Club was worried about falling attendances and invited managers of stations providing racing services to a meeting to discuss the situation. Clif Cary and myself represented the Macquarie Racing service and we fronted up to the A.J.C. committee in a large and impressive room where many Jockeys and trainers have appeared in fear and trembling. It was decided we would collectively prepare a report covering reasons which we believed were contributing to falling attendances, and about a month later we attended another meeting to discuss them. Our report covered about 12 items such as race patrons having to battle their way to get served at bars, lining up to get a drink of water on a hot day, also lining up to get something to eat, encouraging race goers not to stand on their seats as soon as a race started and controlling louts who were using foul language, particularly at the finish of races. Our belief was that while regular racegoers might tolerate these things, newcomers, especially those accompanied by wives or girlfriends, would leave the course completely unimpressed. Clif Cary dealt with certain type of events which pleased committeemen but were not popular with the public. He also criticised the interval of about 50 minutes between the first and second races which was then the custom so that committee members could have lunch. To our amazement, we were informed that they were quite capable of managing their own affairs and did not appreciate our constructive criticism. At the time we found it easier to get on with members of the Sydney Turf Club committee who seemed much more down to earth.

Race callers have always been expected to provide selections for all events, which is an enviable task. Attempts have been made to only provide three or four selections for each meeting, but strangely enough they were unsuccessful. Rightly or wrongly, most race followers still want selections for every race. At least Clif Cary was honest with listeners, and from time to time emphasised the fact that very few people make money backing horses. Even so he added it was much easier to lose money playing poker machines, mentioning that the handle of a three wheeler poker machine had to be pulled an average of 8,000 times to win a jackpot.

Bert Bryant, showman of race callers. It was Ken Howard who introduced showmanship to race calling with his "London to a Brick On" style of commentaries, which became so renowned throughout Australia. Strangely enough, it was Ken who was one of two people who auditioned Bert Bryant. The other was 2UW's Keith Dunbier, a delightful person who excelled at calling the trots but did not cope well with the gallopers. In the course of time, Melbourne race descriptions over 3UZ were handled by Bert Bryant in association with Ken Howard in Sydney, certainly being a winning double, particularly in Melbourne where Bert established top

ratings and held then for over 25 years. As a showman he outshone Ken Howard, and his humorous racing expressions were unique. When the Macquarie Racing and Sporting Service was begun in 1945, with the exception of 4BC in Brisbane, all other capital city stations were members of the Macquarie Network e.g. 2GB Sydney, 3AW Melbourne, 5DN Adelaide, 6IX Perth, and 7HO Hobart. Fred Tupper was 3AW's race caller, ably assisted by Arthur Lyster in the studio, but it was not long before 3AW decided to pull out of racing, and 3UZ took its place.

Having been closely involved in the establishment of the Macquarie Racing and Sporting Service, I was very sad when in June 1981 the originating station 2GB decided to discontinue race broadcasting after being involved for 36 years. In one sense it did not surprise me, as for years before 1981, its race broadcasts had more or less become a secondary consideration. In racing you either have to be in it 'boots and all' or you are best out of it, and it is no use simply providing a service on Saturdays and public holidays. 2KY seized the opportunity of covering all race meetings, including trots and dogs, and provided the most comprehensive service in Sydney. In Melbourne, 3UZ covered just about everything connected with racing and still maintains its dominance.

So much for background information. Now on to the unique Bert Bryant who was one of three race callers who fronted up for an audition at a Gosford race meeting. The others were Geoff Mahoney, who secured a position with the ABC, and Bobby Gunn, who joined 2PK Parkes. Bert Bryant applied to Arthur Price who was the manager of 3UZ Melbourne where Tom Moon was the chief racing commentator, and after another audition at a Mornington race meeting, joined this station in November 1949. In 1950 he was appointed 3UZ's chief racing commentator. Bert started race calling in the Western area of NSW when he worked for 2DU Dubbo. His first call in 1948 was at Gowrie, about 30km from Dubbo, and he also handled most on-course descriptions at Dubbo, Wellington, Coonamble, Mudgee, Nevertire, Nyngan, Warren, and Bourke, with some meetings being broadcast and operated by Wally Grant, one of the most popular country radio station owners and managers in Australia.

I well remember the occasion when my wife and I were one of the first people to enter Dubbo after severe floods, with an assignment from radio stations throughout Australia plus the Sydney Morning Herald to organise a flood relief appeal. At 2DU Wal and Chris Grants' daughter Janet, was swimming around the stations' record library trying to salvage records near the ceiling.

After his appointment as 3UZ's chief racing caller, Bert's' first big thrill in 1950 was describing the Melbourne Cup won by Comic Court, but the race he reckons he was best remembered for was the famous two horse race, the Queen Elizabeth Stakes in 1970. Bert rates Roy Higgins as the best jockey amongst other famous names like Darby Munro, Neville Selwood, George Moore, and Bill Williamson, while he nominated Geoff Lane as the best apprentice. It was a great shame when such a great race caller and likeable personality as Bert Bryant was compelled through health reasons to retire at the peak of his racing career in 1977.

Postscript to Racing. Bert Bryant called what has been regarded as the most difficult race to call in history; a two horse race at Flemington on 14-3-1970 between Rain Lover and Big Philou. At the ten furlong mark, Rain Lover led with Big Philou content to lob along behind. Bert said "*There's not going to be any change in the order I wouldn't think for at least five furlongs, so about the best we can tell you at this stage is that it's a glorious day in Melbourne. It's a balmy 72 degrees, the track's perfect and we're watching one of the best two horse races, as far as big names are concerned, for many a long day. Okay, that's got rid of about two furlongs, let's go over to the mile, and Rain Lover is still about two lengths in front and Roy Higgins is bowling along on Big Philou. Couldn't give a hang at this stage. I would think he would be thinking about his little daughter, only a week old. At the seven and a half furlong pole and Rain Lover is out in front. Hyland got Higgins' money too, over the birth of that baby being a daughter and not a son. You can bet your sweet life Higgins here is after getting it back and Hyland is just as anxious to keep it because it is pretty hard to get. But, at the two, Big Philou is tracking Rain Lover. He's got within three quarters of a length, now half a length and Big Philou draws level on the outside. Higgins has gone for the whip and so has Hyland as they go to the line together. Big Philou has won it by gee, at least I hope so. You'd hate to be wrong in a two horse race. You'd have to give it up for ever and go back to work*".

Why top radio race caller had to retire. What a loss to racing it was when Bert Bryant, due to health reasons, was compelled to retire in 1977 when he was only 50 and at the peak of his career. There were some completely tasteless speculations about the reason for his retirement, so I would like to place on record what actually happened to this otherwise irrepressible racing identity. In simple terms, he suffered a burst blood vessel near his brain. His doctor told him later on that it was a miracle he survived, but you can imagine Bert's dismay when it left him with a speech problem. It could have been worse, but when your speech ability is the basis of your livelihood, it's certainly not easy to take. With the passage of time his voice reverted to normal, but his doctor considered that a comeback to the stress and strain of race calling could endanger his health. Needless to say, Bert Bryant sadly missed race calling so much that he seldom went to race meetings as he felt lost walking around with nothing to do. I bet he also misses the three state turf talk on Saturday mornings. At one time, selections from Sydney were phoned to Melbourne for inclusion in a half hour session and vice versa, but I hit upon the idea of initiating the first two-way talk which subsequently became a three-way talk embracing Brisbane. Clif Cary in Sydney and Bert Bryant in Melbourne really enjoyed this session which not only provided detailed racing selections, but included some really interesting and at times humorous back chat.

When I was in touch with Bert in 1981, he was finding compulsory retirement boring at the age of 54, but somehow or other I feel that his services will still be used to advantage in some capacity like a newspaper racing columnist. His favourite hobby is fishing, mostly deep sea, and he has fished from Cairns to Acapulco. He lives in a townhouse near the beach at Hampton, but I can just imagine all the memories he has about his exciting career as a race caller, including the English Derby which he called on two occasions, and the Grand Prix de Paris at Longchamps which he described for use in a film called "The Finest Four". Then there was the occasion when he called a Grand National Steeplechase at Warrnambool only to find out after the race that the local technician had forgotten to switch on the microphone. Some of Bert's admirers reckoned he excelled at calling jumping races. He will also remember all the top personalities he met overseas during seven world trips, amongst whom he was most fascinated by Cassius Clay also being appointed as an accredited commentator for the 1966 Olympic Games where he covered most swimming and some track and field events.

Bert Bryant has the distinction of describing the Melbourne Cup on 26 occasions. Amongst past race callers, Jim Carroll (ABC Melbourne) and Ken Howard receive Bert Bryant's top ranking, but he speaks highly of current commentators with their own individual style. He reckons that race calling is one of the most demanding professions in the world and his advice to aspiring young callers is to concentrate on studying race colours, practice memory tests at every available opportunity, try to develop a sense of humour, and purchase the best field glasses money can buy.

In 1983, Brian White, general manager of radio 3AW in Melbourne invited my wife and myself to be his guests at the second annual presentation of the Australasian Broadcasting Awards at the Southern Cross hotel. About 700 people attended and special mention was made that it was over 50 years since I first became associated with commercial broadcasting. Imagine my delight when Bert Bryant came over to our table and the most enjoyable chat we had with Bert and his wife. We were also joined by ABC race caller Geoff Mahoney who was nominated 'Best Allcover Sports Personality'. He reminded me that it had been 30 years since I gave him his first opportunity with the Macquarie Racing Service.

Tough beginning for newsreader Henderson. Life was certainly not easy for Brian Henderson in his early days. He went straight from a boarding school in the South Island of New Zealand into a sanatorium suffering from a hole in one of his lungs, and was a T.B. patient for nearly three years. Even during this worrying period he formed the desire to become a reporter and later on to be a radio announcer. He achieved his ambition in 1950 after a successful audition at 4ZR in Dunedin. His subsequent move to 2ZB in Wellington was due to one of its announcers forgetting to switch his microphone off after broadcasting an advertisement for the wharf labourers union dealing with strike activities and saying "*I hate doing these bloody scab fearing advertisements*". Rightly or wrongly he was sacked. At boarding school, Brian Henderson worked as a pea picker during holidays, and while working at 2ZB, drove a tractor on the Wellington wharves in his spare time to save up the fare to Australia. He duly arrived with very little money and found it difficult to secure employment. He auditioned unsuccessfully several times with Sydney radio stations and reminded me of the occasion when he nearly obtained a job as a 2GB Macquarie newsreader. Numerous applications were received for this position which were narrowed down to two; Brian Henderson and James Dibble, and we appointed James, mainly because he was already well known to listeners. Nobody can challenge their performances over more than 20 years as the two best known and most successful newsreaders in Australia.

In commercial radio Brian Henderson admits he was not very successful, and it was not until Bruce Gyngell and Ken Hall auditioned him that he resigned as breakfast announcer at 2CH Sydney, and switched to TV. He then became known Australia-wide as compere of Bandstand for more than 18 years. Many stars such as Helen Reddy, Patricia Noble, and the Bee Gees were discovered on Bandstand and Brian also has warm recollections of appearances by Liza Minelli, Dusty Springfield, Cilla Black, Earl Grant, Dionne Warwick, Chubby Checker, and Johnny Ray in this top rating TV feature at a time when Lee Gordon was importing most of them for stadium concerts. Brian reckons that the Bandstand appearance of Bob Dylan was not a terribly rewarding experience as he didn't want to talk.

His most exciting experience was winning a Gold Logie. At the time he felt he was simply invited to Melbourne to make up the numbers, and had no thought whatever of qualifying for this top Australian award. Another exciting occasion was compering part of a spectacular show in the Myer Auditorium when, in his own words, "*he walked onto the stage and saw thousands and thousands of people stretching out almost to infinity"*. His section of the show was after an appearance by Graham Kennedy, a real hard act to follow and made no easier by the fact that there was technical hitch with the microphones. It was four or five minutes before things got going again and he was able to successfully introduce stars like Dinah Lee, Billy Thorpe, and Little Millie.

As newsreader on channel 9 Sydney, Brian Henderson has been quite remarkable. It is fact that, try as the opposition might, sometimes using a team of three or four, Brian was successful in maintaining top ratings. Yet even now he admits to being nervous before the start of each newscast. He revels in the satisfaction of seeing a good news bulletin formed, but in my humble opinion it is Brian's sincere and quietly dignified manner of presenting highly informative news which registers so well with viewers.

When 'Rickety Kate' cricket was all the rage. In 1935 when Alan McGilvray made his first cricket broadcast, he was NSW captain. By 1985 when he intends to retire he will have been associated with over 250 Test broadcasts. His first Test broadcast was in 1938. Nobody in either National or commercial radio will ever match this accomplishment. Without question he is the doyen of cricket commentators. His quiet, authoritative and constructive style endeared Alan to all radio listeners. He knows cricket inside and out and unlike some sporting commentators, is not a stirrer. When Alan offers criticism it has always been fair and constructive, which one would expect from a person who has a great love for cricket and in private life is such a gentleman.

I had the pleasure of meeting Alan only once and this was at dinner at the home of the late Sir Lincoln (Bob) Hynes, himself a top class State cricket representative who never ceased to be reminded that he once bowled Bradman for a duck. On that night, needless to say, I was a listener because when persons like Bob and Alan got together, the topic of conversation was invariably cricket. As an individual whose association with cricket was nearly always last batsman in and fielding at 'long stop' as it was known then, I fully realised my limitation in this sport. Alan McGilvray rates Arthur Gilligan, Vic Richardson, Johnny Moyes, John Arlott, Jim Swanton, Norman Yardley, Freddie Truman, Brian Johnston, and Charles Fortune amongst the most outstanding cricket personalities he met in past years. McGilvray is currently on his 10th visit to cover Test cricket in the UK and has also travelled to the West Indies on three occasions, twice to South Africa, and once to New Zealand.

The ABC commercial synthetic broadcasts of overseas Test cricket started in 1925 over 5CL Adelaide. This was intercepted by 3AW Melbourne and also presented from a loudspeaker in a truck driven around the city, which caused traffic congestion wherever it stopped. The best synthetic coverage however, was the 'Rickety Kate' service which was originated by 3DB Melbourne in 1930 and subsequently relayed to most parts of Australia. It was a mixture of cricket and vaudeville based on continuous Beam Wireless cables from overseas. Studio effects such as the sound of bat on ball, the applause of the crowd, and the roar of the crowd when a wicket fell resulted in a most realistic phantom type of description, and breaks for morning and afternoon tea and the lunch period were occupied by a first class vaudeville show in the hands of people like Charlie Vaude. Thousands of Test cricket parties were organised in homes resulting in most of the participants arriving bleary-eyed at work. It was always a remarkable and enjoyable experience.

Over the many years since Test cricket broadcasts originated, one must give full credit to the ABC for the manner in which it presented a coverage of cricket on radio, and since 1956, on television. In my opinion the ABC was treated very shabbily when, for the sake of obtaining more revenue, exclusive television rights were given to commercial interests. It was certainly not a case of 'well done thou good and faithful servant' but unfortunately in these days of the highest bidder, whether it be cricket, football, tennis, golf, and so on, it has become an accepted practice. This is no reflection on the Packer organisation because unquestionably the commercial coverage of cricket has been more ably handled. The unfortunate aspect was that the commercial coverage became more restrictive and for a while denied people, particularly in some country areas, from viewing such a comprehensive cricket coverage. Fortunately an agreement was reached between the Australian Cricket Board, the Packer organisation, and the ABC which solved

most of the problems involved. Nevertheless, I somewhat doubt whether todays members of the general public will ever obtain as much enjoyment listening to modern day cricket descriptions as they did when the 'Rickety Kate' service was the talk of the town.

Cyril Angles, pioneer sports broadcaster. Cyril Angles was an apprentice jockey to Jack Phoenix, a famous horse trainer in his time, but due to Cyril's height and weight, his career was short lived. Cyril owned and trained greyhounds and even sold some to China. He worked for his father, Lordy Angles, as a bookmaker's clerk, and was also a bookmaker at the dogs. Cyril described the dog races in that classic movie "Gone to the Gods" starring George Wallace, and he was renowned for his descriptions of the "Snake Gully Cup" on radio station 2SG in that great serial "Dad and Dave". Another unusual broadcast by Cyril was from the lions cage at Wirths Circus.

In his heydays as the 2UW racing commentator, he was acclaimed throughout Australia for his unsurpassed descriptions. In 1945 he joined the 2GB Macquarie Racing and Sporting Service, later moving to 2UE, and finally back to 2UW in 1961. Cyril was the first broadcaster to describe races from Hawkesbury and Broadmeadow, and he actually made his initial race broadcast from Kensington Racecourse in 1930 for 2KY, which probably establishes him as one of the first sporting broadcasters in the world. In May 1981 the Australian Jockey Club honoured his name by introducing the "Cyril Angles Handicap" which the Hawkesbury Race Club had done two years earlier, and without doubt these will be annual events. Oone of his daughters, Lois, has lovingly accumulated a wealth of information about her father and is hopeful that the Newcastle Jockey Club will also introduce an annual race commemorating him.

I originally met Cyril Angles about 1940 when I was the 2CH Sporting commentator, presenting a weekly one hour session called "Sing, Song, and Sport". Both Cyril and I were interested in the formation of the first Police Boys Club at Woolloomooloo. Sergeant Perce Stevens was the officer in charge, and to help raise funds we organised special "Sing, Song, and Sports" shows. It was then that I realised that Cyril was basically deeply interested in helping under-privileged people. Nobody will ever realise the value of his continual efforts in this field, and the amounts of money he contributed from his own pocket.

Apart from being a top racing commentator, Cyril in his day was unsurpassed for his descriptions of boxing and wrestling. The Patrick Dawson and the Carruthers 'Pappy' Gait fights were simply two examples of hundreds of expert and exciting descriptions. Cyril's sporting assignments included descriptions of Walter Lindrum's billiards matches, a visit by a US gridiron football team, horse, trotting, and greyhound races plus golf championships. At one time he established a record by describing 72 races in one week, and during his career it was established that he broadcast well over 20,000 races. He was the defendant with station 2UW when the Victoria Park Race Club opposed the broadcasting of races. A Privy Council decision dismissed the race club's application, awarding costs to 2UW.

What a shame it was in 1962 when Cyril Angles passed away, surrounded by his devoted wife Ivy, (his childhood sweetheart), and his three daughters Joan, Lois, and Judith whom he so often referred to over the air as his princesses. In racing and sporting circles, Cyril Angles will never be forgotten.

National broadcasting service under scrutiny. Australia was the first country to introduce a dual system of national and commercial radio stations. Since the Australian Broadcasting Commission assumed its responsibilities on July 1 1932, this system has been acclaimed worldwide and several other countries have followed suit. Any criticism I make about the ABC come from a person who has a high regard for most of its activities. Commercial radio depends entirely on advertising for its existence, whereas the ABC is funded by tax payers. The original fundamental objectives when the ABC began were: 1) To inform, educate, and entertain the Australian people by satisfying a wide range of taste and requirements in fields of drama, music, variety, news, and information. 2) To cater for specialised needs in children's programs, religious institutional, political, and school broadcasts, plus rural and women's interests. 3) To reflect in programs all aspects of Australian life and provide a forum for the discussion and balanced view of public affairs. 4) To foster and sustain Australian talent in speaking, music, drama, and writing. 5) To contribute to Australian Nationhood and unity, and safeguard the national heritage. 6) To bring to Australia, programs from other countries.

The ABC was never intended, as now appears to be the case, to chase ratings. It was basically designed to provide a type of programming and attract specific audience which would not necessarily be large enough to enable commercial radio stations to operate profitably. Perhaps the biggest mistake made was when licence fees were eliminated because up until then, the ABC had to depend on this source of revenue for its existence, whereas these days, ever increasing funds are allocated from tax payers. If the general public was now aware of the cost to them of the ABC, there would be cause for concern, but even when politicians have raised this matter in parliament, there have been howls of protest from minority groups.

When Clive Robertson was welcomed back to the ABC after finding 2DAY FM was not his 'cup of tea', he was reported as making the following comment "*I like a lot of people who work here, not that many of them work, which supports my belief that the ABC, with over 6,000 employees, is overstaffed and underworked compared with commercial radio and TV*". I could quote simply one example where a country ABC TV station employs twelve people to carry out work which a commercial TV station in the same area employs six for similar duties. There was an occasion 23 years ago when the Macquarie Broadcasting Service covered the Australian Open golf championship with three of our staff compared to the ABC which had ten, and yet when ratings were released, Macquarie's audience was twice the ABC. Unfortunately this type of overstaffing, funded by taxpayers still exists. Many important country areas have been badly neglected by the ABC where practically all programming has originated from capital city stations, and only a minor effort has been made to develop worthwhile local services.

Surely during the history of the ABC, listeners in major centres like Wollongong and Newcastle have been entitled to more local involvement. Even now in these areas, only about six percent of its programming is originated locally. Consequently, whilst I will always support the need for a National radio and television service, the principle of 'first things first' should apply, and taxpayer funds made available to the ABC should be spent in a wiser more accountable and productive manner.

Dignified Jim Dibble rarely fluffed lines. I doubt whether anyone else in Australia can claim the distinction of being a newsreader for an uninterrupted period of more than 34 years, and few, if any, newsreaders possess Jim Dibble's ability to present news in such a competent and acceptable manner. It was in 1947 that Jim was auditioned at 2GB's Sydney office for a position 2CA Canberra. After a while Jim moved to the ABC. I recollect the occasion when after being partly responsible for the development of the Macquarie News Service in Australia, we enticed Jim to leave the ABC, and we were more than satisfied with his dedicated ability as a newsreader. He seldom 'fluffed' and possessed the sincerity which he still has to impress listeners. His dignified human approach to news was so worthwhile listening to. Nevertheless it became apparent that Jim, while happy at Macquarie, missed the ABC, and

one day in his gentlemanly fashion, he approached me and candidly expressed his views. I admired him for this and, while we were very sorry to lose his services, placed no obstacle whatever in enabling him to return to the ABC.

It's Jim's sense of honesty and integrity which endeared him to radio listeners and over 25 years as one of television's top newsreaders. Jim Dibble reckons that television newscasting requires much more concentration than radio, as the mechanics are so involved and the newsreader's personality has to be projected in two dimensions; sight and sound. One of Jim's most memorable experiences was participating in a program called "Our World" when countries all around the globe were linked for the first time in both sound and vision by that wonderful technical advance; the satellite. In his opinion, the world suddenly and immeasurably shrank. He believes that radio has responded to the challenge posed by television in a way which cannot be excelled by TV, by producing music for all tastes and by giving Mr and Mrs Everybody the opportunity of being heard per the medium of talkback radio. Perhaps without wishing to sound 'old hat' we differ on the question of music because although I thoroughly enjoy melodious pop numbers, my belief is that over the years, radio has bred a generation of listeners who in the main, appreciate only one type of music.

In his spare time, Jim Dibble performed on stage with the Genesian and Independent Theatres, but in recent years hi radio and TV commitments have prevented this. His favourite form of relaxation is playing classics on a very big organ installed in his home which he considers enables him to counter the effect of reading so many news items dealing with tragedy, sadness, and industrial strife. How true this is. Sometimes I feel that the news introduction should be "*Here is the bad news*". His advice to aspiring young newsreaders is to read as clear as possible and with as much feeling for the subject of each story as is possible without being over dramatic. Always try to be as sure as you can that what you are telling people is accurate. Keep yourself well informed so that as far as possible, you know something about the news before you get your own copy to read. It is advice like this which typifies James Dibble and qualifies him as the Gentleman Jim of Newsreaders.

Charles Moses, 30 years head of ABC. How times change. When Charles Moses was appointed general manager of the ABC in 1935 his salary was $4,000 a year. He started with the commission in 1924 as an announcer, became NSW sporting and talks editor in 1930, Federal talks controller in 1933, and then in 1935 started a period of 30 years as general manager. Without doubt, Sir Charles was one of the greatest men associated with radio and television in Australia. He was an extremely likeable, amiable, and considerable individual, a really top class administrator, and outstanding sportsman, and invariably the life of the party at social functions. Few people realised that before entering broadcasting, Sir Charles was a fruitgrower at Bendigo, then sales manager of a car business. However, his progress in sport was widely known as he excelled in boxing, rugby, football, athletics, and woodchopping, even making president of some. He was one of several top ABC executives who initially were associated with the commissions sporting activities. Sir Charles also had a distinguished war record. He joined the AIF in 1940 and rose to the rank of Lieutenant-Colonel in 1942. After the fall of Singapore he escaped with Major-General Gordon Bennett and later served in New Guinea. His other achievements included being appointed leader of an Australian delegation in 1952 to a meeting of UNESCO at Paris, councillor of the Royal Agricultural Society, a board member of the Australian Elizabethan Theatre Trust, member of the Sydney Opera House Trust, and trustee of the Remembrance Driveway. In spite of these numerous commitments, Sir Charles was always approachable and seldom became rattled.

I was a member of joint ABC Commercial radio stations committees which planned coverage of Royal visits, dealt with sporting rights problems, and other matters of mutual interest. At these meetings his quiet efficient chairmanship and his boyish smile usually quelled somewhat heated arguments which arose from time to time. In my humble opinion, Sir Charles had the right idea on how the ABC should operate. He was never interested in chasing ratings, and maintained the belief that the ABC was designed to appeal to minority groups of listeners embracing program features which would not be economically worthwhile for commercial radio interests. In point of fact, this resulted in the ABC catering for more discriminating and intelligent listeners, and during Sir Charles term of office, this objective was handled with great efficiency. In the process of course, some of the ABC's activities such as news, coverage of major sporting activities, documentaries and human interest programs attracted large audiences.

Before retiring, Sir Charles Moses pioneered the entry of the ABC into television and here again he stuck to what he believed was the fundamental purpose of the Commission. He was succeeded by Sir Talbot Duckmanton in 1965 who, with respect, was more inclined to chase ratings, an objective which never proved very successful. Nevertheless, one must admire his tenacity and ability and also realise the fact that during his period of service, he encountered all kinds of problems, not the least of which was controlling some very difficult senior executives. The culmination of this was the Dix report which aroused much staff hostility, but sooner or later the ABC had to realise that there is a limit to spending tax payers, money and operate on a more efficient and economical basis.

Hector Crawford, producer par excellence. What a wonderful contribution Hector Crawford has made to radio and television. Before 1945 he was manager of Broadcast Exchange, a Melbourne company which produced radio features, but in 1945 he started out on his own and rapidly established one of the best radio production organisations in Australia. Among his first radio features were dramatized musical shows such as "The Blue Danube", "The Melba Story", and "The Amazing Hammerstein". Later on he produced "Opera for the People", but perhaps one of his best known radio achievements in the sphere of music was "The Mobil Quest" which ran nationally for five years under the one sponsor. Many prominent singers and instrumentalists graduated from this feature and some became known internationally. Hector Crawford's love of music probably blossomed while he was a student at the Melbourne Conservatorium of Music, and his happiest and most satisfying times included conducting the Australian Symphony Orchestra, and producing and directing "Music for People" which attracted large crowds.

Nevertheless, he was shrewd enough to back things both ways and realised that soap opera (serials) and self-contained half hour dramatic features played a most important role in commercial radio. This resulted in features like "Woman in Love", "John Turner's Family", "Here Comes O'Malley". And "My Other Love", plus several private-eye type shows which became all the rage. From time to time Hector would call in to see me at 2GB and when he offered something for sale, you knew it would be a quality production. He was never a high pressure salesman; he did not have to be, and it was always a pleasure to meet and talk to him.

Shortly after the advent of TV in 1956, Hector Crawford made a clean break with radio productions to enable him to study and concentrate on TV. He was one of the first persons to realise the tremendous production potentialities of TV and up to a point, his line of attack followed a similar pattern to that which he operated in radio with special emphasis on both musical and dramatic shows. One of his best TV musical shows was "Showcase" which, like "Mobil Quest", was responsible for discovering some of the finest talent in Australia. It ran for nine years with Gordon Boyd as compere, himself an accomplished singer. Few people realise how

much work this type of program involves. For instance, in one year alone, nearly 2,000 prospective contestants would be auditioned before about 150 of them were considered to possess talent worthy of inclusions in "Showcase".

In television, the name of the game is ratings. Unless a TV program sustains worthwhile ratings, the axe falls involving very substantial financial loses, particularly when some shows already taped have to be canned. Hector Crawford's assessment of viewers' likes and dislikes was excellent. Programs like "Homicide", "Cop Shop", "Matlock Police", "Division 4", and "The Box" all sustained high ratings over long periods. Hector's shows and his actors and actresses have won so many awards that at times it has almost been embarrassing, but when these awards are handed out each year, he has always been present like a proud father on school prize night. In radio and TV Hector Crawford has not only provided employment for hundreds of musicians, artists, actors and actresses, but in the process he has developed many star performers, most of whom will be ever grateful. Some of these have been acclaimed overseas.

It was typical of Hector Crawford that when he developed a serious throat complaint it was months before this became known, and while he has wisely shed some of his many responsibilities, his great name in radio and television will always be revered. In 1968 he was awarded an O.B.E. but many people like myself still hope sincerely that, given time, they can acclaim him as Sir Hector Crawford.

It isn't easy to be funny. Being funny is a talent which few people possess. Some people who think they are funny are pathetic to watch or listen to. On occasions for instance when comedians are among competitors in Bert Newton's "New Faces", it makes one wonder why the judges do not tell them quite candidly to give up trying to be funny instead of being polite and encouraging them to persevere. Most top comedians like Mo (Roy Rene), George Wallace, Max Reddy, Reg Quarterly, Buster Noble, George Foster, Al Thomas, Les Fiddes, and Willie Kearns graduated to radio from the stage. Roy Rene was probably the most difficult to handle at the outset, being used to mainly "blue" routines on the Tivoli Circuit, and failing to realise that instead of performing before audiences who went specifically to the theatre to see him, in radio he was entertaining families in their homes. Off stage his moral standards were quite high and his wife Gale once said "Roy is a simple, serious minded man, modest in taste and ideas, and at times almost narrow minded. On occasions he came close to breaching radio's code of ethics, although these days his jokes would be regarded as quite mild. Known as Mr. McCackie of Colgate's' McCackie Mansion, there was one "Gayparee" sketch in which Mo met a character known as Lady Carruthers. When asked how she was enjoying herself, she said "I've got something to confess Mr. McCackie, I've been here two weeks and haven't been to the Louvre yet". The audience completely broke down when Mo replied "Oh you poor dear".

George Wallace and his son George Wallace junior were down to earth comedians. Here again George Wallace senior's initial fault was playing too much to the audience in Macquarie Auditorium using facial expressions which created fits of laughter, and not realising that listeners were wondering what was really happening. He soon overcame this and became one of Australia's best loved comedians and a most likeable person off air.

George Foster toured Australia in variety shows then worked at 2KM Kempsey, 2LM Lismore, and 2BS Bathurst before becoming variety director for 3AW Melbourne. Later he joined the Colgate Palmolive unit, was associated with the Macquarie Broadcasting Service as a comedian-writer for six years, and became 2UW's variety director in 1955. As a schoolboy he was selected by the Australian English Speaking Union to make the first shortwave speech to the House of Commons in London in the presence of King George IV. Married and divorced twice and then having a de-facto wife, he used to joke to me about his alimony payments which made an awful dent in his earnings from radio, TV, club concerts, and commercials.

At this stage may I place on record the fact that I do not mention anybody in these columns unless I have met them and in most cases, knew them well. Occasionally I refresh my memories of the past by referring to "The Magic Spark", a book written by Bob Walker, an old friend of mine, to commemorate Radio's Fifty Fabulous Years. Also the most informative publication "Broadcasting in Australia" written by Ian Mackay who was once production manager of Macquarie Broadcasting Service.

In my day you could listen to all the comedians mentioned to date in this column, also to people like Keith Walshe, Willie Fennell, Charlie Vaude, Dorothy Foster, and Mal Verco without having to worry about coarse jokes, blue routines, insults to religion, snide comments about members of Royalty, and what is known as 'lavatory type humour'. Comedians were genuinely funny without giving offence and realised that entertaining families in their homes should be conducted in a responsible manner. Unfortunately I doubt whether this can be said of some modern day TV artists, yet you hardly ever hear of them being taken to task by members of the Australian Broadcasting Tribunal.

When you're monitored by a graph on the wall. Americans classify some overseas business trips as 'junkets', but in my days it was not easy for a radio station manager to convince his board of directors that an overseas trip was warranted. However, having originated the Macquarie Newsreel using the services of such prominent roundsmen as Peter Barry, John Walker, Bill Weir, Len Mauger (now managing director of the channel 9 network) and John Pearce, the time arrived when I persuaded my directors that "Monitor", a program broadcast throughout America by the NBC, could be adapted to Australia, but I stipulated that my wife should accompany me. To make the approach to my board easier, I arranged contra deals through Qantas, Lloyd Triestino, and Thomas Cook and Sons, which ensured that there was no cash outlay for round the world fares. My wife and I set off for America stopping en route at Honolulu.

The first radio stations I visited were in San Francisco followed by others at Niagara Falls, Chicago, New York and Washington, and quite frankly, I was not overly impressed. There were so many radio stations with many of them operating in a relatively small way with studios and equipment which were substandard compared with Australia. Their top radio executives were good talkers, but basically, in most cases, no better than ours. Nevertheless there was much to learn, much to see, and there were many interesting personalities to meet. At the time only a few radio executives had visited the USA, and Americans certainly made Australians more than welcome. Armed with several VIP introductions, I had the good fortune to meet people like Bing Crosby, Xavier Cougat, Maxwell Dunne, Burl Ives, Steve Allen Art Linkletter, and Charles Cowley from Muzak. I studied "Monitor" for three weeks at the NBC in New York and obtained the rights for Australia. "Monitor" was broadcast throughout America from 6am Saturday to 10pm Sunday

Flying on to London I set my main assignment as being to meet BBC executives to obtain permission to use items from their overseas broadcasts for inclusion in "Monitor". While there, I arranged to meet Cecil King and Hugh Cudlip of the London Daily Mirror

which, at the time, owned 2GB where I was manager for about 15 years. Both of them were really big names in Great Britain and I was duly ushered into Cecil King's huge office expecting him to dispense with me in about ten minutes, but ultimately chattered to him for about an hour. I was intrigued by about 20 small roller blinds on the walls of his office, but within the first few minutes he pulled up one of them to display graphs showing 2GB's ratings, revenue, and annual profit. I realised after he commented that everything was going well at 2GB, and that we were simply a graph on a wall. As long as things were okay it was fine, but if revenue and ratings declined, then it was a different kettle of fish. I suppose it's a part of what seems to be an eternal chase for increased profits and popularity, but I sometimes wonder where this will all finish.

After visiting radio stations in France, Switzerland, and Italy, we were glad to board the liner 'Australia' at Naples for a four week trip home. "Monitor" subsequently became one of Australia's best known programs.

Bert Newton: how he climbed to the top. During an association of nearly 50 years with radio in Australia, it was my pleasure to meet most top personalities plus dozens of others who never achieved great fame in radio, but were just as nice to know. I remember the occasion when Jack Davey introduced me to a young man, and after he left said "*There goes Australia's future top TV personality*". It was Graham Kennedy. About the same time while we were having dinner at the Australia in Melbourne, Bert Newton's name cropped up and Jack said "*If he survives the temptations and pressures associated with the entertainment business, Bert will develop into a top radio and television star*". How true. Before I forget, it was on that occasion Jack Davey had all the diners at the Australia laughing their heads off. While in Melbourne his favourite meal was grilled flounder and he asked the waiter to serve the largest one they had. In due course the waiter arrived carrying a huge platter head high, which attracted the attention of all the diners, being placed gently in front of Jack, and in the middle of it was a tiny flounder about three inches long. Behind him however, was another waiter carrying a silver platter on which was one of the largest flounders I have ever seen. Its head and tail protruded over both ends of the platter. After the laughter subsided, Jack achieved what I thought would be the impossible task of consuming the whole lot and, incidentally, during the course of the meal, dispensed with about ten Tia Marias. In actual fact, I never saw Jack Davey really under the influence of liquor, and at public functions he was quite a moderate drinker.

His predictions about Bert Newton proved quite correct. Bert Newton had his ups and downs but to his credit, he fought back and not only became one of Australia's most outstanding radio and television personalities, but also never let it go to his head and is still quite a modest person. How fortunate Bert was to marry someone like Patti, a wonderful backstop who has played such a vital role, steering him to the top and working with him in their top rating morning radio program on 3UZ Melbourne. I was delighted to read that they would star in "Superquiz", a modern day version of "Pick-a Box", and without doubt, Bob and Dolly Dyer were the first to congratulate them. Bert and Patti followed in the footsteps of Australia's best ever and best loved husband and wife combination.

At the age of eleven, Bert Newton made his first appearance in a program called "Peters Pals" on 3XY Melbourne. He started as a full-time announcer on this station in 1950 and was there for seven years. Bert later moved to 3AK in 1960, returned to 3XY in 1962 and since 1976 has been associated with 3UZ. He reckons his most successful radio programs were "Kay's Capers" on 3XY working with Graham Kennedy as "Graham and Bert" on 3AK, and now his highly successful morning program "Monday to Friday" on 3UZ in which he is so ably assisted by Patti.

Some of the names he had worked with in radio are Alwyn Kurts, John Ford, John McMahon, Roly Barlee, Hal Todd and Sir Eric Pearce, all prominent radio personalities in Melbourne. This reminds me of the time I was working at 2CH when Claude Fleming, previously a leading Australian theatrical star, was program manager. He was auditioning a young man who was a purser on a Canadian ship, who wanted to be an announcer, and asked my opinion about him. It was Eric Pearce and he had a glorious voice. We offered him immediate employment but he had to return to Canada to obtain a discharge. He not only became a top announcer-actor-compere, but was later appointed general manager of 5KA Adelaide. After this he became the best known newsreader in Victoria. For his many services in radio and television, and his devotion to many worthy causes, he was knighted. More about Bert Newton next week.

Bet Newton; Australia's master of ceremonies. The main secret of Bert Newton's success is the fact that he has always been totally involved in what he does and thoroughly enjoys doing it. He bubbles with enthusiasm which infects studio audiences and viewers alike. As he said to me "*While my workload is reasonably heavy, I have a great love for my calling and was also brought up in a school of showbusiness where hard work and long hours were essential to a successful apprenticeship*". It's a hard workload indeed when one considers Bert is up before 6am Monday and Friday and arrives at 3UZ about 7am in preparation for his three hour morning assignment with Patti. Twice a week he would spend hours at channel 9's Melbourne studios preparing for his participation in the Don Lane Show with which he was associated for over five years, and then of course, he compared "New Faces" each week from 1976 until 1985. On top of all that, with the blessing of Bob and Dolly Dyer, he achieved one of his greatest ambitions when Patti and he presented the "Ford Superquiz", the 1981 successor to the original "Pick-a-Box" which ran for over 16 years on radio and several years on TV. Somehow or other I suspect that the show he liked best was "New Faces". As soon as Bert comes on stage it's so evident that for the next hour he is really going to enjoy himself and his repartee with the judges which is all ad lib, stamps him as a compere par excellence. In fact it's one of the reasons why I classify Bert Newton as "Australia's Master of Ceremonies".

In both radio and television Australia has produced some of the finest talent in the world. This fact has been endorsed by many overseas stars who have visited Australia, whether it be in relation to actors, actresses, singers, quiz-masters, talk-back exponents, comperes, instrumentalists, dancers, or what have you. When Jack Davey was in action a rival network brought one of America's leading quizmasters who failed to have any impact, and frankly admitted that Jack ranked as one of the best quizmasters in the world. In the field of comperes, names like Harry Dearth, Eric Pearce, Terry Dear, George Foster, Bobby Limb, Graham Kennedy, Norman Banks, John McMahon, Dick Fair, Don Lane and several others come to mind. They all possessed outstanding ability, but in most cases it was limited to a specific type of radio or television feature. In my considered opinion it was in May 1980 when one person demonstrated his ability as a compere and outshone all others, which is why I classify Bert Newton as a "Master of Ceremonies". In the presence of Her Majesty the Queen and the Duke of Edinburgh, his handling of the Royal Charity Concert was a joy to witness. Dignity combined with clever original humour ranked Bert Newton above par compared with comperes of most other Royal Command Performances, and every Australian was proud and delighted to see him rise so well to such an auspicious occasion.

Before that of course, Bert had distinguished himself at Logie Award nights. When you add to that his performances in "New Faces", "Ford Superquiz", the "Don Lane Show" and his top rating morning radio program and consider his versatility, Bert qualifies not only as a Superstar but a Master of Ceremonies. He tells me that John Wayne, Debbie Reynolds, and Sammy Davis Junior rank high

amongst overseas stars appearing in his shows, and there were many others including Eartha Kitt, Raymond Burr, Mickey Rooney, Burt Lancaster, Glen Ford, Lee Major, and Shirley Bassett. Bert still has a love for radio and once said to me "*Radio just goes from strength to strength, and it pleases me that once again there is so much emphasis on personality radio*". It was a fitting tribute when I appeared in "This is Your Life" in 1978, but in one sense life is still beginning for Bert Newton, one of the 'greatest' ever.

How the Church's approach to radio changed. When dealing with religion and radio in his book "Broadcasting in Australia" published in 1967, the author Ian Mackay, a senior radio executive and an old associate of mine said "*The present church tends to provide an inspired form of Christian belief instead of a fighting faith and those responsible should not be exempt from attack. Possibly the majority of Australians do not care one way or another but there is a glorious opportunity for someone to institute reforms. The standards of most radio church broadcasters are not high, and the services are frequently uninspiring. Although the church speakers possess complete sincerity, they lack penetration and are, in the main, unimpressive*".

This was not intended to be destructive criticism but simply a sincere effort on Ian Mackay's part to persuade church leaders to modernise their approach to radio. Well prior to the publication of his book there were several occasions when I had the opportunity of discussing religion's association with radio with representatives of the main denominations, and candidly informed them that religious broadcasts were mainly inclined to 'Preach to the converted' instead of endeavouring to obtain converts. They were delightful people to talk to. Some of them appreciated the logic of my comments but most others, particularly old style preachers for whom I had the greatest respect, were apprehensive of making changes. Nevertheless with the passage of years, church leaders began to adopt a much more positive and sensible approach to the use of radio. They agreed somewhat reluctantly to discontinue daily 15 minute talks after they were shown surveys which proved that most listeners switched off their sets, and replaced them with the religious equivalent of a normal commercial, realising that brief messages heard by most people had far greater impact. They became more involved in radio newsreel interviews, and the stage was reached when talkback sessions conducted by religious leaders now provide a broadminded approach to many controversial discussions on subjects like abortion, prostitution, divorce, adultery, drugs, and so on.

If I had to nominate the most aggressive minister I met it would be Rev Sir Alan Walker, who was often on my doorstep when I was manager of radio 2GB, and so often in newspaper headlines that I almost formed the opinion he was seeking self-publicity, but not so. Alan was a fiery and outspoken person who would forcibly condemn things ranging from prostitution, drink and gambling to vigorously opposing apartheid and being in the Vietnam War. We joined forces when he established a hostel for country girls seeking employment in Sydney, and when he established a night club for young people at a loose end in amusement parlours and cafes. One showed their appreciation by going out into the streets and enlisting the support of other youngsters who were previously unapproachable.

Grace Gibson; the girl from Texas. One of the nicest persons associated with the radio industry was Grace Gibson. Nobody has or will ever produce as many radio features as Grace did. She was a dyed in the wool radio operator, and remained so even after the advent of TV in 1956. There was not a well-known radio actor or actress who did not appear in one of her productions, and she was warmly regarded by all of them. Most older readers will remember "*Dr Paul*" and "*Portia Faces Life*" which were among many long running serials Grace Gibson produced. "*Dr Paul*" finished after being on the air for over 19 years when 4,634 episodes had been recorded. "*Portia Faces Life*" ran for more than 16 years with 3,544 episodes. Among other well-known serials released through Grace Gibson Productions were "*Mary Lane*", "*Charlie Chan*", "*Dossier on Dumetrius*", "*Chandu the Magician*", "*Pinto Pete and his Ranchboys*", and "*The Air Adventures of Jimmy Allen*".

Grace Gibson was born in Texas. She wanted to be a movie actress but realised this was not her cup of tea. She joined a radio station where she first displayed her special selling ability. During the mid-thirties, the Managing Director of 2GB Sydney Mr A. E. Bennett went to the United States to purchase some American radio features. He was so impressed with Grace Gibson that he asked her boss if she could work with him for six months. The end result was Grace staying in Australia ever since. Grace subsequently became the first manager of Artransa which produced many radio features, and is still successfully operating in TV and film productions.

It was in 1944 that Grace Gibson started her own production company, and the first feature, "*Drama of Medicine*", which ran for 14 years, was widely acclaimed throughout Australia. Originally she had a staff of three, all women, and operated from a small office in Savoy House, Bligh Street, Sydney. At that time, Grace preferred women employees, believing that they were easier to get on with than men, working harder, and were not clock watchers. Grace Gibson was a most attractive woman with a contagious smile, a charming Texas accent, and the determination to prove that a woman could become a top executive. This she certainly did and was rated as one of the most successful business women in Australia.

Few people realise that there were two Dr Pauls, Alistair Duncan and John Saul, who alternated in this role between overseas trips without listeners ever noticing. Dr Paul's wife was Dinah Sheaing for 15 years before Lynne Murphy took over. In a previous column I mentioned three radio actresses for whom I had a special regard, the evergreen Gwen Plumb, Thelma Tate, and Lyndal Barbour. All of them occupied star roles in many radio productions, but it was Lyndal Barbour who was the one and only Portia in "*Portia Faces Life*" for 3,544 episodes. Lyndal was a striking looking person with a thrilling compelling voice, quite outspoken in private life and a really good mixer. Her services were much sought after by producers who realised she could handle any role without batting an eyelid.

In the post-war years there was a line-up of serials between 9 AM and noon which dominated the listening audience of mainly women. I tremble at the thought of how many unfaithful husbands, erring wives, and seductive secretaries were exposed in radio serials. Apparently times have not changed that much because most TV serials follow the same pattern.

Radiowise, Grace Gibson became known as the "Queen of Australian Radio Soap Opera".

Grace Gibson productions have to end with a bang. I could fill a column with the names of actors and actresses employed by Grace Gibson Productions. They include Peter Finch, Rod Taylor, Neva Carr Glynn, John Meillon, Gwen Plumb, Lyndal Barbour, Roger Climpson, June Salter, Dinah Shearing, and Charles Tingwell just to name a few. Production Manager Lawrence H. Cecil was one of Australia's best known and experienced producers. From a small set-up in Bligh Street Sydney, Grace Gibson Productions moved into elaborate studios in the City Mutual Building in Hunter Street in 1952. In august 1978 Grace Gibson retired and sold her production company after an association of 40 years with radio. It is still recognised as the leading radio production company in Australia.

Although Grace Gibson considers modern-day radio probably gives the listening public what it wants, she believes too many radio stations sound alike. Her opinion is that there is a place for dramatic radio features in capital city areas where they are now practically non-existent. Many country stations still successfully feature dramatic shows. 2UW Sydney dropped their very popular morning serials in 1964, and received over 50,000 complaining phone calls from listeners. I am inclined to agree that if a survey of women was taken, a worthwhile percentage of them would welcome the return of morning serials which, with small portable radios, can be listened to while working around the house. Many listeners tire of talk-back sessions and music, bearing in mind that more radio sets are switched off during the daytime than tuned in. This creates good grounds to support her reasoning.

While Grace Gibson merited being known as the Queen of Soap Opera, she was equally renowned for producing many other types of features and sessionettes. Top rating dramas included *"Night Beat", Nyal Radio Playhouse", Dossier on Dumetrius", "Drama of Medicine*", "*Dragnet*", and "*Dramas of the Courts*". Sessionettes included "*Passing Parade*" and "*Earl Nightingales Changing World*".

With the advent of TV in 1956, Grace Gibson decided to stay with radio, and altered the pattern of her productions to meet changing times. She is delighted that the new owners retained the name of Grace Gibson Productions, and they have inherited her ability to produce many worthwhile productions such as repackaging the immortal "*Dad and Dave*" series into 500 five minute episodes. Also dramas like "*Night Story*", "*The Last Rose of Summer*", "*Hunters Moon*", and "*Babylon Run*", plus specials like "*The Spirit of Xmas*", "*A decade of Country Music*", "*The Willie Nelson Story*", and Bert Newtons Christmas Specials.

The saying that behind every successful man there is a woman is reversed in the case of Grace Gibson. In 1944 she married an amiable good looking Irishman named Ronald MacDonald Parr and it certainly created a winning double. His behind-the-scenes influence and his executive ability proved invaluable. Anybody who has been entertained at their superb Potts Point penthouse will testify to their hospitality. While they have many friends in the upper bracket of society, and were involved in many worthwhile charitable causes, they were always a down to earth couple who made just as much fuss of ordinary people.

In 1973 a book entitled "The Magic Spark" was written by Bob Walker to commemorate the first 50 years of radio in Australia. In one section, paying tribute to Grace Gibson, he quoted the following comment made by one of the chief scriptwriters, Kathleen Carroll, mentioning the tests made by Grace Gibson in script evaluation: *"If Grace fell asleep before page three, my scripts had no chance of being accepted. If she got a little further, then maybe I could get by with a re-write. If she read the first episode to the end and reached for the second, then I was definitely on. So I figured the best way to keep Grace awake was to open each new show with a lusty battle between two characters. Maybe that is why Grace Gibson shows were so successful. They all had to open with a bang".*

Selling radio advertising was fun. Imagine a contract being signed on a dicky - a starched detachable false shirt-front worn with a dinner suit. It happened at a 1940 AWA Ball held at Sydney's Trocadero when Frank Coghlan's band was all the rage. A 2CH salesman named Stan Clark had been vainly contacting Bill Woods of W.E. Woods famous cough remedy for years, but after a quite a few drinks at the ball, persuaded him to sign an advertising contract on the dicky Stan was wearing. When he produced this to Bill Woods the following day, he was politely informed that a contract signed under the influence of alcohol was not legally valid. Nevertheless, Bill had a great sense of humour and went ahead with the advertising. A worthwhile advertising contract was then often an excuse for a celebration at the hotel opposite the 2CH studios in Grace Building on York Street. On occasions we were joined by friends from 2GB including Jack Lumsdaine, Bill Cousens, John Dease, and Jack Davey who, more than once did a tap dance on the bar counter.

Radio stations were and still are devising special promotions and competitions, some of which could be classified as completely crazy, regardless of the appeal to most listeners. As examples, during my time as manager of 2GB Sydney, we ran a competition when John Hudson was breakfast announcer, called "Why my dog needs a holiday". The prize was for a family of four at the Ritz Hotel in Leura, plus transport to and from the hotel, accommodation for the dog, and $100 spending money. The winner was a boy aged about 10, the departure point was the 2GB Phillip Street studios, and the family arrived with a huge bloodhound which promptly put its paws on John Hudson's shoulders and knocked him over. The car was too small for the dog and a special van was organised to transport it. Nevertheless, the bloodhound spent most of its time in the saloon bar, and bar takings at McNivens Hotel were almost a record. On another occasion when 2GB was commencing "*Hopalong Cassidy*" and wanted to obtain good press coverage, our publicity manager Reg Kelly booked a Mr Cassidy into the Hotel Australia. An actor dressed like Hopalong duly arrived on horseback, obtained his room number from the booking office and then asked the booking clerk to stable his horse overnight, which according to law at the time was still the hotel's responsibility. You can imagine the consternation it caused, and the incident was well covered by pressmen and photographers from all newspapers and Cinesound news.

There was once a remarkable salesman/announcer at 2CA Canberra - Rex Morrisby. He signed up lots of advertising but most of his clients did not renew. At the time this was quite a common fault among salesmen who failed to realise the importance of long-term advertising by overselling in the initial stages. Rex once sold advertising to a small hotel in a one horse town about 50 miles from Canberra. While on air Rex extolled the local attractions such as fishing and shooting. During the evening, radio station signals can be heard far and wide and a listener in Queensland decided to book at the hotel. His train arrived after midnight at a small unattended platform, and he lugged his suitcase, gun, and fishing gear about half a mile to the hotel. After a little sleep and a very ordinary breakfast he asked the publican what there was to shoot in the area and where to fish. When told that there were only rabbits and the nearest fishing spot was 40 miles away, and that it was Rex Morrisby exaggerating on air, he threatened to travel to Canberra and shoot him. The publican phoned George Barlin, the manager of 2CA who, to be on the safe side, sent Rex on holiday for two weeks. I also remember one station manager who told all new clients that their radio advertising qualified them for a display advertisement in the local newspaper. The only problem was that the newspaper knew nothing about this.

Reg Grundy: from unemployed to the top. "*Sale of the Century*", a Reg Grundy production, staggered the television industry throughout Australia with its meteoric rise to top ratings on the channel 9 network. In the process it caused dismay and concern to rival networks seriously affecting other previous top rating features like "*Willesee at Seven*". It was one of the highlights of Reg Grundy's career which commenced as an announcer on 2GZ Orange in 1947. He was born and educated in Adelaide and moved to Sydney at the age of 16 where he became a trainee executive at David Jones, specialising of all things in women's fashions. Most people admire a self-made man, and when one stops to think that Reg was unemployed in 1958 and again in 1960, experienced two

very difficult years in 1963/1964, and despite this is now a millionaire, demonstrates what a "gutsy" type of operator he is. What is more, success did not go to his head and Reg is still an approachable and considerate person.

In 1947 Reg moved from 2GZ Orange to 2SM Sydney where he became a sports commentator, news reader, and disc jockey. It was during this period that he started handling boxing commentaries, although he admits not knowing much about boxing at the time. It was around then I first met him as I used to sit next to Cyril Angles at Rushcutters Bay Stadium, and even Reg will be the first to agree that Cyril was the best boxing and wrestling commentator in the history of radio. In those days the stadium was often filled to capacity with large crowds listening to amplified descriptions outside and Harry Miller, the stadium manager, laughing all the way to the bank.

In 1951 Reg Grundy broadcast the Davis Cup for 2SM. Here again he was up against tough opposition as at Macquarie Broadcasting our commentators were Ted Schroeder, Jack Kramer, and Ted Harris who is now Managing Director of Ampol. Nevertheless the descriptions by Reg were causing increasingly favourable comment, and in 1952 he was appointed Sporting Director for 2SM. In 1954 he conceived the idea of covering the Carruthers-Toweel boxing contest from South Africa, which led to a most embarrassing experience. The fight only lasted 19 seconds and was all over in the first round. You can imagine how Reg felt when advised that the South African engineers had not recorded the fight due to a breakdown in radio telephone transmission. Few people in Australia realised that what they subsequently heard was a "phantom" description. In 1956 Reg moved to 2CH Sydney where he handled boxing and other sporting descriptions plus regular nightly sporting sessions. During that year he was the official boxing commentator for commercial radio throughout Australia for the Olympic Games, which reminds me of an experience at that time I will never forget.

From 1928 onwards I was an above average middle distance and cross-country runner, and in one year was a member of the team which won every cross-country championship in NSW. When my running days were over I became involved for years with the NSW Amateur Athletic Association as a tribute to which I was selected to carry the Olympic Torch in 1956 on the first leg of the final run from Sydney to Melbourne. To qualify for this I had to pass two tests, in both of which the Athletic Association officials decided to have a laugh on me by selecting two of the most difficult one mile sections. One started at the Mooni Mooni Bridge South of Gosford and ran all the way up a very steep hill. Somehow or other I survived the tests, and the memorable night arrived when the Lord Mayor of Sydney, Pat Hills, handed over the Olympic Torch to me at Sydney Town Hall in front of an immense crowd.

How a quiz show led Reg Grundy to fame. Continuing the fascinating story of Reg Grundy's rise to fame, it was at 2CH Sydney around 1959 he introduced a radio telephone quiz between 2PM and 4PM Monday to Friday called "*Wheel of Fortune*". In those days 2CH was somewhat conservative with a small following, whereas now it is one of Sydney's most progressive stations, reflecting the ability of Bruce Rogerson who was mainly responsible for introducing a completely new program format. When at 2CH Reg Grundy felt he could have improved the station, but he ran into rough seas and says he resigned just before he might have been dismissed. This led to his second period of unemployment. Even though it was only for three months it was a blessing in disguise because during that time he decided to start Reg Grundy Enterprises operating from his flat in Double Bay.

His first TV production was in 1960 with "*Wheel of Fortune*", named after his 2CH radio show. It ran five nights a week for half an hour and one hour on Saturday. This in itself was a major assignment and the first TV show in Australia to be strip-programmed. His second production was "*Concentration*" which started once a week and was later televised five days a week on 18 TV stations around Australia. Reg stepped down as compere when he discovered Jimmy Hannon. In 1962 Reg struck another bad patch when 17 weekly half hour programs were suspended by a network. Nevertheless to his credit for the next two years he kept his company going by paying staff out of his own pocket. This again demonstrated his consideration for persons associated with him.

Undaunted, it was in 1965 that Reg again surfaced, this time in Brisbane where he promoted three shows "*Queensland Tonight*", "*I've Got a Secret*", and "*Play Your Hunch*". In 1966 he returned to the big smoke producing "*Marriage Game*" for channel 10 in Sydney and "*Guessing Game*" for channel 9 in Melbourne. From then on TV management began to realise that here was a man possessing a very special ability to create many and varied types of popular TV quiz shows. It's almost like a Who's Who of this type of programming when one briefly reviews programs produced by Reg Grundy Productions between 1967and 1980. They included "*Split Personality*", "*Numbers Game*", "*Blind Date*", "*Family Game*", "*Match Game*", "*Newlywed Game*", "*Celebrity Game*", "*What do you Know*", "*New World Temptation*", "*Tell the Truth*", "*Price is Right*", "*Junior Money Makers*", "*Name That Tune*", "*Pot of Gold*", "*Celebrity Squares*", and of course the super quiz show "*Sale of the Century*".

Don't get the idea that Reg Grundy was simply involved in quiz shows. He became just as successful in dramatic features such as "*Chopper Squad*", "*The Restless Years*", "*The Young Doctors*", "*Glenview High*", "*Prisoner*", and "*Cell Block H*", successfully selling some of them to the USA. He produced several telemovies like "*The Night Nurse*", "*The Death Train*", "*Demolition*", "*Roses Bloom Twice*", and "*Plunge into Darkness*". Reg also delved into documentaries such as "*Confessions of Ronald Biggs*" and movies including "*Barry McKenzie Holds His Own*".

What a remarkable man. It's a classic rags-to-riches story and a great tribute to a very likeable self-made person who, incidentally still has a soft spot for radio. He loves jazz and classical music, considers that F.M. radio has a great future (he is a shareholder in 3-FOX) but still reckons it's a pity there is no Jack Davey now, nor does modern radio include a format for a Jack Davey type personality.

Terry Dear: Product of depression years. Few, if any of Australia's top radio and TV stars can claim such wide experience in the field of entertainment as Terry Dear, covering a period of nearly 50 years. He modestly classifies himself as a product of the depression years, working in 1929 as a printer's devil, and later a salesman. While studying music at that time, his Italian singing teacher was responsible for Terry Dear's entry into radio, working for 3UZ Melbourne for £5 per week. He was fired after two months for "gross incompetence". He then joined 3KZ Melbourne where Norman Banks and Eddie Balmer, two of Melbourne's top personalities, took him under their wings. After five years at 3KZ he moved to 3AW Melbourne where he became Chief Announcer. During the war years he served with the Royal Australian Corps of Signals as a Lieutenant. He was based in Lae as the Commanding Officer for radio station 9AB, one of 26 military stations in the Pacific region that were established to entertain our troops during WWII. After his discharge he became assistant General Manager of 3AW.

Australia's biggest advertising agency at the time, J. Walter Thompson, offered to double Terry Dear's salary if he joined them. Even though no official contract was signed, it marked a subsequent association of nine years with Australia's Amateur Hour. Terry Dear

travelled over 30,000 miles annually, directing and presenting this top rating program from all parts of Australia. He reckons it was the best assignment he ever had for job satisfaction and salary. Terry was not the first director; Harry Dearth and Dick Fair preceded him. Australia's Amateur Hour holds a world record for 17 years continuous sponsorship; Lever Brothers, now Unilever. Clifford Grant, later acknowledged as one of the world's finest bassos, competed in the first Australia's Amateur Hour program directed by Terry Dear. Subsequent competitors included Rolf Harris, Donald Smith (one of the world's greatest tenors), Gino Zincarare (who became a top operatic star), Frank Ifield, Angela Rina (the first foreign singer to perform at La Scala in Milan as principal artist), and Marie Tyson. As with many other top radio features, TV caused the demise of Australia's Amateur Hour, and although an itinerary was lined up in 1956 to take the program to Fiji, New Zealand, and New Caledonia, its sponsors switched to TV and the tour never eventuated. Terry Dear was sent to the United States to assess the prospects of adapting Australia's Amateur to TV, but in the early days of TV there were technical problems which prevented this from eventuating. In television, Terry Dear was compere of Concentration for five years, and when New Faces was subsequently introduced as the TV successor to Australia's Amateur Hour, he also compered it for five years.

After withdrawing from TV, Terry Dear spent 10 years with the Macquarie News Service as chief newsreader. In the early sixties he also handled one of Australia's first "Talk Back" radio features; "At Your Service". Terry Dear is not over enthusiastic about modern day radio and does not feel that the great radio days of the forties and fifties will ever return.

During his career, Terry Dear was closely associated with many overseas artists like Richard Crooks, Lawrence Tibbett, Tommy Trinder, Joe E. Brown (who he reckons was one of the meanest men he ever met), Jimmy Edwards, and Frankie Lane. He recollects many humorous incidents in radio, such as when the effects operator dropped the needle on the wrong track during the recording of an episode of "Coronets of England". Instead of the tolling of the Westminster bells, up came a cuckoo clock, resulting in the actress taking the part of the Queen Mother laughing so much her false teeth dropped out on the stage floor. The recording was abandoned for that night.

Shortly after announcing his retirement, Terry became somewhat scared of "vegetating", and for the first time in his life, moved into industry in association with the W.R. Carpenter group. He will always be remembered not only as one of radio and TVs greats, but as a thorough gentleman.

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Editors' note: These "*Bert Button Comments on Radio*" originally appeared in the Orange *Central Western Daily* newspaper in 1985. I am indebted to long-time 2UE Sales Manager Chris Maitland, the Sydney Mitchell library, and the Orange public library, without whose assistance this research would not have been possible.



Bert Button was well known for his long association with commercial radio, starting his career in the late 1920's with 2CH. He was a sports commentator, program compere, and sales manager with 2CH, and an announcer at the 1938 Empire Games in Sydney. After serving with the RAAF in WWII he joined 2GB as manager, moving to 2UW in 1961 as General Manager. Bert was a director of 5DN, 2LF, 2LT and 2CA as well as being President of the Australian Federation of Commercial Broadcasting Stations and the "Time Club". He was the founder of the "Broadcasting and Television" (B & T) industry magazine, and founding director of 2ST Nowra in 1972.

“FOR THE LOVE OF MIKE”

Autobiography by John Pearce – OBE
Formatted by Bruce Carty – Ph.D.

CHAPTER 1. There is a temptation to start with the line "I was born at an early age." But, I can top that. I wasn't supposed to be born at all! Oh, nothing to do with lack of contraceptive knowledge back in those pre-pill days, days when men walked into pharmacies, asking to speak to "the male chemist". I was born because my brother had died.

My dear old Pommy dad was the last of the line. It was a pretty long line, dating back several centuries, and having a title somewhere - probably lost due to non-payment of rates, or other handouts demanded of the King of the day. Preservation of the line meant a lot in those days. My dad had two of sisters who had also come to live in Australia. They both married, but none of them to anyone called Pearce. My dad's firstborn was Edward; but, at the age of about eleven, he died of something people don't much die of these days {well, not as much as they did} - rheumatic fever. By this time my sister was very much alive, a couple of years younger than the lamented late Ted. But she would never be a male Pearce, able to carry on the name. And that's where I came into being. I've never believed I have lived on borrowed time, but, if Edward has been sitting on a cloud "up there" watching all these years, thank you, older brother, for letting me have a great life.

Amazing the progress in relatively few years. My mother and father were born in the same year that Daimler Benz patented the motor car. They lived to see a man on the moon. I was born at about the time when the first commercial radio station came into being in Australia. First memories? I don't think I ever liked my mother. {And there's one for the psychologists!}. Loved her I may have. But I certainly have no memories of "like". And I do have memories of dislike. Not that she was not a remarkable woman. A several generation Australian, her family came from the manufacturing side of the tracks.

My sister, one with a far better penchant for detail than I, has the family tree on the Pearce side, accurately detailed back to the titled gent in England centuries ago. On our mum's side things were somewhat vaguer. They say that, if you scratch any Australian deep enough, you'll find Irish. There was certainly some O'Meras down there somewhere. However, one of her forbears went into manufacturing, and cornered a market in a product. Years later, some cousins and I sold our share in what had then become a fairly important conglomerate to an Australian multi-national. Along the lines, my mum had acquired the ability to handle money. She worked to a simple principle: if you don't spend it, you have a lot of it left.

Was she mean? Damn right she was! As a kid, I was sent to do the family shopping on Saturday mornings, equipped with a list of where to shop, what to buy, and how much not to spend. I had to keep a list of what I spent, and answer an inquisition upon return. I hated that bit. Mind you, all this was very handy when my dear old Pommy dad made a business miscalculation and was bankrupted. Mother's ability to stretch the pennies kept us going.

Maybe it was a sign on the times, but I remember her as a terrible snob. A neighbour, a little looked down upon because he was a wholesale fruit and veg dealer and a very rich one, whereas my dad, an accountant in his own business, and "professional", remarried. But his second wife {they said in whispered tones} had been a barmaid at the pub near the fruit markets. I was almost banned from playing with the son of the family. This would have been a pity, as they lived on a double block in suburban Hurstville, and had rolled out a cricket wicket, which was where I practised my left arm spinners.

I shall always remember the time these neighbours moved. We lived in a two-storey house. It had not been two-storeyed to start with, but we had built upon a quite humble weatherboard house, quadrupling it in size, and boasting such things as a billiard room. Into this room - upstairs front - on the day of the move . . . my mother. She had made herself a Thermos of coffee {she didn't drink tea}, and had cut some sandwiches. Never having been invited into the house opposite - probably because she had never invited them to our place – mother watched each article of furniture taken out into the vans of Grace Bros Removals. It was her day.

Snobbery went a little further. Our local doctor, a general practitioner, specialising in surgery, had been long cultivated socially. Indeed, my mum spoke of his wife as "Mrs Doctor Smith". In one way I was glad, as the medico's two sons went into their dad's calling, one of them becoming my best man when my bride and I flew up from Hobart to marry in the old School Chapel at Shore, and didn't have any male friends to stand at my elbow.

Mother was a wonderful shopper. She understood she had the one thing going for her that assured a win - time. If she wanted something, she rang David Jones, and demanded to speak to the buyer of the relevant department. No-one else would do. If the buyer wasn't available, she would wait, right there on the telephone. When the hapless buyer came along, mother would use the same opening line, "I am an account customer". This was before the days when department stores handed out accounts to anyone who could write their name in running writing. And Bankcard hadn't been invented. She would then berate the official until she got what she wanted. At his end, he saw the clock upon his office wall ticking along, and, realising the inevitable, gave in. She would then tell us, with great pride, of her success.

Mother never joined anything unless she could run it. She was certainly the boss of the women’s' committee of the U.A.P., the right wing political party that fell to bits, to be resurrected by Bob Menzies when he formed the Liberals. I have memories of the large political meetings taking place at home. I don't know if much political discussion took place, but the meetings, held in our billiard room, were very social. Or as social as Hurstville could expect to be. Brought up when she was, mother had some wonderful manual homemaking skills. She knitted. Never stopped. With three chromed needles, she knitted my father's socks. They were of the finest quality wool, but I suspect were less than fashionable. And, when they wore out, they were darned. Everything was darned! We only threw out things when the amount of darning exceeded the amount of the original garment.

Dad had enough money for three assistants in the home. One day each week, a lady came to do the washing. This started with the cutting of wood to boil the copper. Took one whole day. Dad had no interest in gardening - and I have inherited that. So we had a garden requiring minimum maintenance, and a chap came in to do it. Never knew my old man behind a lawn mower. It would have been out of character. And we had a live-in maid. For the princely sum of one pound {two dollars, though worth a lot more in today's living standards} per week plus keep, she worked six days and nights. She was permitted a day off, and, in addition, only one other night out. But she had to be back by nine-thirty. Sounds like slave labour? We were in Depression times, and people were queued up to work for that, and even less.

In contrast with her many other talents, mum was a lousy cook. She had no interest in the culinary arts. On the maid's day off, we seemed to eat those dishes that had been prepared for us. Overall, there was no food problem that couldn't be overcome by putting another couple of cups of water into yesterday's stew. Dad was allowed to cook Sunday tea. He screwed a mincing machine to the kitchen table, took all the leftovers from the fridge {we had one of the first ones, better than others' ice chests}, and chucked them, with spices, into a hot pan. I seem to recall it was the meal I most looked forward to all week! That same kitchen and table was once recreated into an operating theatre, to remove my tonsils. There was quite a little bit of home surgery in those days.

I knew the facts, but never understood, of how my early education got completely mucked up. I was just two years of age, and the family, parents, sister and I, were on holiday. We boarded a ship in Melbourne for Launceston, Tasmania. Somewhere mid Bass Strait, the folks ran afoul of either a head shrinker, psychiatrist or phrenologist. He examined little two year old me and pronounced, "This boy will become a genius. Don't send him to school until he's eight." For far too long they believed him. Thus it wasn't until I was almost seven, and the realisation must have come that every other kid of similar age was leaping ahead, education driven, that I was hurried along to school. But it was not to be the local Hurstville School, where my playmates went, but the Prep School at St John's in Darlinghurst; a long way from Hurstville. My sister was then attending S.C.E.G.G.S. at Darlinghurst, and had the job of delivering me in the mornings. However, after school ended, I had to find my way back home. It was a bus or tram to Central Station, and then a train home. And I was only seven.

Two things I remember. I had one shilling [10 cents] "emergency money", if ever I got into strife or lost. I also won a prize at the end of the year. The book is still here, right beside me {somewhat stuck together with cellulose tape these days}. It is "The Rival Captains", a book about English school days, by Richard Bird. The face plate says that I won the prize in Form One for "Conduct"; and it was signed by the Headmaster, a Mr Marsh. I treasure it, because so few prizes were ever to follow it. I never knew if it was snobbery, or, being charitable, wanting the best for their son, that got me sent to Sydney's top school, the Sydney Church of England Grammar School at North Sydney, known as Shore. I started about the time the Harbour Bridge was opened. This was a good thing as, as one of the few students living south of "the ditch", getting to school would have been impossible without it. As it was, it was just difficult, and time consuming. The other kids walked down the hill to North Sydney station, and took the train half a dozen stops up the North Shore. I got one in the opposite direction, changing at Central for another half hour of travel to Hurstville. The only other student I remember going my way was much older, the son of a judge, who, because of the age difference, had no desire to chaperone an eight year old. But travel was safer in those days.

When my dad had his business reversal, the family did everything to keep me at this top school. For that I have had cause to thank them. So enamoured was I of the school, that we sent our own four sons there. So I was, for the last few years, the poorest kid at the richest school in Sydney. I was the kid with the darned pants. I don't remember anyone ever commenting upon it - but I knew! The end of my education and the beginning of World War Two were coinciding. I cared little for education. My mum had told me from first memories, that {if I was a good boy} I would inherit my father's accountancy practice. The very last thing I ever aspired to was become a chartered accountant.

I couldn't wait to be out of school and into broadcasting. I did a little before turning eighteen and getting to the Air Force. During that time, my mother told her friends that I was only "filling in" until the war was over, when I would return to become an accountant. How she was able to justify this, following my terrible results in maths I will never be able to resolve. Indeed, I had so turned off anything to do with figures that, when I realised I had to master trigonometry to become a pilot or navigator, I self-taught in three months!

In the Air Force I must have done a few things right, as I qualified as a pilot, and was commissioned with the rank of Pilot Officer when the course ended, and the wings were pinned on. My mother's reaction was to ask me how much more money an officer got than a sergeant, the rank all the other graduate pilots were awarded. If the message that, as an officer, I became a "gentleman by act of parliament" got to my mother, she never commented upon it.

The big post-war decision: back to broadcasting, or get a job in flying? I had actually done more aviation than radio, but decided on my first love, grabbing a job in country radio. My mother then told her friends, the job was "temporary until he gets a job with the ABC!" I think she had an idea that, being non-commercial, ABC radio, though appealing to a far smaller audience, carried more prestige.

When my parents' marriage was approaching sixty years of togetherness, mother's organising ability reached fever point. Almost daily I was reminded that it was my duty to get the wheels rolling so they would get the traditional telegrams from the Queen, the Governor General, the Premier, State Governor and political dignitaries. All I did was ring up a mate of mine, a minister in the State Government, and he hit the relevant button. When people were summoned to the sixtieth anniversary afternoon tea at their home unit at Kirribilli, I was cued to read the telegrams. At this time, mother feigned absolute surprise that the telegrams had been forthcoming.

There was a sadness underlying all of this family life. Pre-war, my sister had gone to America to further her university studies. On the way back by ship, she met an Australian of the same age who had been in the US. Their love blossomed, and they announced their intention to marry. But this didn't suit mother at all! As the very much younger brother I was kept away from the details, except those that mother told me. I never made up my mind if she disapproved of my sister's intended, or maybe she had picked out another husband for her. Unhappily, my sister left home, married this man, and lived an idyllic life, except she never spoke to her mother again! My dear old Pommy dad had been instructed that he was not to speak to my sister either - ever again. I know they corresponded, and probably had the occasional clandestine meeting, but that was that!

My father had been born in Birmingham and brought up in London. Like most Brits, he was steeped in tradition, and, when there wasn't any, they made it up. They had lived in Kingston-upon-Thames, a London suburb. When he came to Australia, he named his first home Kingston. He gave it to me as my middle name. And, I'm sure to make him happy, I handed it to my firstborn {although I gave him a couple more names to play with as well}. As a child, a wild storm had caught dad outdoors. A chimney pot fell, grazing his elbow, which never set completely straight. Thus, he was ineligible for military service in World War One. {It may also have had something to do with the rotten golf he played!}.

Like many wonderful Poms of his era, he came to Australia to "find his fortune". Maybe it was his home discipline, but, at the age of nineteen, he organised a trip from London down to Cape Town in South Africa for a holiday with an aunt. He had no intention of staying there, remained on the ship and came to Australia. The day he arrived {or so went the story he told so proudly}, he was on deck when the Pilot came about off Sydney Heads. My dad borrowed his copy of the "Sydney Morning Herald" and, by the time the ship docked, he had written applications for three jobs as accountants' clerks. He got one with the famous firm of Yarwoods.

My association with him, apart from being the carrier of the family name, father to son, was his intent to have me brought up as a proper English schoolboy. Maybe Shore, then the closest thing to an English private school, was a part of this. But he also directed my reading. He bought the full library of Richmal Crompton books - Tom Merry, Billy Bunter and all that stuff. My comic reading was "Gem" and Magnet".

Again English. Mind you, there probably wasn't much other stuff available then anyway. He spoke of Britain as the "Old Country', as did so many. We were then Colonials, still learning from The Mother Country. However, when Australia played the Brits at cricket, my old man was very pro-Australian, possibly because of Bradman, and the thrashing he was handing out to the English.

Yes, cricket was all that could be good in life. Because of the elbow, he had never played it; but this did not prevent his obsession with the game. Living in Hurstville, he became a member of the St George Cricket Club, rising to the position of Vice President when, under Frank Cush, the same Donald George Bradman was lured down from Bowral to play with St George. I was allowed to stay up late one night, as some of the wives of the touring Australian cricket team assembled at our Hurstville home. At great expense, as it was in those days, my dad had arranged a phone call from our place to the hotel where the Australian cricketers were staying in England. One by one the wives spoke. It was such a big deal in those days; the press reported it the next morning!

In winter it was, of course, soccer. Pre-World War Two, soccer was a game played on back paddocks by ex-patriot Brits. There were several teams in Sydney. But the real strength of the code came from the Wollongong and Newcastle regions. British coal miners had settled there, bringing their brand of football with them. I was taken to watch, against St George, who played on a small ground where the present Taj Mahal Leagues Club is situated.

At school the only winter sport was Rugby Union, and so, come my introduction to Shore, I didn't even know the rules. I was never too good at the sport anyway, not being much fond of body contact. However, I had a real love for cricket. Back in those days, offices worked a five and a half day week, and my dad, being the boss, was able to take off Saturday mornings to watch me play cricket. Had it not been for the war's intervention, I might have been proficient at the sport. As a spectator, I certainly have ever followed it, presently being a member of the Primary Club, a benevolent organisation, raising money through cricket for the physically handicapped. I've been a member of the Sydney Cricket Ground since the minimum age, my eleventh birthday.

I was also taken on Saturdays to watch my dad play his rotten golf. He played on a course at North Brighton, near Botany Bay. It's not there anymore, having been acquired for extending Sydney Airport. But, its location reshaped my life. As a dutiful son and caddie, I was supposed to watch where my dad's shots went, for they rarely finished on the fairway. Instead, I fear my eyes were directed skywards, watching aircraft like Gipsy Moths, Puss Moths, Klemm Swallows and the like, landing at Mascot Airport. It was then that I made a decision: "One day I will fly one of those." By the age of nineteen I had. Just as, years before, I had come home from the long train ride from school, thrown my bag in the corner, turned on the radio and decreed: "One day I will speak on that." Again, by the age of nineteen, I had done that also.

Somehow I feel I have been going backwards, ever so slowly, ever since.

After school, I did a stint in an advertising agency as office boy, and then selling records in a music store, all the time readying myself for a radio career. I cracked my first radio job in the country - and more of that later - then the Air Force career, and back into radio; both country and Hobart. By the time I was ready to return to Sydney to live, I was married with two sons. Thus, I was never to live with my parents again. Living in Sydney, we saw them, as dutiful sons and daughters-in-law do, but were never overly close. They loved their grandchildren. I was just so sorry that they never saw my sister's children, their first grandkids.

Their eyesight was failing. Following his retirement, my dad did some work with the Masonic Lodge, of which he had had associations way back in the Hurstville days. Living at Kirribilli, he was able to catch a ferry to the city, and spend a hour or so browsing at one of his clubs. Years later, one of my sons said of my father something I'd love to hear said of me one day, "He was a lovely old bloke!"

However, with their failing health, they moved into a geriatric hospital only a couple of hundred metres from our home. They died within the same year, well into the second half of their eighties. At their request, they were each cremated privately and frugally, their ashes scattered. There is no headstone, or plaque commemorating their premises. It was their wish. Anyhow, mother would have thought it a terrible waste of money!

That part of the story having been etched, let's get to talking about the Wonderful, Wonderful Wireless.

CHAPTER 2: Wireless - okay, radio if you like - still mystifies me. How I can sit in a radio studio and be heard, completely unassisted by cabling, in another part of the nation {or the world}, is one of the mysteries rivalling the Big Bang Theory, or why men and women are different. At this very moment, as I sit at my computer writing these words, my room is literally bursting at the seams with radio signals. I can't hear any of them, because nothing is switched on at this end. But, if we analysed it, the room is full of the radiations from radio stations, car and mobile telephones, aircraft communications. It is an enigma, indeed.

Picture then a young boy being allowed to wind up the gramophone and play records spinning at 78 revolutions per minute. At the end of each playing, the spring-driven motor had to be rewound, and the steel stylus changed. When one tired of this - for I knew every note of every record, many of them opera, in my father's collection - there was the pianola. I sat at the keyboard and pedalled as the paper roll played the pre-recorded music. Down the papers right hand side was printed the words of the song; and I used to sing along with the music.

But the greatest of all was the radio - wireless then. Earliest memories were of receivers with the valves on the front. Your prestige was in telling that you had a 6-valve radio set, while most of your neighbours had only a four or five. There were far less stations on the air in those days, and far less radio interference from motors or electrical welders. Thus it was possible to hear stations far away on the ordinary broadcast (AM) band. I have some programs of the day, where the newspapers published what Melbourne, Brisbane and even Adelaide stations were to broadcast. And the transmitters were far less powerful than today's.

Right from the start, radio had difficulty in understanding its medium. Whereas, when television came to Australia in the latter half of the 1950s, it thought it was a radio show in front of three cameras, radio initially thought of itself as a concert hall in front of a microphone instead of an audience. Much of the music broadcast was live, and early photographs show the performers in dinner suits. Yet this was what people wanted. Or did they just want to while away time, playing with this new riddle, electronic puzzle? But then radio realised that there was not one audience "put there" but a number of them. Today we call it demographics. All right it might have been to have the whole family together after dinner, to listen to a musical concert, the news, or a comment upon that news. But, at other times of the day, more selective audiences were in need of more selective programming.

By the time the lady of the house had rid herself of the family for the day - dad to work, kids to school - she was ready for a piece of radio selected for her taste. Initially this took the form of assistance with the management of the home. Kindly-sounding lady announcers broadcast recipes. Listeners wrote in with happy, handy hints, and the lady announcers read them out on the air. There were no hard news comments, as ladies of those days were rarely educated much beyond primary levels, except in the areas of domestic science.

As well as these educational programs, radio started having people read stories. Initially they were read by elocutionists with plummy voices. Later the readers started introducing a little "character" into the readings. And that was the nucleus of the radio play or serial. Unlike what television has done, intermingling sub-plots of terrible things happening to the cast, radio serials scheduled for daytime had lots of "nice" things happening to the cast. And most of the "nice" was either love or charity. Housewives did not find it difficult to relate. As today, when women forgathered, some of the conversation revolved around the characters in the radio serials.

The full length radio plays were theatre, complete in one episode.

News commentators appeared, following main evening news bulletins. These editorials were not the pithy ninety second versions of today, taking as long as ten minutes! Eric Baume, the greatest of them all, and whose program segments I had the honour of producing near the end of his life, took ten minutes after the ten o'clock news each Monday to Friday, ending with his catchcry, "This I Believe!" {known as "Don't you believe it" in the industry; while his morning comment, "I'm On Your Side" became amended to "I'm Up Your Backside!"}

In the afternoons, from about four o'clock we came to the children's programs. And they were real children's programs. There were no government regulatory bodies, driven by amateur psychologists, telling the Government to tell radio stations what they should, or should not broadcast. Indeed, until after World War Two, the Government, through the Postmaster General's Department {the licensing authority} imposed restrictions only on the technical quality of transmissions, and the Department of Health vetted advertising for medicines, so no charlatan could advertise a cure for cancer or the common cold. Parents checked what their after-school children were listening to. The children themselves, the best critics at any time, turned off the stuff today's psychologists probably say they should listen to, but they hated!

Into this world came I. Nothing they could ever teach me at that school half a city away, could be as engrossing as radio and children's sessions. What point in learning by rote the Kings of England, if one could tune radio and hear serials or juvenile performers? The Sydney scene was monopolised by a man called George Saunders who did the kids show on 2GB. With him, a man broadcasting under the name of Bimbo, and pianist Jack Lumsdaine. Each day they would have a whole new show, pitched at the juvenile audience and winning with it. They didn't have the benefit of today's audience surveys in those days, yet good radio programmers knew when a show was "working".

Over at 2SM, a station owned until recently by the Roman Catholic Church, Uncle Tom ran his Gang show. It was all live. Kids came into the studios and sang, or recited, or answered the odd quiz question for a small prize. One became a member of Uncle Tom's Gang by sending in {or bringing in} three Steam Roller wrappers and sixpence for postage. My parents, quite bigoted when it came to the Catholic faith, were less than happy when they discovered that I had popped in to 2SM and joined up one afternoon on the way home from school. Sort of felt it was letting down the Church of England!

Uncle Tom was John Dunne, one of the first and greatest of all Sydney broadcasters. And again it was my pleasure to work with him when I finally joined 2GB a generation later. Mix, then, the sheer magic of radio the illusion, with radio the performing, and it is little wonder that, above all else, I had said, "One day I'll talk on that." One little urban myth in passing. It was said of George Saunders, Uncle George of 2GB, that, at the end of one program, the panel operator forgot to turn off the microphone and George was clearly heard saying, "That will do the little bastards for tonight." I passed on the story in hushed tones, only to find someone claiming that the same was said of a children's compere in Melbourne. When I got to Canada in wartime and someone discovered I had had a little time in radio, I was told what had happened to a master of ceremonies at the end of the children's show in Ottawa. And then, when I finally arrived in London ..... Sorry, but I feel this is the urban myth of broadcasting. And I write it for those who swear that they actually heard it!

As a schoolboy, I saved the little pocket money handed out and bought my own microphone. This could be plugged into the back of the wireless set {we were probably almost calling it radio by then}, and speaking through the loud speaker. Now, if I could only move the speaker to a different room from the radio, I had a closed circuit radio station of my very own. On this I could speak, and even sing to the backing of the player piano. My dear old Pommy dad brought home from his office a very old portable typewriter, no longer required or of value, and I became a writer of radio scripts. Thus, when school wanted neither me - nor me it - any longer, I was ready for radio.

Scanning the "Herald" Saturdays, I came across an advertisement for an office boy {they didn't call them "junior executive in charge of mailing" in those days} with Lintas Advertising. Lintas was then owned by Lever Brothers - Levers International Advertising Service; and I've checked that staff records from those days no longer exist to embarrass them with my presence on the staff lists.

I was "in the business", even if it didn't much seem like it. As third of three office boys, I needed to be at the GPO at eight each morning, plucking the mail from the post office box. Back to the office to sort and deliver it. Then to top up the executive water bottles . . . all very American. General office duties followed, culminating each late afternoon in putting the mail back into the GPO for dissemination to newspapers and radio stations. There was one incident at this time. The senior office boy, disgruntled for some reason, was given notice to end his employment at the end of the week. Instead of posting the mail at the post office on his last day, he posted it down the slit in the door of the goods lift. Thus all the schedules for placement of the Agency's commercials for the whole of Australia were lost. Soon after, it was revealed that the second office boy had been in collusion, and I was promoted to senior!

In the same building was the office of Australia's Amateur Hour, the nation's leading radio talent show. I decided to audition. A self-taught pianist, with an excellent ear for tone and pitch, but with no academic training except for a few lessons on the ukulele, and playing everything {for reasons not known} in the key of E-flat, I auditioned in my lunch hour. The result was a pretty immediate "don't call us, we'll call you" or "come back when you can play the piano." Radio is a business where one should be used to rebuffs. That was the first of many.

But then came another advertisement in the Saturday Herald. Wanted was a junior salesman for a city record store. The second opening in my career was dawning. I don't remember why I was chosen, but I was. Sure I was keeping abreast of the days' pop music scene. My very first paycheck at Lintas left me with enough for a pair of two-tone shoes - very advertising! The second saw me buying a Benny Goodman record. Little did I know that, many a year later, I would have the privilege of meeting the King of Swing. Records were all seventy-eights in those days. Everything except classical was on a ten inch shellac disk which would smash if dropped. The top labels: HMV, Colombia, Decca sold for three shillings and sixpence [35 cents], and the Regal Zonophones at two shillings and nine pence [27 cents].

But all the time I was looking for a job in radio. I knew the rules. Nobody gets a job unless they have done a stint, an apprenticeship, in the country. There were no schools teaching broadcasting anywhere in Australia. The people living in the bush didn't realise they were second class citizens; or, if they did, they never expressed it. They too, were mystified at the magic of the transmission making it all the way from the studio in town to the milking shed, or the lounge room on the farm. And then the enchanted day. The advertisement read, "Junior Announcer Wanted. No experience necessary. Apply xxxx".

It was here that my old Pommy dad showed more initiative than you could ever expect from a chartered accountant. Don't just write an application telling them that you went to the best school and studied English. Go and make a recording and submit it with your application. Together we shot into the city. My dad never learned to drive a car, so we went everywhere by train. Chas E. Blanks Studio made instant recordings on acetate over steel, therefore unbreakable. You would get about three minutes on a side for one pound [$2] - a lot of money in those days. What would I say on the audition, realising it was a finished recording and could not be edited? I clipped some news from the morning's paper, and also some advertisements written for newspapers. With these in hand, I nervously entered the studio, down near Circular Quay, and made the recording. We shot up town and popped the disk, along with the written application under a door in Pitt Street.

They called me Monday, asking for me to come along for a further audition at the Sydney studios of 2GZ, Orange. There I met one of the announcers, Lloyd Berrell, who was to go on to greatness in several media fields. This being the first time I'd ever been in a radio studio, he sat me behind the console, explaining that all I had to do was, when cued through the glass, turn on the microphone and read from the audition script. It wasn't being recorded, but was being heard somewhere else in the building. {I didn't even know for which station I was auditioning!}. The only other warning Lloyd gave before disappearing was: "There's a trap. You'll be required to back announce something by the Halle Orchestra. Remember it's hallay, not hail." I never met him again to thank him.

Moments after the audition, and before the sweat had settled, I was asked downstairs, where I was offered a job as junior announcer at 2KM, Kempsey [since renamed 2MC], on the North Coast of New South Wales. Could I leave for Kempsey as soon as possible, as the person I was replacing had a better offer and wanted out as soon as possible? The salary was mentioned - so small that ..... well, who cared, I would have done it for nothing! The announcer I replaced was Leon Becker, a friend to this day. We followed each other {usually me following him} in show business, in the Air Force, and presently in Rotary. I was not only to take his place at 2KM, but also his bed at Miss Weeks' Boarding House. He told me good things for remembering, including a little bit about the blonde girl two doors down the street!

It was farewell to the Sydney record store, and off to bush. My mother and father helped me pack my clothes into one suitcase, to which was attached a travelling rug. In the other hand, my ukulele in its case. I was trained to Central, where I insisted that, once I had been settled in my carriage, my parents should leave. In those days, it was a distinct loss of face for a grown man {as I almost was} to cry in public.

The train was old, the carriages known as dog boxes, each compartment holding a dozen people, with a little door leading to a toilet. However the compartments were not inter-connected. Thus, once you were in your nook, there you stayed. My dad pressed into my hand a five pound note - a lot of money - without mother seeing it happen, and also six stamped envelopes, making sure I'd write home. It was farewell time, and they left. Now the train wasn't full by any means. Indeed, it was almost empty; and the compartment I'd selected made me the only occupant. Glancing at my watch every half minute, I noted the time approaching 8.10 pm, the scheduled departure. It would be a lonely night. Or so I thought. But there was a commotion on the platform, and a group arrived, looking for accommodation. Seeing my area all but unoccupied, they tore open the door, depositing a young couple. With cries of "Happy Honeymoon!' the door was closed, and the train moved out. The three occupants in my part of the world were a young radio-announcer-to-be and a honeymoon couple. Though I hid beneath my travelling rug in the name of propriety, I was never able to tell my mother and father what I witnessed during the 500 kilometre journey.

That night, I grew up - in more ways than one!

CHAPTER 3: Don't you just hate those chapters that commence, "....the next morning"? However, there seems to be no other way, and so: The next morning, when it was barely light, the train pulled in to Kempsey Railway Station. There to meet me was my first ever - and just about the best - radio boss. He was - maybe still is - Max Baker. In the years since, I have often had cause to thank him for that initial discipline. In those formative months, he used to threaten me with the sack about three times a week. And I believed him at least one of those times. I guess he must have driven me to Miss Weeks' Boarding Establishment, where I was to be the only boarder. This delightful motherly soul was to be a de facto parent for the year, doing washing, providing food and showing disapproval when the bush telegraph told her I had been out the previous evening with a young lady of whom she did not approve. Then it was down to the radio station. First, however, the one thing more important than the station - it's audience. Kempsey was a dairying town on the Macleay River. In those days it didn't get any income from tourism. There was no need for motels, as the only people staying overnight were company representatives, then called Commercial Travellers. So the economy revolved around the cow.

I remember in later years flying down to a dairying district on the south coast of New South Wales. Sitting next to me in the old DC-3 was a Catholic priest. I asked him what sort of folk were his parishioners. He looked at me somewhat sadly and, in a gentle Irish brogue, replied, "Fine people, Mr Pearce. Fine people. Unhappily, however, not possessing the native intelligence of the animals they husband." I never met the dairy people, and so cannot comment if the Macleay farmers had the intelligence of their bovine incomes.

The town was built in the wrong place! Years later, when I was piloting an aircraft over Kempsey, it became obvious. The original path of the river was right through the middle of the town. There were some floods after I left, and the town was inundated. The radio station was submarined twice, and had to move its studios up on high ground near the railway station. {Last time through the town, I note 2MC, its present ego, had moved back to the site of the bridge that flooded, and was located next to the pub. Not a good place for thirsty announcers. Far too convenient!}.

2KM was in a shop, an ordinary single-fronted shop, right in the middle of town, opposite a radio and electrical store and the Ambulance Station. It was a very compact operation. For not only did the small shop contain, from front to rear, the offices and the one studio, but also the transmitter. And, in the transmitter room the record library. Thinking back, the station would not have had more than three hundred records - all seventy-eights - meaning only six hundred individual piece of music. If that doesn't sound very much, one should remember the musical taste of the audience. Today we call it Country and Western. Then it was Hillbilly. Country folk liked to hear singers with their own single guitar backing, rendering the songs of the bush. Generally they seems to be about mother, animals or death!

These times we take radio for granted as a twenty-four hour operation. Pre World War Two, there were only two or three all night stations in the whole of Australia.

2KM kept strange broadcast hours. It did not open in the mornings until seven-thirty. Later I worked out that this was good programming indeed. The farm milking people would be back in their houses, the morning chores over and breakfast on the table. Seven-thirty was just right for locals working in the town, getting ready for a day's toil, and also getting the kids off to school. So the breakfast session went from seven-thirty until eleven, at which time the station closed transmission. At four in the afternoon we stoked up the old transmitter and went back on the air with a children's session, followed by the evening programming. However, it was all over at ten, as any non-sinners then went to bed, so to be ready for the morrow's milking. Transmission hours were slightly different at weekends, but not all that much.

Max Baker deposited me at the studios. The single-fronted shop still had display windows, where the station made some pretence at exhibiting promotional material. Inside the front door was cheap and shaky partitioning. The first employee I met had a lot of jobs. She was the receptionist, secretary, advertising scheduler, and part-time announcer. Behind the partition was a desk with typewriter which was to be my domain for the next year. The manager's office was the only other room - though not a room, as the partition didn't go all the way to the roof.

The building was then divided with a soundproof wall. Behind the double doors, the one studio. To the right as you entered, an announcer's desk, with two turntables and a mixing console. Out of context complete were a baby grand piano and a grandfather clock! The floor was partly covered in coir matting. When the station had opened a few years before, the Sydney-based owners, reluctant to spend any more than necessary, told the initial manager to furnish the place on contra. He had gone to the local furniture store, offering radio advertising in return for furnishings. Seems that nobody had ever wanted to buy either a baby grand piano or a grandfather clock; and only someone completely colour blind, would have purchased the other studio furniture: a three-piece uncut maquette lounge suite with a swirly pattern that did nothing for one's stomach early in the morning. A single door led to the transmitter room and record library. The building ended there, with an single outdoor lavatory in the back yard. There was also a single mast for the transmitter, and a second one in the paddock next door. I never bothered to discover if we owned that land. But, it didn't seem to matter.

In the years after I left, the two floods, a couple of years apart, won the station some new broadcasting equipment from its insurers. Also something happened to the record library. A week under water, and all the labels floated off the records. Thus, although they were not unplayable, you didn't know what you were playing. And this could be said to be a disadvantage! The insurers wrote off the record library, and the station had a wonderful fire sale, selling records at sixpence [five cents] each, unlabelled.

My duties were to be breakfast announcer, copywriter, program selector - all of which seemed reasonable. But, as the staff was only four - I omitted to mention the one technician who, realising he could not be expected to be on duty all the time the station was on the air, used to go fishing for a few days at a time! - there was a lot of extra things to be done. My first chore in the mornings, half-an-hour before the station opened at seven-thirty, was to start turning on the transmitter. Four or five switches had to be activated in the right order and to a time table. Get it wrong, and you had to go back to the start and do it again. The manager had thought up something for me to do while the transmitter was warming up. I was to take the broom and sweep the footpath outside our shop-radio station. Looking back upon that time, I realise it was pretty hard to start a session with a swelled head, if you had had ten minutes on the end of a broom first.

Monica, the office girl-cum-manager's-secretary was on the air when I arrived that morning. Her specialty was women’s affairs. Some recorded music, but also happy cooking hints, and other tips for a jollier home life. Listeners wrote letters to the station, and she read them. It was pretty folksy stuff - but, that was what the people wanted to hear. Eleven o'clock, and the station closed down, until the beginning of the children's session at four. Here was my chance to learn the operation of the announcing desk. Max, my manager and tutor, ran me through the operations, and then left me to practise. Every time something happened I couldn't control, I'd call for his help. However, by afternoon, approaching four, I was a passable operator. The children's session consisted of recorded stories, and birthday calls. As well as this, two afternoons each week we played host to live kids, who came to perform and send greetings.

In my application for employment, I had said I played the piano. It would have been more accurate to say, "played some things upon the piano". However, I realised it was expected of me that, if at all possible, I should accompany the kids' singing. I watched Monica handle the children's session, without live kids, and thought that I could look after that one, my last task of each day.

The walk from Miss Weeks" Boarding Establishment took about fifteen minutes. The next morning, I was on the doorstep at seven {not yet having been entrusted with a front door key} and Max drove along a few minutes later. The station was to open at seven-thirty with himself behind the desk. After the standard opening of a kookaburra recording and "God Save the King" {we were awfully patriotic in those days}, he said good morning and introduced me to the listeners.

I had been saved from a terrible decision. My mum didn't have me christened John, but Jack, a name I'd always hated. Her reason was that, at the time, all Johns were nicknamed Jack. So, my folks figured to shortcut the system, calling me Jack. As I was about to "go professional", here was a chance to change it. Instead of Jack, it would be John {or even Johnnie} and, rather than Pearce, how about a play in my middle initial? Had I not seen, been shown, the light at the last minute, I would have been "Johnnie Kay". But, from this extreme, John Pearce seemed more than reasonable. From then on the only people calling me Jack were my mother and father. My sister always called me by a nickname.

Back to the program. While our first record of the morning was playing, Max and I swapped seats. He stood behind me for the next ten minutes, ready to reach over and correct any presentation mistakes. Then, with seven-forty-five upcoming, we readied to cross to the news. In those days, all radio news came from the ABC. So I quickly learned the technique of presenting a program, at the same time listening on a pair of headphones for a cue from the ABC originating station. We crossed to ten minutes of news, and I tried to disguise my sweaty palms. Casually Max said, "I'm just popping out for a moment, Back in time for the end of the news. If I'm not, you know what to do. Close the ABC fader and get on with the program. Play the music and do the commercials, and give 'em plenty of time calls."

He left the studio - and that was the last I saw of him for the next hour and ten minutes! I didn't know that he was sitting across the road, having a cup of tea with the Ambulance people, one ear on the radio, ready to dive in and rescue me should such be necessary. I'm not claiming that the presentation was without fault, but, as they often say even these days "when you start and finish on time, who remembers what goes in between?" I shared the women's morning program with Monica, as I recall, and then when we shut the station down at eleven, extra-curricular chores commenced. First I filed away the records Max had played the night before. Then the ones we'd played that morning. And then I became a copywriter!

The manager was also the only salesman. He would visit the advertisers and make notes of the lines they wanted advertised. It was then up to me to form them into a selling format. This was not always easy, as radio being new, the advertiser wanted his commercial to be little more than an elongated price list with a name and address at the end. What more can I say than . . . we did our best?

I would scoot home for lunch, and back again to copywriting in the afternoon. Nearing four, I'd get some records ready for the kids' show, and Monica supplied the birthday calls.

One point we should make here. We were the local line of communication. There was a local newspaper, but it only published twice a week. Anything more immediate came from the radio. Thus, local news and personal matters, like cheerio calls, were ours. At five shillings [50 cents] each, they represented a significant part of the station's income. Funeral announcements cost fifty percent more. Seemingly it was easier to get money from the dead than the living. In sending birthday calls to the young - we also did them to the not young at any time of the day - the call often came with a message stating where a present was hidden. Many a time it was, "follow the string attached to the

wireless." And so to the twice a week we were invaded by live children. I think I would have done better had a whip been supplied. Yet the mystery of a radio studio probably helped discipline the young. If everything thus far had been a baptism of fire - teaching swimming by throwing one in off the end of the jetty - the first live children's show was the topper.

As well as the microphone on the announcing desk, there was another one in the centre of the studio. It was here that the kids performed. We would line up someone to recite or sing, or just to send a greeting, call them to the centre microphone and get them talking/singing. All was going well, until I called one little girl who seemed agitated, hand up, trying to attract my attention. I placed her next to the microphone. "And what would you like to do" I asked. "Nothing," she replied; "but my little brother just did wee-wee behind the piano!" To say it was the talk of the town the next day was an understatement. I think it might have been one of the times Max threatened to sack me.

CHAPTER 4: Memory is a fickle beast. Also stories told and re-told over a span of half-a-century tend to alter, as the better points are amplified with each telling. Yet there are several memories of those early days in Kempsey worth chronicling.

One of the tasks of this teenage broadcaster was to introduce to the air the ladies from the Red Cross, the CWA and other organisations. The radio station wanted to be known as being community minded. Each of these groups was given about ten minutes, at the same time once per week, to broadcast news of their activities. The ladies were used to their tasks, would wander into the studio, sit at the central microphone and, on cue, do their little bit. Usually these broadcasts took place just before the station closed for siesta at eleven. After a few weeks, one of the ladies invited me to take lunch at her town house. She came from a farm down the river, keeping a house in Kempsey for social reasons, I guess. Thinking it would be a change from Miss Weeks' luncheon fare, I agreed and, soon after noon, my copywriting chores ended, I walked to the house. It was summer, and I was welcomed to a darkened house, the blinds drawn. It wasn't until I got inside that I realised she had changed from the dress she wore for the broadcast, into "something flowing". Flowing indeed. It was only a matter of seconds before it "flowed" right down to the floor, revealing the lady in her nothingness.

A couple of points need to be made. I had never seen a naked female form, and thus was as scared as hell. Secondly, the lady was at least in her mid-thirties, making her about double my age. Maybe I was to regret the rapid decision; but I exited, mumbling. The following week when she came to broadcast, not a mention was made of the encounter, neither by word nor gesture. Thinking back, there could have been worse ways to lose one's innocence.

I mentioned the station's income from revenue for classified advertising. Mostly the charge was two shillings and sixpence [25 cents] for birthday calls, although buy and sell and lost dogs were five shillings [50 cents]. Funeral announcements were different - and more costly.

Because the local newspaper only published twice weekly, it would have been possible for someone to die and get buried without their friends ever knowing about it. This would never have done, as a funeral was a "big thing" in the bush. A person's status was measured by the number of cars in the funeral procession. Radio covered this vacuum with funeral announcements. The broadcasting of them was delicate. You could not come out of a hillbilly singer into a funeral announcement. Also folklore had it that, on some other station, a funeral announcement was followed immediately by a Fats Waller rendition of "I'll be glad when you're dead and gone, you rascal you." To obviate any such problems, the station had fixed times for death and funeral announcements. Every studio had a set of gongs used for cuing, and resembled dinner chimes. Before a funeral announcement, the announcer would hit the lowest-pitched gong three times slowly and then fade to a recording of "Largo" by Handel, a dirge by any other name. After some twenty to thirty seconds of this, the announcement would commence: "It is with deep regret that we announce the passing of....." and so on, ending with funeral arrangements, and suffixed with the name and phone number of the undertaker. This was, of course, meant as a point of contact for further information; but it was also a blatant commercial for the undertaker. Then twenty or so more bars of Mr Handel's music and three more gongs.

The town had two morticians. They had been in open and less than friendly, competition for a couple of generations - or so the story went. I don't know why their credit wasn't good with the radio station; but I was under strict instructions should either of them appear with a funeral announcement for broadcast, it had to be accompanied by the coinage of seven shillings and sixpence. One of the two had a habit of coming to the studios in less than sober condition. We started the rumour that he drank the embalming fluid; but had to stop that, as too many believed it. He would arrive, ring the bell, and wait for the announcer to have a record playing and able to leave the studio. We would race to the front door, take the funeral announcement written in a broad-nib pen, and the money. If you weren't quick, the undertaker would pop his foot in the door, uttering the words, "I knew the deceased well." And then try to tell you the lineage of the dear departed.

I was looking at my Sydney radio studio the other day, comparing its facilities and operation with those first days in Kempsey. Today, themes, recorded commercials and a lot of the music is played in from endless cartridges. Then, everything was on disc. Music records were recorded at seventy-eight r.p.m. Anything longer had to be recorded at 33.3 r.p.m. on massive discs, sixteen inches in diameter. To change the turntable speed was not just a matter of clicking a lever or hitting a switch. The turntables were of variable speed. To get them to the desired revolutions, you needed to put a stroboscope on the turntable, and adjust the speed until the lines of the stroboscope appeared to be stationary. And you did all this while talking, preparing the next program segment. The microphones were very directional, meaning that if you turned your face away only a few degrees, your voice disappeared. This, then, required a more than usual degree of contortion.

And there was one other trick, changing needles. Unlike today's diamond or sapphire styli, those old seventy-eights were played with steel needles. And one only lasted one playing, meaning it had to be changed at the end of each three minutes. The way one did this was ingenious. As it was necessary to be facing the microphone at all times, one had to remove the worn needle by twisting the holding screw with one hand. The used needle would then fall through a hole in the desk, into a jar beneath. That was the easy bit. But, if you used both hands to insert the new needle and do it up, you would be off microphone. So we devised the method of getting the new needle and sticking it into the skin of the second finger, guiding it into the chuck of the pickup and doing it up with forefinger and thumb. Also, as you had a turntable on either side, one had to be ambidextrous. In those days, if anyone told you he was a radio announcer, you said, "Show me your fingers, both hands." If there wasn't a piece of hardened, callused skin on the second finger, he was lying.

Morning radio soap operas were just emerging. But, in those days long pre-television, the evening radio serial was as is "Neighbours" or "Home and Away" today. The greatest of the shows was "Dad and Dave" a radio serial, sponsored nationally by Wrigley's, and based on the Steel Rudd characters. The players were from the stable of George Edwards, a great radio actor, and a man of many voices. {It was said unkindly that he developed the ability to do lots of voices to save him employing more actors!}. Dad and Dave lived in Snake Gully. Dad was only ever known as Dad, and his wife as Mum. Their son was Dave, in love with Mabel, the daughter of Bill Smith, with whom Dad was mostly feuding. Each year the show had a highlight. Just as today any series has to have a Christmas show, "Dad and Dave" had the running of the Snake Gully Cup. It was broadcast nationally on the first Tuesday night in November, which also happens to be the day of another horse race, at Flemington in Melbourne. To listeners around Australia, the Snake Gully Cup rivalled the Melbourne Cup in interest.

It was then that this young radio announcer, having been brought up in a sheltered environment, and only having heard whispers of SPs, starting price bookmakers, totally illegal of course, but operating from every hotel in the nation. That one was working out of the Kempsey Hotel - or one of them - was, or should have been, sufficient shock. However, to discover that he was making a book on the outcome of the Snake Gully Cup was terrifying in more ways than one. For, you see, I knew the result in advance!

In those times, we didn't have the proliferation of intrastate airlines, and all radio programs came by train. To make sure everyone got their shows on time, they were usually at the radio stations at least a week in advance of broadcast date. One of my jobs at 2KM was the unpacking of the radio transcriptions, and checking them for broadcast. Thus, about four days before the date of the running of the Snake Gully Cup, I had heard the show! I wish I could remember the strength of the temptation. Suffice it to say that I either resisted the temptation to have a bet, or was too moral so to do. I let the race run without my money. It was a pity in a way as, that year, neither Dad's nor Bill Smith's horses - the first and second favourites - won. Ted Ramsey's nag did - at twelve to one, massive odds!

I have but one other memory of Kempsey. Max, the boss, did six nights a week on the air, and I did Sunday night. And Sunday was different. No children's session. The station opening was at six with a devotional program shared by the various churches. These mostly consisted of the "man of the cloth" appearing with a handful of hymn records for us to play, interspersing his meaningful messages. This was followed at six-thirty by a half hour of live dance music by the local dance band, four players, piano, saxophone violin and drums. They did not broadcast from the studios, which was a good thing as, one week in five the Salvation Army band crowded in to play.

The dance band broadcast from the Rendezvous Ballroom in the next street to the studios. It should have been a straightforward operation - but it wasn't. Firstly it was necessary for me to find the band. The leader was a barman at the pub, and had consumed more than a little of his employer's brew in the course of service, quite illegally, on Sunday morning. I discovered which was his room at the hotel, and on the way to work, called and make sure he was not only awake, but out of bed and off in the general direction of the Rendezvous. In the cavernous empty dance hall, the echo must have made the band sound like twenty players. Our technician had set up a microphone on the stage, turned it on and checked it. The only other piece of equipment was a radio receiver, used by the band to get the cue to commence. If there had been another person to compere the half hour {they had tried the bandleader but his lack of sobriety showed clearly}, it would only have been a matter of me giving the cue at the studio and opening the line to the Rendezvous. But I had to be the compere as well.

We had tried my doing it at the studio with a list of music numbers the band was to play. This was unreliable, as they often changed in the middle of the show. The only answer was for me to be there - virtually in two places at once. So, at six-thirty, the religious gent having left, I would make the opening announcement, and open the fader for the band to start playing its theme tune. Then, remembering not to lock the door in my hurried exit, I would race around to the Rendezvous, where the band would still be playing the opening theme until my arrival. I would look at the name of the first number from the music stand, introduce it, and away we went. At two minutes to seven, I'd sign off, thanking the band, and telling the listeners it would all happen again the following week. The band would then commence the closing theme, and keep playing it until I was able to race back to the studio, fade them out and cross for the seven o'clock news. May sound crazy; but somehow I looked forward to Sunday nights.

It was here that I first ran into that terrifying word FAME. Years later I heard Eric Baume comment upon someone in our business, saying, "My boy, how few of us can handle success!" Never was there a phrase with more truth. If you have been "in the business" for many years, there is always the chance of falling into the trap marked, "Believing Your Own Publicity". But, when you are a teenager, away from home for the first time, having led a cloistered existence and then suddenly becoming a public figure, it's can be a little heavy to handle. The first circumstance you note is when people are looking at you in the street - people you know you don't know. Then you hear, in a crowd, a voice saying, "That's him!" {You resist the temptation either to say, "That's me", or "That should be, that's he not him."}.

Unlike any of the other media of entertainment, radio is one of illusion. You can turn on television at any time and look at the third hair in the left nostril of your favourite newsreader. On radio, you hear a voice - and have the privilege of making it to appear anything you like. Thus, in public, when you hear someone has recognised you - or guessed it - you need to handle it with a rare modesty. It is your chance to appear perfectly normal; even if you know that other people think you not to be. Some of my mates in radio have taken this adoration to extremes, using it as the first stepping stone of seduction. But really - you know - that's hardly fair. That is, if you believe seduction should be fair. But I ramble .....

I cannot remember how I got the Canberra job. Watched the papers and applied for it, I guess. However, it was a career step-up, and so I took it, realising that I only had a few months until I reached eighteen, and was able to join the Air Force. 2CA Canberra was a member station of the once-great Macquarie Network. It took a lot of feature programs from 2GB in Sydney, the key station of the network. These came in on landline. I can't remember what I did there. Eric Coleman, he of the magnificent voice and the brother of Hollywood actor Ronald, was the feature announcer. In those days, radio made much of the deep, resonant voice, particularly at nights. Over at the ABC, announcers were trying their best to sound like an audition for the BBC, down to the point of speaking of "Orstralia" and the "Orsten motor car". On quality commercial stations, we were looking for an educated, public school accent.

Sitting in a radio studio at night, the only person in the building, listening to shows coming down the landline, and breaking at the end of each of them for station identification is the ultimate in boredom. I remember one of the things we did to fill in the time was toast things on the studio radiator. Arnott’s Biscuits had sent us tin after tin of Nice {pronounced "neece"} biscuits. They had sugar on top. Put them on the radiator until the sugar started to melt, and you had a rare delicacy. I wonder why Arnott’s never thought of it? Probably didn't have the experience of a radio studio at night.

There was the occasion when, on crossing to 2GB for the news, I opened the wrong fader, putting to air the adjacent studio where one of my colleagues was phoning the lady with whom he had spent the previous evening. I was out in the record library, putting away records, and didn't hear all the phones ringing. We were both on the carpet the next morning, he for using the station's telephones for STD calls, and I for not listening to the show going to air.

Canberra, as I remember it, was a lonely place. I lived in a boarding house in Ainslie, where I was the only non-public servant. Listening to their conversation, it might just as well have been in Urdu. For mine, I was not to be trusted, as I took neither the two minutes to eight bus, nor the five past.

I was more than happy when my birthday came along, and King George invited me to free flying lessons with his Air Force.

CHAPTER 5: While I was away in the Air Force, a lot was happening to radio in Australia. Amazingly, most of it was good. For the very isolation of Australia forced the home-grown product to thrive.

The thirties had brought some of the world's radio shows to Australia to compete with the amateurs, left over from theatre days, who were straining to come to grips with this illusionary medium. But there were already inroads from both Britain, with some BBC shows sent here by ship. Mostly, these took the form of instant records made of BBC shows as they went to air, rather than shows pre-produced for radio.

Across the Pacific, however, things were a lot more serious. Hollywood, was the entertainment hub of the world. Top radio shows were emerging either from Los Angeles, often using film talent, or from New York, still smarting because the West coast had stolen its market.

"The Lux Radio Theatre" came to Australia. These one-hour plays were Sunday night. At eight o'clock across the nation, lights dimmed and people listened, becoming a part of the great play enactments. There were other shows as well. One I remember was titled, "The Honourable Archie", and featured this wafty young Englishman, living in America, tended by his Japanese man servant Frank Watanabe. {I'm sure this was to bite the dust after Pearl Harbour, when it was necessary to hate all Japanese, even fictitious ones, and man-servanting wafty English nobleman.} But, as it happened, Pearl Harbour was the saviour of the Australian radio production business. The Pacific Ocean, then a war zone, could not be relied upon as a continuous sea road for radio transcriptions. So, Australia suddenly had to do it itself. And, when the war ended, necessity had, indeed, mothered inventiveness, and we were producing the best radio in the world, and for a far smaller price. And the world has never caught us up!

If only our young sister, television, had had the same chance - denial of overseas material - we could be watching far more of the home-grown product, without government over-regulation.

Our actors, brought up in the George Edwards school, and with other groups of players, developed tremendous talents. Script writers and adaptors took some of the world's great classics and modified them for radio, either as whole plays or for serialisation. Or they wrote local stuff, like "Dad and Dave" and many others. Actors and actresses developed magnificent character voices, and the ability to perform a script at sight, being able to cover small mistakes as they did so. This was important,. as they were playing straight to disc, and were paid "per episode", meaning an episode completed and accepted. A bad mistake led to a re-take at no extra pay.

It would not be unusual for an actor to record five quarter hour episodes of a serial in the morning, and rush to a different part of town to do five more of a different show, with, of course, different characters and different voices, in the afternoon. Then, if they were lucky, there might be a play at night. The full plays were rehearsed in full. But the serials - the "soap operas", as they became known - were often "flown". The actors picked up the scrips and did it all from sight. And still we were the best in the world!

Another aspect was the non-drama shows. Jack Davey sky-rocketed from a nice young New Zealand boy who sang songs on the 2GB breakfast session, to their top quizmaster. His sparkling and razor-sharp wit, with a mind way ahead of others, gave wartime folk what they most needed: thirty minutes of meaningless fun, with nobody ever having to ask: "What did he mean by that?" He took his shows to military camps, and {as Bob Hope also discovered} played to the most receptive audience imaginable. Just get one mention of the Commanding Officer's name in a kindly context and the nasty Sergeant in a less than genteel situation, and it was difficult to stop the audience reaction to get on with the show. There were others, of course, but Jack Davey was the greatest. And, when the war ended, others never caught him.

All this happened while I was out of Australia, and so I was not aware of the wonderful strides made in the few short wartime years.

And so it was The Peace. What to do? Where lay the career path? Blame the Air Force. I did. But, by the time World War Two ended, the authorities had worked out a fool proof way to get people in. However, the idea of discharging them back to civilian life was far from smooth, almost like they hadn't even thought of us winning! My moment of decision had arrived. The fork in the road pointed to remaining in flying, or going back into radio. And I had nobody from whom to get advice. Well, not on the radio side.

In flying, there were a couple of offers. One was to stay in the Air Force, but nobody was plugging any great re-enlist schemes. The other was to join the Navy Fleet Air Arm. I applied for both. But, while on leave, back home in Sydney, I received telegrams, requesting me to report for interviews. And, as a spur of the moment decision, I wired them both back, "Thanks, but have changed mind."

The rash of aircrew, no longer required either in the European or Pacific Theatres were returned to home Australia. They could only be sent either on extended leave, which would not be a good idea, as many, unwinding from a war, would become "lost"; or posted to flying training units. Mostly they did the latter. In Benalla, Victoria, I discovered that I had no yen to go back to flying Tiger Moths. Flat to the boards with less than eighty knots held no joys for this fly boy. So I went to the Commanding Officer and gently suggested that, as morale was "pretty ordinary", he might permit me to write and produce a stage show. He was delighted that anyone could think of anything for his troops to do. I was given full camp facilities.

Amazing what you find when you go looking. In the paint shop was a sergeant who had been a set designer and scene painter for J. C. Williamsons, the great stage producers. There was a chap who had run his own dance band in Melbourne. There was a woman who had taught ballet. Together, with myself doing the writing of most of the comedy material, and compering the whole show, we got almost three hours up, ready and rehearsed in short order. I seem to remember we did two or three shows in the camp theatre, before taking it "on the road" to neighbouring towns for the Red Cross. Then, just as things were suggesting a second show, I got posted.

Not very far away, but to Deniliquin, New South Wales, where I was asked to fly Airspeed Oxfords, a twin engine training aircraft. I didn't like them - few did - and did as little flying as was necessary.

In town I discovered a local radio station, 2QN. Somehow I met up with the owner and, as I was only doing Air Force duties by day, asked him if there might be any casual announcing at night. The owner was delighted, as he didn't have to pay me much money at all. Then I heard {can't remember the source}: "Don't think of trying to get into city radio. The sheilas have got all the jobs while we were at the war."

And that prompted the next turning point in what was developing as my career.

CHAPTER 6: The year at 2QN Deniliquin did nothing for my career. Nor, let it be said in all truth, did I do much for 2QN.

Coming out of a highly disciplined life in the Air Force, with someone to tell me when to get up, what to eat, what to do all day, and when to go to bed, self-reliance came hard. When I finally left R.A.A.F. Station Deniliquin, the place was a ghost town. Indeed, there was a final signal stating that the two remaining officers, another Flight Lieutenant and I, were to shut up shop and hand the keys to the local Police. A squadron was coming down from New Guinea to wind up its operation; but we were not needed to be there as a welcoming committee.

The night before departure, the other bloke - whose name I've long since forgotten - pulled rank on me, for he was senior to me by a few months, and stated that he had no intention of returning to Melbourne for discharge by train. He ordered me to fly him there the next day. In the confusion, anything seemed reasonable. So, I did it, landing at Essendon and refuelling the shaky old Oxford for the return trip. But, on the way back I rebelled. The thought of locking up the last aircraft in a hangar and getting to my native Sydney for discharge by means of a bus to Finley - for only Victorian trains go to Deniliquin NSW - and then a train to Sydney was less appealing than my friend's direct rail journey from Denny {as Deniliquin is locally known} to Melbourne. So, on the trip back by air from Melbourne, my plot was formulated.

I locked up the unit and gave the police the keys. But didn't put the last aircraft away. I flew it to Sydney, via Wagga for refuelling on the way. At Mascot I left the aircraft with a gaggle of mixed breeds on an Air Force Communications Flight parking line, and got a lift home with my kit to my parents' place. Two days later I was discharged from the Royal Australian Air Force. What happened to the Oxford? I never bothered to inquire, as it might have had them coming, looking for me. But, as where I left it is now a busy part of Sydney Airport, I'm sure you'd notice if it was still there. I guess I had no thought that I had stolen an aircraft. We just didn't think that way those days. The Air Force's fleet of Oxfords were junked after the war anyway. They had no place in the civilian scheme of things. Avro Ansons, a similar, but slightly larger training aircraft, did move into civilian use. Indeed a couple of feeder airlines started bringing the bush closer to the city with them.

A grateful Government did offer me a few things at time of discharge. They gave me a civilian suit, or the clothing coupons with which to buy one, also for a pair of shoes and a hat! Happily I had a fair stock of underwear, including black socks. And officers' shirts were of the very best quality. For summer, take the badges off officers' safari suits and one was presentable to the rest of the world. They also offered ten pounds [$20] worth of "tools of trade" to settle one back into civilian life. I took a good dictionary and a thesaurus. They also offered courses in training, up to university courses, for the non-military world. I knocked them all back, though later wished I'd learned shorthand.

For I had a job! I had met up with the man who owned 2QN Deniliquin, and asked him for what would be my first post-war job. As I came very cheap, he agreed. I was to be paid this small salary, plus ten per cent of any advertising I could bring in. How the owner came to have a radio station licence was a bit of a mystery, Must have got it in a corn flakes packet. He had very little interest in it. He was in the movie business, renting town halls in Northern Victoria and showing movies. Probably did very well. The radio station did a lot of promotion for his movie showings, which was understandable. Also in the back of the radio station was a small, and very ancient, printery where advanced programs for his movies were produced each month. The station was a couple of rooms attached to a condemned dance hall. The equipment was pretty antiquated, as nothing new had come forward during the war. But, although transmission hours weren't very long, we seemed to be able to keep on the air, and, having no competition either from commercial or ABC sources, were listened to.

But, as I say, I was relaxing from the war. I lived in a pub on the other side of the Edwards River. It was run by Mr Percy Lynch. His ongoing line was, "Call me Dr Lynch. I make 'em well in the morning; and crook again the same night." His wife really ran the place, and Percy seldom left the bar. In busy nights, the local starting price bookmaker, who also lived there, did most of the work in the bar.

I was introduced to country life, seeing great mobs of sheep arriving in the town, the drovers, having delivered them to the sale yards, coming to stay at the pub. They would arrive with their cheques, sign them over to "Dr" Lynch, sit at the end of the bar, announcing, "Let me know when she's cut out, used up, and I'll get back on the road." Often the money lasted for three weeks, sometimes a little less. Between moments of heavy drinking, they were given a bed.

It was six o'clock closing of hotels in those days. But the hour was more honoured in the breach than the observance. Surely, strictly at six the street doors would close. But, everyone knew where the back door was. A long way from Macquarie Street, Sydney, where the laws were made, the locals and the police ran the town the way it needed to be run. As long as there was no noise from the bars heard as one walked past, trading proceeded. Occasionally there had to be a raid. The way it seemed to work was the Police Sergeant would phone the first pub on his round, announcing he'd be along in fifteen minutes. The publican would then clear his bar of all locals, and phone the next pub. {I seem to remember there were eleven hotels for a population of only five thousand, speaking highly of the thirst in those parts}. By the time the sergeant arrived, all was in order.

Into play came the Bone Fide Travellers law, dating back long before the motor car. If you had slept the previous night more than ten miles away, you were entitled to drinks, a bed and stabling for your horse. The most important document any hotel carried was a Guests' Register, always kept under the bar. When the phone call came, the Register would appear, and anyone in the bar would be entered as a guest, staying the night and being given a room number. In return, they also stated - upon a stack of Bibles if necessary - that they had slept more than ten miles distant the previous night. Idly looking at the book one day, I noted that some people asserted they had been so far away the previous evening that it would have taken an aircraft to get to Deniliquin in a day. And they didn't have those sort of aircraft in those days. But the constabulary was satisfied. The cops were more interested in other antiquated laws, one of which was that it was illegal to carry a firearm on a Sunday! In the Motor Traffic Act it was also stated that any minister of religion had the right to drive to the head of a queue at a ferry. As there were no ferries in the Riverina, that did not apply!

I got a rotten cold once. The publican's wife cured me overnight. She put me to bed with every blanket she could muster, and brought me a bottle of rum and a jug of hot water. She kept replenishing the hot water. By the time I awoke the next morning, there was no sign of the cold. I had sweated it out of the body. However, I was so weak, that I could hardly stand.

I also played cricket. Seem to remember getting a few wickets; and had the rare distinction of being bowled first ball opening the batting in the first match of the season! Thus, to this very day, I claim membership of the exclusive Primary Club. Our team played one picnic match I shall never forget. We played a team from one of Faulkner's massive sheep stations nearby. We learned that the secret of the game was to win the toss and bat first. Even if the visitors didn't score many runs, having any in the scorebook was essential, as lunch consisted of standing around a beer keg, drinking and eating fat mutton sandwiches. And lunch had been known to drag on for an hour and a half, by which time it was better to bowl and field than try to watch a ball come towards you and your wicket.

Cars were almost unobtainable. I bought my first one from a bloke in the Air Force. I was later to discover that I was a seventeenth registered owner, as it was sold from one pilot to another as they left on a posting elsewhere. I was the last Air Force owner. It was a Citroen, of a model I have never seen since. A tiny tourer, it had very little power left in its 1927 engine. And I remember the gearbox seemed to work sideways. If one had it today, and was able to restore it, it could be worth a fortune. Later I got rid of it, replacing it with an even older car - or really a utility - a Hupmobile of 1924 vintage. It had more power - when it decided to go.

I haven't said much about broadcasting in those days, because I can remember so little. I made little contribution to the radio station, which was in no position to show me the way to go. I think both the owner and myself were not heartbroken when I got the next step up the ladder.

A few fond and fleeting memories of the town, which I have always sworn to revisit - though revisiting is not often a good idea, as memories have long since overtaken reality. It was a very hot summer, and I must have been one of the few people who swam home for lunch, the pub being on the other bank of the river. I made friends with the local photographer, who taught me some of the art I have practised since. I remember being good enough one weekend to stand in for him and, with his wife's assistance, take some studio shots of a wedding party. Also that weekend I photographed a young child. The photographer's wife taught me a trick I have used many times since: tie a couple of the kid's fingers together with sticky tape. The puzzled expressions on its face make for wonderful studies in the camera art.

I feel a little guilty, having so few broadcasting memories of that year. But, settling up my final hotel bill with "Dr" Percy, I got in my old Hupmobile and set out down to the Murray and Swan Hill.

CHAPTER 7: In the days when broadcasting meant radio, and not television and/or radio, the Victorian Broadcasting Network consisted of a head office in Melbourne and three country stations. The main one was in Hamilton, the second best was in Sale and what was left went to Swan Hill, way north on the River Murray, the dividing line between Australia and Victoria. I got a job as an announcer at the latter. I can't remember how I got it, not even how I learned about it. Read it in the paper, maybe. However, it was mine; and I arrived after the adventure of the drive in my vintage Hupmobile. It was certainly a change from the little station I had left, where the owner was more interested in movies. 3SH Swan Hill had a manager and a staff of eleven, including three technicians.

Now it should be understood that, while announcers tried to make speech with technicians, the latter considered announcers the people without whom the stations of Australia could broadcast a pure, undistorted tone, without all that program nonsense. They also had a habit of snorting if asked to bend their technical expertise towards any form of programming never before attempted. Their favourite phrase was, "I'm telling you now - it won't work!"

Ensconced in a boarding house, I was taken to meet the people at the radio station. It was situated in an old weatherboard house on the edge of town, the last house on the Murray Valley Highway. It consisted of two studios, a room containing the transmitter, a separate room for the record library and tea making, a general office with three or four desks and typewriters, and the manager's office. The latter fronted the entrance, so the incumbent could see anyone who entered or left, including the staff. Outside, there was a single toilet - of which more later in the story. For reasons unknown, it could be locked either from within or without. Down at the end of the property, and under the aerial, was a shed containing an engine to supply electricity should the town power fail. In those days each town made its own electricity, in the days before they were all connected to the state-wide grid.

On the air at the time of my arrival was Beth Nicol, the lady announcer, and one destined to become a very good friend in the business. She was the sister of Don Nicol, headline variety performer. Beth had been brought up in showbiz, and with her blonde hair and good looks, had trodden the boards in many a show. She looked up at me as we were introduced while she had a record playing and said, "You don't look a bad sort of a bastard. Have they told you about the manager yet?" I confessed that "they" hadn't. "You'll find out," she said, deepening a mystery. Several other characters worked for 3SH. One was an announcer called John {whose surname I'll preserve for propriety} whose party trick was being able to break wind quite noisily. This could be quite disconcerting in a radio studio, especially if you, the announcer, were reading something on air at the time! As an encore, he could walk across the studio breaking wind each time his left foot hit the floor.

It was a fun station, possibly because we were all relaxing because the manager wasn't! He took his job very seriously. It had been his first managership, and he was starting a career in that area, very conscious that his staff should call him "Mister", at all times, even when introducing him on the air. For he did the odd announcing shift if there was sickness. He also took a delight in broadcasting the football, which I seem to remember he did well. I'm not sure of this as the code was Australian football, and I came from the Rugby end of the nation. Yet, thinking back, it was a little odd hearing an announcer referred to at all times on air as "Mister". In all fairness, he went on to eminence in radio managership. So, maybe he was right at the time.

Harry Lithgow was a great guy. He remained to become the station manager, only to die far too young, well after I left, of some terrible thing that had no right to take him away. A good country announcer. I don't want that to sound patronising. Some country announcers are, as Harry was, an excellent person in that slot. Others of us were on our way to "higher plains", though the country people rejected the very idea of capital city radio being better than theirs. Harry loved his bit of fun, and generally knew better than we when to stop. I recall once having set fire to a script as he was reading it on the air. He retaliated the following day by waiting until I was reading a complex two minute announcement, and then slowly pouring the contents of a water jug all over me!

Unlike 2QN, 3SH was on the air all day, without a break in the afternoons. We closed for the night at eleven, opening at six the next morning. And that led to quite a story.

We had a breakfast announcer who was very fond of women. Dammit, we all were! On one evening, he and his lady of the time spent many a long hour of bliss together. The following morning when he arrived, somewhat bleary-eyed at the studio a few minutes before the station's opening, he saw a pile of records on the desk in front of him. With them there was a note from the evening announcer of the night before. It said: "Fred, the boss rang. Said not to play the usual music you play, but stuff like this. I have picked some to start you off." The breakfast bloke looked at the music selected. Without exception it was dirge stuff, certainly not the sort of music with which to wake up the population. Thinking it was a weak practical joke, the brekky bloke went to the record library to choose his usual mix of bright and noisy big band stuff, interspersed with country music. With this he opened the station at six. All went well for the first twelve minutes, until the phone rang. It was the technician from the ABC station at Shepparton, down the track a few miles. "I want to compliment you," he said; "I've been listening all over the dial, and you are the only station playing decent music. The rest are playing dreary stuff - just because the bloody King died last night!" Our young announcer's nocturnal cuddling had not included listening to the news before popping into bed for a few hours of shut-eye.

Monday to Friday the announcing shifts worked much like they do today. Breakfast, morning, afternoon and night. There was no separate drive time show, as people didn't have anywhere to drive. Instead that time was for kids. But this time without any live ankle-biters in the studios. Weekends were a little different. 3SH broadcast racing. This we got on landline from Melbourne, interspersing our own commercials. The broadcasting of racing was very important to country people. The TAB had not been invented, but every pub in every town had illegal bookmakers. And there would have been hell to pay if the punters weren't able to punt, however outside the law it was.

On Saturday mornings we had a program where we gave racing tips. Some expert would come along and try to pick the winners for the afternoon's racing. Somehow we lost him, and the Boss said that, as I was the announcer on duty at the time, and as the spot was sponsored, I would have to be the racing tipster. Now, I can tell you to this day I only know a horse as an uncomfortable rectangular beast with a leg at each corner. However, I got hold of the morning's Melbourne newspaper which gave a list of numbers before the name of each horse. I looked

for the numbers one or two, assuming that, if the horses had run either first or second at their last starts, they had every chance of doing it again. I don't think I ever checked to see if any of my tips won. Just wasn't interested in finding out! I didn't have the job for many weeks.

I well remember Christmas Day at 3SH, Swan Hill. As a major gesture of community service, the station devoted all day to a radiothon {though we just called it an "appeal" then} for the local hospital. A noble effort. We asked our listeners to phone in pledges; and phone they did. The whole staff, along with volunteers, gave of their time as required. Rather than play records all day between acknowledging pledges, we broadcast live entertainment. We asked anyone who could sing to come along and do so on the air. They did. We had a relay of pianists who either played accompaniments from the performers' music, or adlibbed if they didn't have any music. Most of the performers, however, being hillbilly singers, brought their own guitars with them. Thus, on that hot Christmas afternoon, working in relays of two, Beth and I found ourselves in charge of the program. While one would read donations and pledges, the other would be lining-up the next performer. I was behind the desk and at the controls, as Beth signalled that she was ready. I opened her microphone in the centre of the large studio. She introduced the performer. "Now?" he asked. We both nodded. He took a deep breath and struck the first chord on his guitar. A string broke. "Shit! he exclaimed, straight into the mike. {The next day the Boss asked me why I hadn't cut him off before he said it! But seven second delay wasn't invented for another fifteen years}.

And that brought us to the amazing Bernie Walsh. He was a technician. In those days you called them Engineers, though they held no degree in engineering. For them, a certificate of competence to maintain broadcast equipment. Such a certificate meant solid employment for life, as long as they didn't transgress.

Folklore had it that the General Manager of the network once paid a surprise visit to one of the stations, stopping at the transmitter building on the way into the town. Here he was said to have discovered the duty technician in bed and asleep in the mid-morning. At Swan Hill, such was not possible, as the transmitter was in the studio building. However, most everything else was possible, much of it due to the number one technician, the Chief Engineer, Bernie Walsh. A good Catholic boy, Bernie, unmarried, was born for three things, drinking, golf, and dancing. I joined him in two of them, not having been brought up to the finer examples of ballroom and old time dancing. I had always used it as an excuse to have a damn good cuddle to the rhythm of the pop tunes of the day. Bernie was a dancer.

This strange fellow, totally lovable, was timid to the point of being frightened of girls, though he would snort and be the last to admit it. Girls were for dancing, and he would wax lyrically about the accomplishments of one or the other of them on the dance floor. However, the moment the music ended, Bernie, like all good country men, would take the girl back to her seat, and then repair outside the dance hall, where the men and boys gathered around the tank where the booze was kept. Fraternising with women while the music was not playing was dangerous, he once explained to me. "Do that, and the next thing you're bloody married to them!" He loved his beer. Not that, in those immediate post-war days, there was much of it about. It was necessary to be a regular to get beer at the bar, and that meant drinking at only one of the town's three pubs. Once a month, the regulars got a quota of bottled beer, never much more than four bottles. However, this brought out the best in the country Australian male, sharing.

Rationing meant only four or five gallons of petrol for your car per month. But, if half a dozen of you got together and left your ration coupons at the same service station, there never seemed to be a shortage of the precious fuel. The same went for beer. In times when there wasn't any bottled beer, we did one of two things, drank sherry and lemonade on the river bank - long and refreshing and mildly alcoholic. The other option was to brew one's own. A few of us - and I'm sure Bernie would have been one of them - living in the same boarding house, had a shot at three batches of home brew. The first was undoubtedly the best, though few would drink it, as it was green in colour. We learned not to make it in a copper utensil. The second reached the bottling stage. The recipe called for it to be stored a few days in bottles before opening and consuming. Something must have gone fatally wrong, as days and nights were permeated with the sound of bottles exploding! I can't remember the fate of the third batch. We probably drank it - and gave up.

As there were three technicians to keep the station up and running, at least one of them was off duty at any one time. My shift was as evening announcer; not a very arduous task. However, it meant that I couldn't join any of my colleagues in the pubs before going to work. The answer was discovered in golf. The Boss insisted that we announcers did something other than our air work, as it looked a lot better if everyone on the staff appeared to do a 40 hour week. Therefore I was in charge of the record library in the mornings, and also the dispatch and receipt of recorded feature programs. Each afternoon I would play golf.

I'd never had a lesson, though had played a fair bit of cricket. And it is said that, if you can play one ball sport, you can probably play them all. Certainly applied to Don Bradman. However, without any instruction, and only a handful of hand-me-down golf clubs, great excitement was generated if any of us "broke the hundred". Fortunately Bernie and I were about as bad as each other, and got on well. Not that we saw a lot of each other during a round. Both spending as much time as each other in the rough, we met only on the tee and the green; and had to trust each other when it came to counting the number of strokes taken. It was good fun. Stubborn Bernie, on one occasion, decided the only club working for him was his 5-iron, and tried to prove it by leaving all his other clubs back at home, even putting with his 5. His scores were about the same; and he had the rest of the sticks with him the next time we played.

We all smoked in those days. All men did. It was a sign of our manhood - or was supposed to be. With the smoking came the coughs, and Bernie had the worst I have ever heard. He would smoke and cough until he was crying. We lived in the same boarding house. On the way home one night after the station had closed, Bernie got a coughing fit and had to hold onto a tree to steady himself. "That's the end," he hacked to me; "that's the last time I'll ever smoke. If you ever see me smoke again, you can remind me to drop my pants in the middle of Campbell Street. Here, take them" thrusting his cigarettes and matches toward me. "Take them, I say." I did. Half an hour later, reading just before going to sleep, my door opened, and there was Bernie. He sat on my bed and we talked, as we often did - as good mates do. Without reference to anything that had gone on before, he reached for my bedside table, took one of my cigarettes and lit it. I never reminded him to drop his pants in Swan Hill's main street. The smokes didn't get him. Fifty years later we still correspond - about once a year. He got out of radio and now does a bit of farming outside a little Victorian town with a totally forgettable name. But I shall never forget him.

Without any recording facilities, all local programs had to be broadcast live, with the broadcasters in the studio. It should be remembered that radio was still a novelty. The newspaper people, keen to retain their advertising monopoly, spread the word that we were, at best, a gimmick. Nevertheless, results to advertisers made it quite apparent that we were a serious means to getting to the spending dollar {or pound, as it was then}.

This was the first time I had been involved in an election. I can't remember if it was for State or Federal, and I guess that's not a bit important. Candidates had two ways of getting their messages to voters. Really there were three, if you counted the party commercials, recorded in the capital cities and sent to country stations. But, if the local candidate was to get the local message across, he needed either to have a commercial

written for him and broadcast by the station's announcers, or come and broadcast them in person. If there were to be a number of single commercials, it would be necessary for the station announcer to do them. However, each candidate, in the belief that the sound of his own voice would be better received than a professional broadcaster, would buy five and ten minute political statements. These he would broadcast personally and "live".

Into my program at 3SH came one of these gentlemen in a lead-up to the coming election. He had never broadcast before. This levelled the playing field, as I had never had a politician on the other side of a microphone either. He entered the smaller studio, as I had a three minute record playing. A quick shake of the hand, and I sat him across the desk. We had a single ribbon-style microphone hanging from the ceiling between us. The trick was to balance the voices by moving closer to, or further from, the microphone. The candidate came equipped with several pages of hand-written material. I explained that, as soon as the music finished, I would turn on the microphone and introduce him, at which time he would read his prepared address to the multitude. Nothing too hard about that – thought I. The record finished. I back-announced it and said: "And now a political statement by Mr Fredrick Schlunk {or whatever his name} the Country Party candidate for the coming election. Ladies and gentlemen, Mr Schlunk." I smiled at him and pointed. He stared back, transfixed. I smiled and pointed to him again. "Now?" he asked. "If you please, sir." His eyes dropped to the script, which by then was shuddering with as fine a case of nerves as I had thus far witnessed. "Ladies and gentlemen," he began; "it is with deliberation that I come before you today....."

I released my pent-up breath. I'd got him started, after an admitted shaky beginning. But, there was more to come. It was then he decided that the studio lighting wasn't to his liking, and insufficient to illuminate his oscillating script. By turning ninety degrees, he could read it better from the light of the Control Room next door. The problem in doing that was that he was facing more away from the sensitive microphone than towards it. I quietly moved around the desk and, taking him by the shoulders, turned him towards the mike. But this suited him not one bit. I don't know if he considered my gesture the overture to an improper suggestion, but he shrugged my hands away, and continued on addressing the studio door. I tried to move the microphone nearer him but, as it was attached to the ceiling, little could be done. Coming to the end of his script, he urged the folk out there in radioland to vote for him. I thanked him and went to the next record, as the Boss ushered him from the studio. I never heard what was said of me outside in the passage, caring little anyway.

In my time at 3SH, we had a copywriter by name of Mal Cochran, an Irishman who had been a professional golfer before a motor accident that changed both his future career path and country of residence. Like many people from that part of the world, he was never happy unless he had a teapot at his elbow. The electric hot water jug was in the record library, my domain. His desk was outside in the general office. He would come in, fill the jug to the top, and turn it on. As it reached boiling point, I'd call, "Water's boiling, Mal." "Thanks, old boy." As it started boiling over, running down upon the tin tray I'd placed there, "Bloody water's boiling over, Mal." He wandered in, saying, "Dear boy, the thing you must understand about tea making is that the water be allowed to boil . . . right through!"

Every radio station has its folklore, much of which has a basis in solid fact. 3SH remembered the technician who, quite inebriated, climbed the mast, sobered up, and was scared to return to terra firma. And of the manager who got the bright idea of utilising the space under the aerial to grow vegetables for the local hospital. Not bothering to check this move with the technical staff, he ordered in a rotary hoe, which then, as well as disturbing the earth for agriculture, cut up the copper earth mat situated just beneath the surface. Without this network the transmitted signal does not go very far at all - like just down the road. The cost of repairs was massive! And the hospital had to buy its fruit and veg the same as anyone else.

The manager had about as much authority as the manager of a local theatre; and they were known as "lighthouse keepers", only authorised to turn on the electricity before the performance, and turn it off afterwards. Being the third station in a network of three, 3SH got what was left over from the other two. Purchases of records from EMI, the only supplier at the time, were made through Melbourne head office. Sometimes we only got four new records for the month, from a playlist of thirty! All stationery was also ordered via Melbourne. Towards the end of the month, things could be quite grim. I remember seeing advertising copy written on both sides of the paper, with a typewriter so faint as to need the copy to be held up to the light to be read - not possible if both sides were used!

The station car {the manager used to refer to it as his} was a pre-war Vauxhall. {I cannot forget the absolute celebratory joy when it was replaced with a Ford panel van with the station's name and logo emblazoned. The manager, the only one authorised to drive it "until it was run in", drove it all over town and the district, until it could be prized from beneath him to do other station duties.} The Vauxhall was a tourer with seating for two in the front, and a fold-down seat in the back. The occupant of this - if there had to be three people carried - was open to rain, wind, Mallee dust storms and any other environmental hazards. All of which brought us to Ball broadcasts.

Balls have always been an essential part of the country social scene - and probably still are to this day. People would drive from many a long horizon away to attend balls. A girl, be she a humble daughter of the soil, or a shop assistant in the town, needed at least three full-length ball gowns for each season. Many were home-made, with great attention to the dressmaking arts then taught to all of the female gender. Yet, come the day of the ball, often midweek to fit in with all the other balls, the same girls would scrounge any means of transport. It took a little getting used to seeing young ladies in full ball array, alighting from an open truck upon the back of which they may have travelled as much as fifty miles on unsealed roads. They would dance long into the night. And, as they said in all the advertising, "a jolly time was had by all."

Radio stations made much of country balls, both in the town where the station was situated, or vast distances away. I can remember broadcasting some balls from places almost beyond the range of the radio station's signals. But, it was a week or two before the ball, the radio salesman, often the manager, would pay a call upon the town in question, gathering sponsors for the ball broadcast. In the few days preceding the ball, the station would air commercials for these business houses, along with news of the coming ball. This extra revenue would not only swell the income of the radio station, but also pay for the landline, provided by the then Postmaster General's Department; the people in charge of Australia's telephone lines.

Using what facilities left over from the war, the PMG's Department did a splendid job getting a telephone line into the hall where the ball was to take place. They would do their best to "balance" the line to broadcast quality, so it would not appear like the thin tones of a telephone conversation. Mostly it worked very creditably. The radio station sent a crew of three to cover the broadcast. One was the technician, with his equipment. The other was the male announcer {very often me, as I was good then at drawing the short straw, there being no such thing as overtime for such extra-curricular broadcasts, nor petty cash for dry cleaning of the compere's only suit}. The third crew member was the lady announcer, in this case the delightful Beth Nicol.

Beth didn't drive. I had only just acquired a driving licence, being one of those who had achieved a pretty high rating as an Air Force pilot before getting a ticket to drive on the roads. The technician and I worked to a most sensible arrangement. Before setting out for a ball broadcast, we would toss a coin. He who won drove to the ball. This meant he could, as soon as the broadcast ended, go and have a drink

with the organisers. He who lost, stayed on the "lolly water", and drove home, drinkless. With this arrangement, we showed more responsibility than with many of our other activities.

Our outside broadcast equipment was somewhat primitive. We only had two microphones for the whole show. One of these was placed on a stand in the middle of the stage. This was for the orchestra. The other was for Beth and I to do our stuff off-stage. For the audience was not to be held back from its festivities just to watch a couple of people broadcasting. They had paid for near non-stop music, and they wanted near non-stop music.

The orchestras - let's call them bands, which is a lot more accurate - varied considerably. The only fixed instruments were the piano and the drums. Any number, in any variation, could be added. Usually it was piano, drums, one or more saxophones, one or more trumpets, one or more violins. There were variations of "doubling", where the pianist could strap on a piano accordion, the saxophone player change to clarinet. Thus, the balance of sound going down a single microphone was a lottery. Some people on normally soft instruments, played loudly and the reverse also. Seeing a microphone {for the bands weren't normally performing to a public address system} tempted the players to blow into our mike at very close range, thus drowning out the rest of the players and distorting the signal.

I remember once when we caught a band leader cheating! The technician commenced by listening to the band playing, and then moving the microphone to a place where the sound was balanced. If he moved the microphone too far away, the band would be drowned in its own echo from the hall, and too mixed in with the sounds of the dancers. This time, I remember the technician {it was Bernie} coming up to me before the broadcast, saying he just couldn't get the balance at all, and asked me to wander amongst the band while he adjusted the mike position. It was then we discovered that two of the players weren't making a sound, though pretending to! The band leader had charged the ball organiser for an eight piece band; yet only six of them were able to play. Being none of our business, we kept his secret.

The task of the male announcer was simple. He introduced the broadcast and got the first dance flowing. Between dances, he did the commercials for the broadcast's sponsors. At the end, as near to the scheduled time as seemed reasonable, he did the sign off, crossing back to the studio. These broadcasts usually took place in the latter half of the evening, Thus the radio station was able to fulfil its usual program commitments, meaning that the revenue from the ball broadcast was extra.

Beth, the lady announcer, had the most important task of all. From the time she arrived, out came pad and pencil, and she set off identifying the ladies and writing a description of what they were wearing. For, if there was one thing the listeners wanted to hear above all else, it was who was wearing what, and what a pity it was the same as she had on last week! Beth's commentary would go something like this: "The charming Maisie Schlunk is here tonight. She is wearing a shocking pink shot taffeta, with scooped neckline, and offset with a blue bow....." You know how it goes. I'm hopeless at this stuff. Always went to look at the girls, not what was outside them!

I do remember however, gagging it up with Beth at one such broadcast. She asked me to do a frock description. I thought I wasn't doing badly, until I came to the final bit: "...and the frock has frills around the bottom." "Not the bottom, you fool, the hem," Beth said. I wasn't asked to perform that task again; as the one part of the broadcast remembered above all else, and spoken of around the town the next day, was "the lady with the frills around her bottom". And, as would happen: she was very well known in town and district.

All-in-all, though ball broadcasts went into the night, and were often concluded with a long drive home on less than perfect roads, they certainly were a break from the routine.

One ride home was particularly monumental. The rotten old Vauxhall, in terrible state of repair, used as much oil as it did petrol, I think. Its bodywork was no better. The floorboards showed gaps, somewhat disconcerting as the roads beneath were wet and puddled. On the night in question, the three of us were homeward bound. I had lost the toss, hadn't had a drink, and so was driving. Beth was wearing a bright blouse well covering her ample bosom, and a straight, floor-length skirt. Well, she was wearing it. Unknown, the hem {not the bottom} had worked its way through the gap between the floorboards, and suddenly became tangled with the drive shaft. In a flash of colour and with a scream, Beth was suddenly skirt less. When the car was stopped, and Bernie and I got out the torch and looked beneath it, Beth skirt could only be used as rags in a motor garage. She was delivered home that night, well-bloused and showing a chorus girl's legs beneath her knickers!

Beth was all-girl, but one of the boys at the same time. Occasionally she would invite a few of us - mostly all blokes - around to the house where she rented a large bed-sitting room. We would take any bottles of grog we had been hoarding, and sit around the bedroom fire, toasting crumpets or anything else toastable. Midway through the night, Beth would say: "Right ho, blokes, eyes on the fire." At which cue she would undress. On the "Okay now" call, we would resume, with, this time, Beth in bed, and the small soiree continuing, until, one by one, we made our way home. {Years later, our paths were to cross again, at 2GB in Sydney where, for a time, we did a news commentary - a sort of husband and wife discussing the news thing - written by journalists. If it had been a raging success, it would still be on today.}

And then there was the outside dunny. As the radio station had been a house, and country houses rarely had sanitary plumbing facilities on the inside, and as it was quite possible that the house and dunny had been built in the days before the town was sewered, it was not at all unreasonable that the lavatory was a few steps to the rear of the building. The modern radio station has one thing common to all radio stations. It has a speaker in each and every toilet. Thus a member of the program staff can go for the necessary, listening to the air program at any time. And this is, I think you'll agree, much civilised.

[At 3SH I once left the studio building in the night to drive down to the bus depot to collect some program material which had just arrived. The old Vauxhall's radio was useless. On arriving back at the station, I discovered that the air program, being played from a disk, had only proceeded two minutes into a fifteen minute program. So, for the preceding seven minutes or so, our listeners had heard only: "And the very next thing to happen ..... and the very next thing to happen ..... and the very next thing to happen .....", as the disc backtracked. The technician on duty claimed that he hadn't noticed it, as all programs were boring anyway!}

However, there was no speaker in the 3SH outside dunny; and I'm sure Melbourne head office would not have agreed to any extra expenditure for such a staff amenity, possibly thinking it an excuse for the staff to rest and enjoy in company time. When we were in playful mood - as so many of us were, so often - we would see the duty announcer, with a three minute record playing, streaking out to the dunny. One would then sneak up and lock him in. Loud and plaintive were the cries for release. Many a time a puffing announcer arrived back at the desk, not a split second too early. If one of the staff was seen to enter the dunny, magazine in hand, one would leave a pause of, say, thirty seconds, and then chuck a very large rock on the tin roof. In such ways time was whiled away.

One little piece of geography made Swan Hill different from most of the towns along the Murray. It had no corresponding town on the New South Wales side. Indeed, the only sign of habitation to the north was a pub at the end of the bridge. On the Victorian side of the same bridge was the Police Station. Thus the Catholic Hour came into being.

On Saturday afternoons, with the pub in full swing, an abnormal number of Victorians crossed into New South Wales. The beer was the same; but there was gambling. On a flat piece of land next door to the pub, and within full view of the Victorian Police, the SP bookmaker became a lot more public, with the prices offered on the horses shown on his board, attached to a tree. As well there was a very large two-up game, along with crown and anchor and roulette. The games started at about the time of the first race, and concluded at sundown. The event must have been well run, as I never heard a complaint. Folklore had it that, some years before, the New South Wales cops had come down from the nearest town, Moulamein, some 44 miles {they used miles then} up the track, pinched all the gamblers, hired a bus to take them to Moulamein, put them before a special court, fined each a token amount - and then left them to find their own way home. On Sunday mornings, the same hotel was open between ten and noon, while the Victorian pubs were shut firm. Many Swan Hill locals, and thirsty visitors, crossed the bridge, passing the Police Station, to partake at bar prices. Those, like myself, who had come from either golf or tennis were arrayed in sporting clothes. Those with ties on had come straight from Mass. Hence - the Catholic Hour.

On my holiday at the end of a year at 3SH, I went back to Sydney and my family. I did one other thing: popped into 2GB and applied for a job. Ever since a kid, I had this dream, of broadcasting on 2GB. Each time I called, 2GB was kind enough to give me an audition and the "don't call us - we'll call you" treatment. This time, however, it was different. The 2GB manager, or one of his assistants, kindly said, "We don't have anything for you right now; but how would you be interested in another capital city station within the Macquarie Network?" I thought that Melbourne wouldn't be so bad, so I said yes, very quickly. And that's how I got the job . . . in Hobart!

3SH had been a good and happy station. More, it had been good to me, giving me the discipline I badly needed for the next step in my career. I always swore I'd go back there - even if I have the aversion ever to return to a place that has been pleasurable. Almost made it once. I was competing in a Round-Australia car trial, but blew up in Northern Queensland and had to withdraw. Maybe one day. I hope so.

CHAPTER 8: If, during the aeons of time, Bass Strait hadn't happened, and Tasmania had been a part of Victoria, Australia would have lost the gem in the crown. {That a gem should be down the bottom of the crown is of no import, surely?}. Those few nautical miles of raging water has kept Tasmania sane. For Tasmanians are Tasmanians. The rest of us are "Mainlanders" - and don't you damn well forget it. Unfortunately, we are also Big Brothers - or many of us, lacking any assurance other than "big is great" - give that unfortunate impression. And Tasmanians, very rightly, hate us for it. It is not possible to become an instant Tasmanian - and rightly so. I was to have five years there, beginning to be accepted towards the latter months. Isolation has several benefits. Car theft, for instance, is low; as, once one has pinched a car, where do you take it? It is not possible to get it out of the State.

I was there long before the greedy takeover period of Australia's recent history. Thus, things native to Tasmania were very proudly announced as same. In Hobart, there was Cascade Beer, made right there, South of the city, from the waters that flowed down from the imposing Mount Wellington. Cascade was of Hobart - but not of Tasmania. In the North there was Boag's Beer; and no Northerner would dare be seen with a Cascade in hand. Rivalry between North and South was greater than even between Sydney and Melbourne. The annual football match - they played Australian Football - caused so many ugly scenes in the crowd that, for a few years, it was played neither in Launceston or Hobart, but in a small town equidistant. They did not even share public holidays: the Hobart Regatta was balanced with the Launceston Show Day.

The twin-engined Convair came in over Cambridge Airport, depositing this young radio announcer, set to learn as he earned. Rather surprisingly, there was nobody at the airport to meet me, so I got on the bus to the city. There was nobody at the bus terminal, either. Arranging to leave my luggage, I sought directions to 7HO. Walking a block or two, there was a music store in an old building. I walked in the adjacent entrance, climbed the stairs past the Australia Cafe {which I was to know and love} and on the top floor, the radio station.

I walked in, saying to the girl at the reception desk, "G'day. I'm John Pearce." "That's nice," she replied. Pause. "I've hoped to work here." Then all hell broke loose. David Wilson, the Chief Announcer appeared from nowhere, blushing to the tune of, "Geeze, I'm sorry; we were expecting you tomorrow." Already I was on Tasmanian time.

As this is not a work of history, and I'm writing all this from memory, having kept no diaries at the time, I may get some of the chronology wrong. But, as I recall it, I was taken to a boarding house, a wonderful made-over early Tasmanian mansion of two floors. There in a joined outhouse that may have been staff quarters one hundred years earlier, I shared a room with another of 7HO's announcers, a name that was to become very famous in our industry; Bob Rogers.

The radio station did not give the impression of being new. Indeed, because of the war, and post-war restrictions, there was very little sparkling equipment around. The technical people had done a great job of improvisation. The control room contained the station's original transmitter. The main transmitters were on the top of Mount Nelson, just down river from Mount Wellington. The one at the studio was hardly ever used; being only a standby should we lose all communication with the mountain. And it was a good thing that the old one remained unused, for there was a theatre next door. On the odd occasion that the studio transmitter was called upon, its signal didn't go very far, but it did get into the soundtrack of the movie house. And there was virtually nothing that could be done about it.

The general layout was, to say the least, quaint. There were two studios, one at either end of the building. Offices, record library and the like were in the middle. The Control Room was in the front of the building, next to the main studio. Here, it was possible to have a view of one's control operator {for this was the first time I was to work with anyone helping me present my program}. But, if one was working from the studio at the rear of the building, it all had to be done in the most complicated fashion, with a mixture of cues, clicks and intercom.

The announcer, in either studio, played only the music records. All other parts of the program, including shows recorded on massive sixteen inch discs that played for fifteen minutes per side, [long-playing, microgroove, vinyl LPs came into being while I was at 7HO - likewise tape recording] also recorded commercials and recorded themes, were played from the Control Room. All this was easy if you could see your operator. You just pointed when you wanted something to happen.

From the other studio, it was very different. The scenario might have been something like {with a show coming to a conclusion} you would call the operator on the intercom, saying: "When this ends, I'll do a 'listen again next week' bit, then you play the Harris commercial, I'll do the Davis commercial live, a time call from me, and then you play the opening theme for the next show, fade it after ten seconds, and I'll do the opening, fade it up again, cross to the recorded commercial, and then to the episode track of the next show." Surprisingly, it worked. Well . . . most of the time it did. I can't remember from the start what shift I was given. There were no specialists in those days. If you were an announcer, you were an all-rounder. Indeed, I was to see one of my mates sacked, because he insisted he become a disk jockey, doing nothing else but playing tops of the pops. David Wilson was about ten years older than the rest of us, and, as such, quite a father figure. He was the Chief Announcer, and we were happy to go along with his rulings.

There was another commercial radio station 7HT; but they were not of the Macquarie, or any other, network. We had the majority of the big shows. They probably did a lot of good local programming. But, as they didn't have surveys in those days, and there was plenty of business for us both, we lived without any disharmony. Advertisers equated their advertising on what it sold, not a survey figure of how many people were supposed to have listened to the commercial. Pretty healthy. We just didn't speak to the 7HT people, although they were only a block up the road. Maybe we drank at different pubs.

There were two ABC stations, but, as they thought us commercial people below their station, didn't have much intercourse with them, either. But they had more money for production than we; and were able to produce programs with live music, including the Tasmanian Symphony Orchestra, a smaller, but very competent brother of the ABC orchestras on the mainland.

7HO was the first station I was to work on with recording facilities. And the recording was to disc. One disc lathe with a recording motor capable of turning at either seventy-eight revs per minute or thirty-three and one third. The recording medium was a steel-based disc, covered with black acetate. The record was instantly repayable, and didn't smash if dropped. However it scratched easily, and had to be handled with more care than most announcers or operators liked to exercise, particularly when they were in a hurry. The thin, hair-like acetate cut from the record during recording was known as "swarf". It was highly flammable. One of the party games was to get a little of it, put it in an ashtray and light it. It burned very rapidly, rather like a flashlight on a camera.

We fronted Elizabeth Street, one of the main streets of Hobart. The main studio opened out onto the street. It was possible to open the double glass windows and have access to the street, either from the main studio or the control room. One of our technicians, a strange fellow, used to collect the swarf from a day's recording, and rather than take it home {it must not be left in the building overnight for reasons of fire insurance}, made it up into little bombs. Wrapping the swarf in paper with a little wick sticking out, he would light it and throw the bomb out into the street, two floors below. It always went off long before reaching street level. The only problems were with what was below. Hobart had quaint double-decked trams running along Elizabeth Street; and the top deck was open. Apart from having one of these swarf bombs explode into a flash close to one, it was terrifying to the point of becoming heart attack stuff. The management got to hear about it, and the practice was outlawed, upon pain of instant dismissal.

Maybe it was Hobart's isolation from the mainland {never call the larger island to the north "Australia"}, but some interesting characters seemed to gravitate. One was an announcer called Harry, a chap with a delightful voice. Unfortunately he was less than honest. After he had been dismissed, management checked his application for the job, and the reference accompanying it, one of them from 3DB in Melbourne, when it was discovered that the signature at the bottom of the letter of high praise, bore little resemblance to that of 3DB General Manager, Dave Worrell. Harry also made the error during a competition he was running on the station, awarding the jackpot prize to none other than his own girlfriend. Management was alerted to this by a friendly taxi driver, only a few minutes after the broadcast. Harry left us and went to work elsewhere, doing something continuingly dishonest; as the next thing we realised Harry was in Risdon Gaol. Upon his discharge a few months later, he was befriended by a milkman, for whom Harry then went to work. Only a month or two later, Harry shot through to Adelaide and places further with, not only the milkman's takings which he was on the way to bank, but also with the milkman's wife!

Then here was Bill, a good announcer, but well in the hands of Demon Drink. At the time he was doing evening shifts, and was decidedly bleary of speech towards the end of the evening. Management checked his sobriety as he commenced for the night, and also with the panel operator, asking if Bill left the building while the shows were on. The pub was only around the corner. He had not. Later, and after he had left the station because of his lack of control in the area of alcohol, someone looked out of the window of the gents dunny, discovering a lot of empty bottles on the roof of the neighbouring building. Also there was one, unconsumed, in the cistern of the gents' lavatory, where Bill kept them cool.

The hotel around the corner was our "watering hole". There was a little back bar, almost exclusively ours. We didn't stay for long drunken sessions, but just "one or two to lay the dust" {dust in Hobart?!}, on the way home. It was a very friendly place, and we had a significant rapport with the publican.

I had been bitten by the photographic bug. The State Government Film Unit was just across the road, and they had approached me to do the commentaries on a couple of documentaries. Thrilling stuff: hydatids in dogs, and road safety. But Norman Laird, the photographer-in-charge had just returned from a year on Macquarie Island in Antarctica, and he wanted me to do the voice over for a documentary which found its way around the world. The unit was in no shape to pay me for rehearsals, and so the magic word Contra raised its head, and I agreed to do the rehearsals, and lend a hand with writing the script, in return for photography lessons and a reasonable use of the excellent darkroom facilities. Thus, one night at the beginning of the 1950s, instead of going to the pub for a drink after work, I took the trolley bus home to the flat I'd just acquired. There, by blacking out the kitchen, I was able to develop and print some of my photographic efforts.

Radio and practical joking have always been allied. When someone inquired of my absence from the pub, one of our midst, right off the top of his head, said, "Haven't you heard? Old Pearce has been selected to go to Korea as a war correspondent?" {Had I, years before, accepted the suggestion to join the Fleet Air Arm, I might have been killed in Korea, trying to land an aircraft on the tiny deck of a carrier. But that is another story.} The war correspondent story should have finished right there. But, as often happens, it took off like a bushfire; and the bloke who started it thought it would be a pity to put it out right away. Before they knew what was happening, the publican had arranged a farewell-to-our-brave-war correspondent party for the following Friday. Naturally, they told everyone but me.

Again on the Friday, I went straight home from work to the flat and to my photography. Munching a sandwich between the developer, the fixer and the print washing, the doorbell rang. The ringer was one of our drinking mob, a hire car owner, who had come to take me to my party. Without telling me why or where, I was given moments to get out of my darkroom clothing and into his hire car. By the time I arrived at the pub, there was a farewell cake, free grog, and not a little embarrassment. The guy who started the story was there, apologising and promising never to do anything like that again. I was totally confused, though, having the hire car that brought me to take me home, I stopped counting the drinks.

The story had to have a happy ending, and we did our best to make it so. One of the props for the road safety film had been a soldiers' tin helmet. It had been painted white to represent a traffic island in the middle of an intersection. We took the helmet and lettered it "WC" {for war correspondent}. I still had my old Air Force battle jacket, wings and all. We then went to our friends at the Hobart Police and borrowed the fiercest pistol in their armoury. They happened to have a German Luger with long barrel, enough to terrify anyone. Then, on a building site, they discovered a broken window. So, I was posed, microphone in one hand, Luger in the other with my WC hat and looking out of the broken window. Real wartime stuff! To top it all I smoked a pipe in those days, it looked all very Errol Flynn {a Tasmanian, by the way!}.

The photo was framed and presented to the publican, who hung it in pride of place up until the time I left. I also had a print which, sadly, has become misplaced, or I'd be showing it to you right here.

CHAPTER 9: Though I had intended this to be totally autobiographical, some stories told of the pioneering days of 7HO should be written here. For I fear that, if I don't tell them as they were told to me, nobody will bother to write them at all. Whether you believe them is up to you. Having been in the atmosphere of the place - I do.

The 7HO transmitter site is unique. It is on the top of a mountain. Television and FM radio transmitters are supposed to be high up, as their signal is line-of-sight, tending to disappear if hills get in the road. Radio signals in the AM band are different. As we discovered when the manager of 3SH had the earth mat rotary hoed, the signal you hear from an AM station is reflected from a layer of earth, to about three hundred kilometres in the sky - about where the atmosphere runs out. From there, it bounces back to earth, and to your radio receiver. Amazing? But, there's more. It works best if the earth under the transmitting aerial is damp, making for a better jumping-off point. I guess the technical people would make a more accurate fist explaining it. But you wouldn't understand it. In the early days, the damp earth bit was unknown, and many original transmitting sites for radio were built in high hills. Since then, most of them have been moved to swampy ground. 7HO had an advantage. Though it was high on Mount Nelson, overlooking Hobart City, it was located at an indentation in the ground - maybe an old baby volcano? - and, therefore, it was damp underfoot. In other words, it was the ideal setting for an AM radio transmitter.

That having been said, let's look how it operated. Today, transmitters are so efficient, state-of-the-art, that they require no personal supervision. The transistor and solid state circuitry have made this possible. Back in the times under examination, the transmitters needed not only lots of valves, but technicians in attendance at all operating times. The least they had to do was make hourly readings of the dials, metering the transmitter's functions. It was also often the most they had to do. Most of the things work on the principle of, "If it ain't broken - don't fix it." Mount Nelson was an isolated place. An all-weather road climbed out from Sandy Bay, near the site of the casino at Wrest Point, up past the 7HO transmitter and on to the top of the mountain, where tourists made Kodak rich. It offers a better overall picture of Hobart than the top of the higher Mount Wellington. The bus ran each afternoon, passing the 7HO transmitter at about two-thirty. It went on to the lookout, returning some fifteen minutes later. This was a perfect arrangement for the technicians. Some of them had their own cars. But it was a lot easier to go up by bus, relieve the chap who's been there for the previous twenty-four hours; and farewell him as he made his way down the mountain, listening to the tourists eulogising over the view.

The new technician would read his meters, enter the log, and settle down for the day. There was a fully equipped workshop, and some smaller work {that which could be carried} was done at the transmitter. The bulk of the technical work was done back at the studio, where it was more accessible to home base. Nevertheless, the workshop at the transmitter was ideal for "foreign orders", fixing friends' radios, or building equipment for themselves. Of course, they never listened to the program going to air. This would have been far below their dignity. In fairness, their ears were tuned to just three things, distortion, low levels and silence. Let any of these happen, and the technician would be on the phone to the studio in a flash. The building had two more rooms, a kitchen and a bedroom. Depending upon the weather, the technician would climb into his pyjamas as the sun went down. There were no nocturnal visitors. Car-borne lovers had plenty of places to go without proceeding all the way to the top of our mountain.

The station's programs ended at eleven at night, leaving the technician with two tasks, to grunt "goodnight" to the studio as he turned off the transmitter. Set the alarm clock, call the telephone people for a wake-up call in case it didn't work, and go to bed. He need not be awake much before five-thirty, as the transmitter only needed a ten minute warming-up period. He could get out of bed, hit a switch, make a fast trip to the outside toilet, and be back in time to test the transmitter. This was done by transmitting a clear tone, and then letting the studio know all was well. The control operator at the studio would then play a record and, in his one moment of glory for the day, go into the studio and make a test announcement, before the real announcer commenced.

Back up the mountain, with everything under control, the technician went about his morning ablutions, cooked himself a fine English breakfast, washed up, shaved and read the meters every hour. After his lunch, it was time to clean up and get ready for his relief. The bus arrived, they changed over and, because the technician had done a full twenty-four hour shift, he got the next two days off! Many of us envied this arrangement. Mind you, had there been some irregularity, he had to know which valves to change.

Though there was a plentiful supply of electricity, hydro-electric without any thought of disruption, and telephone lines for communication and broadcast, there was no town water. The high rainfall usually had the tank full and, if the technician missed one shower in every three days, the chance of his wife leaving him was minimal. And that covered everything but . . .sanitation. The council had no intention of supplying a pan service, and the cost of a septic installation was out of the question, so a contractor had been brought in to dig a very deep hole. Over this was placed the typical, outback Australian dunny - a beaut one-holer if ever you saw one. By leaving a window of the transmitter shack open, the technician was able to listen to the programs while carrying out his essential bodily functions.

Everything went perfectly. No practical jokes, as technicians having little sense of humour as announcers understand it, would never undermine the trust of their colleagues. But one thing was forgotten . . . the wind.

Being on the top of a mountain, the transmitter had no protection from the elements; and one day the impossible happened. A particularly nasty wind, blowing all the way up, unhampered from Antarctica, shook our installation to its foundations. The main building withstood the blast, but not the dunny! It fell over. Again, this would have not been a very great drama, except it was occupied at the time. The technician on duty had chosen those moments for his own, bodily, duties. He was in the dunny when it fell over! Even that would not have been tragic, except for the fall of the coin, the roll of the dice. For, when this little edifice fell, it had a choice of which of the four sides should be on the bottom and, therefore, closest to the earth. Sure enough, the dunny fell down - door downwards! Picture, if you haven't already, the outhouse down and out, with a 7HO technician inside it, door downwards. He did escape, though not without a fair bit of trauma. His choices were to try to crawl out through the hole in the seat. Apart from the lack of hygiene, this would have been most dangerous, as the chance of falling down the hole in the ground, on top of all that had fallen before, was not, to say the least, enticing. The second alternative would have been to wait until his relief - a well-chosen word - arrived on the two-thirty bus. But that was more than four hours away. Happily, he had changed from his pyjamas and slippers and, with his sturdy shoes, he proceeded to kick the weatherboard dunny to bits! Finally he had made an escape route, gone to the telephone and reported to the Chief Engineer back at the studio what had happened.

Was it lonely at nights at the transmitter atop the mountain? It was certainly no place for the feint-hearted. Hearsay had it that there were "goings on" in the valley below, the valley into which no public roads went. They said that a couple of families lived in that forgotten glen; and, from time to time there were "Martins and Coys" type wars. Certainly there were clear sounds of shooting from the valley, as, one hoped, either family foraged for food, rather than looking for the youth who had deflowered the daughter of the other family. Assuredly there was

the occasion - and I was shown the bullet hole - when a three-o-three came up out of the valley, penetrating the roof of the transmitter building. The technician on duty was said to have jumped upon his motor bike, ridden down the mountain, and told the Chief Engineer to go up and look after his own transmitter!

Pioneering is not all that exciting when viewed in retrospect. We all remember the name of the first man to step upon the moon, but nobody recalls the second. In the fullness of time, who cares who was first to use the Bankstown sewerage system? At the time, however, a first is a first; and 7HO was, as far as history can deduce, the first radio station in Australia regularly to broadcast the chock chimes from the local General Post Office. By today's satellite standards, no great engineering feat. But the station had obtained permission to install a microphone in the tower of the Hobart GPO. On the hour, as required, the studio's control room operator would open a fader, and listeners would be transported to the tower above Elizabeth and Macquarie Streets, their metaphorical ears only a metre or so away from the clock chimes.

A couple of times per year, the Chief Engineer of the day, a dour Scot, would make a maintenance trip to the tower, mainly to see that no moisture had penetrated his microphone. Access to the tower was not directly from the inside of the post office. One had to proceed to the top of the main stairs, where a door opened to the roof. A walk across the roof took one to the tower, and then, inside it, to the clock mechanism - and our microphone. Everything was normal - except just once. Coming back from the tower, the Chief Engineer discovered that someone {it may even have been a tricky wind gust} had closed the door leading back to the inside of the GPO. He knocked, but nobody answered, as there weren't employees in that part of the building. Our brave technician was, therefore, stranded on the roof top.

He went to the parapet and tried calling down into the streets below. But the general traffic noises, particularly the steel-upon-steel of the trams, drowned his voice long before it reached the people level, some four floors below. In his pockets, he found just one piece of paper. On it he wrote a "Help" note and dropped it towards the roadway. Unhappily a tricky zephyr grabbed it and sent the note floating towards, and finally into, the River Derwent. What to do? It was starting to get cold. Nobody would be looking for the Chief Engineer for hours yet, as, being the boss, he made up his own work routines. Finally, he remembered that the world of technology offered him a positive answer. If he wasn't able to go down, he could go up. Re-entering the tower, he climbed towards the bell chimes, and his precious microphone. Looking at his watch, he knew that, ten minutes hence, the station's control operator would be opening the fader to broadcast the chimes. Hoping his watch was accurate, and looking for the first sign of movement from the clock's mechanism, he cleared his throat. And, just seconds before four on that fateful afternoon, as all the children of the city were listening for their carefully-chosen programs, the Scottish voice would be heard fairly shouting: "For Christ's sake - let me out!!"

One final piece of pioneering - and I promise you no dunny stories.

Up until the time of which I write, radio had broadcast sporting events without any thought of having to pay for doing so. Radio told the sporting organisers that the broadcasts would enhance the public awareness for the sport, and more would then pay to attend. They got away with it for years. Australian football was, and still is, very big in Tasmania. In this alone, Tassie is an extension of Victoria. Towards the end of a season, the football league started asking 7HO for a fee to enter the grounds and broadcast the football. The station refused. This was big news, and the "Mercury" the excellent local newspaper, ran with the story. The football people said it would, commencing the following weekend with the semi-finals, refuse 7HO the right to enter the North Hobart football ground. By one of those sublime freaks of geography, along with the station's history of fine community service, the football ground was next door to the Blind Institute; and there was a very large tree right behind - indeed, above - the usual 7HO broadcast box. The football landline was re-booked to the Blind Institute, and in a blaze of publicity the commentator did the broadcast from a fork of the tree. His operator was sitting, freezing at the tree's base.

The following week, attention still bubbling at this no-win story, Saturday brought high winds, and the football commentator had to be fortified with half a bottle of rum before he would climb the tree. The story was becoming ridiculous. David was giving Goliath a hiding in spades, to mix a sporting metaphor. During the week, the football authorities rushed up a large hessian screen between the Blind Institute's tree and the football ground, obliterating the commentator's view of the match. Well, the way the story was told me, fortune was with the broadcasters, and, completely mysteriously on Friday night . . . the hessian screen burned to the ground!

By next season the radio station was paying fees to broadcast football!

CHAPTER 10: And so Bill, the one who did breakfast sessions by memory, and who had made a recording of time calls, one minute apart, between six and six thirty in case he didn't "just make it" for the start of the breakfast session, invited me to the Wrest Point cabaret, Saturday night, with his girlfriend and a "new nurse just down from Sydney". I am delighted to report that this latter lady consented to be my wife, and still remains so, also being the mother of our four fine sons. It must have been a culture shock for the good nurse who, having just graduated as a trained nursing sister from a Sydney hospital, and who, with a friend was about to "nurse her way around the world" suddenly met up with the "unreal" world of radio and the rest of show business. Happily I can report from many years later, that the good lady had no interest in radio nor my programs in particular and, therefore, has been able to keep me just within the bounds of sanity.

Not that it came easily. There was that time when, within the first year of marriage, a sexy female voice rang home {I have always had a listed phone number, if you know how to find it}, asking for me. My wife replied that I was not home, but on the air, doing the 7HO Saturday night program. The sexy voice replied: "That's what you think. He's here with me. Haven't you heard of pre-recorded programs?" The whole thing was so ridiculous that she was giggling when I came home after midnight.

And, as I ramble, speaking of midnight, Hobart really made it the "go to bed" hour at that time. Maybe it's still the same. The last tram and trolley bus left the Hobart GPO right on the chimed stroke of midnight: ten-thirty Sundays. If you worked until then, there were only few alternatives of getting home. The radio station would pay for a taxi, which wasn't all that bad as one of the major shareholders also owned the taxis. If you didn't have any transport of your own, you could do something sneaky, and pre-record the last ten minutes - five would do if you were brave - and leave the control room operator to play it to air while you scampered for the GPO, a couple of blocks away.

And that brought one of the funniest situations I can ever remember. I don't think I'd been on the air that night, but I was on the last trolley bus home to South Hobart where I had the flat. Just before midnight, with every seat on the trolley bus occupied, yet with none standing, a young local man in his twenties got aboard. He had obviously been taking more than a single glass of the fine product of the Cascade Breweries. Yet he was in a jolly mood, and not at all objectionable.

He slowly walked the length of the bus, looking for a seat, yet discovering none unoccupied. However, he did find a mate, sitting there with a girlfriend. That the seated one didn't want to recognise the lonely drinking chap did not get through. Recognising his seated friend, the standing one said: "G'day, Fred." Fred pretended not to notice the greeting. So it was repeated.

"G'day, Fred." A little louder. This time it had to be acknowledged.

"Hi, Jack."
"You been to the dance, or something?"
"Yea, Jack."
A pause.
"I've been to the pub." Nobody would have argued that. A second pause, at which time Jack must have realised that more had to be said.
"Hey, Fred?"
"Yes, Jack."
"Yer getting any, Fred?"
In that moment of electrifying silence, everyone on the bus with breath indrawn for what had to be the answer to the meaning of life, Fred replied: "No, Jack."
"Me neither," Jack replied with the philosophy that would have earned him a Ph D. from any respectable university. "No, she's a scarce old commodity!"

And, before anything could be said to top an unstoppable line, the clock atop the GPO tower chimed midnight, the trolley bus started, and Jack was jolted back a few rows, left to ruminate on "getting any" being the scarcest commodity in Hobart!

About a year later, three things happened. The lady graciously agreed to marry me, my immediate superior died most suddenly, and technology started flowing into radio. Let's take them in that order.

Both from Sydney, my bride and I came home to get married. That was a lot cheaper than freighting-in the relatives to Hobart. Even the getting to Sydney was not without event. Mr fiancée was aboard the flying boat, the direct means of transport, when it hit a submerged log on take-off! The captain was able to beach it before it sank. Overnight repairs were carried out and the flight resumed the following day. I came up to Sydney about a week later, as I had no trousseau to prepare.

We did all the traditional things, including getting married at my old school's chapel at three on a Saturday afternoon. We honeymooned at Palm Beach for a couple of weeks. During this time, a drama was enacted in Hobart. At three o'clock on the same Saturday afternoon, the exact time we were being made man and wife, David Wilson, 7HO's Chief Announcer, playing tennis in Hobart, went up for a smash at the net, had the most massive of heart attacks, and was dead on arrival . . on arrival back on the court. He was a great bloke, and a father-figure to the younger announcers. I don't know how the message got to me, as one is supposed to be hiding from well-wishers on one's honeymoon. But the news did, albeit in some garbled form. I grabbed the phone, called the Boss in Hobart to check the details. Yes, it had been as reported. As I was expressing my wish that condolences be passed on, the Boss said: "You can have his job, if you like." This was a shock, though one, at that time of life, is always hoping for future promotion. I don't know if I really am a leader of people, but seem to have scored some leadership roles through life.

Anyhow, the Boss assured me that I could have the remainder of the honeymoon - not that the matter was ever otherwise considered - and I was able to tell my bride of a day or so, that she had married 7HO's Chief Announcer - Studio Manager. Now, that's a pretty-sounding title. Radio has always been good at passing on sweet-sounding titles. Very often they are in lieu of money. But, as this has always been an ego-driven industry, titles do not go amiss. Thus I was able to return to Tasmania with a new bride, a new job and, as the cliché says: "the first day of the next part of my life."

And then came the technology.

CHAPTER 11: Radio came out of World War Two with about the same technology as it had five years before. However, as so often happens, wars accelerate technology.

Before the war, radio was able to open microphones and turn them off. It would play music from record, but only from seventy-eights, meaning no piece of music could be longer than four and a half minutes. In the case of classical works, radio needed to buy two copies of the record, so it could commence part two immediately part one ended on the other turntable. The other trick was trying to turn over the record before the listener was aware of it. This sometimes brought disasters as records had been known to be smashed in the turning!

Sound effects for radio plays were most often produced live in the studios. Shaking a piece of tin was a thunder storm, marbles in a drum sounded like rain. {It sounded even better if one of the actors said: "Listen to the rain."}. Applause was often recorded and sounded like it. And, of all the effects records, there was only one of a car crash. Thus, every crash heard in a radio play was the same crash. And so on. If a play required an echo sound, it could not be done electronically. In one radio production house, there was a loudspeaker at the top of some concrete fire stairs, with a microphone at the bottom. At Macquarie in Philip Street, Sydney, the echo chamber was the executive garage. And precautions had to be taken that nobody started a car during the play; particularly if the play was set before the invention of the motor car. Most broadcasts were live-to-air. Some radio stations - mostly only city ones - had disc recording facilities. Country ones didn't.

Almost simultaneously came the long-playing record, and magnetic recording.

Sound recording was hampered by the amount of time one could get upon a disc. Yet, when motion films added sound, they did it with discs being played in synchronisation with the action upon the screen. The discs were large - sixteen inches in diameter - and played for some fifteen minutes. As a reel of film played for ten, this was an excellent arrangement. Keeping the disc in sync with the actors' mouths on the screen was another story, and one which must be told by someone with a better knowledge of Biograph projection than I.

There had been some experiments with sound recording. The first recordings were made on a cylinder. But most were on a flat disk of wax. The sound was translated to the disc by wobbling the grove sideways. On playing back the equipment would recognise the wobbles and translate that back into sound. There had been other methods. Instead of the needle going sideways, it had made its marks by going deeper into the disk. And this was the way it had been done on cylinders. The method was known as Hill and Dale, as the needles went up and down, instead of sideways. Hill and Dale was said to get higher fidelity of recording. The real problem was the record itself. It was made of shellac, broke when dropped, and did not work at all well if played slower than seventy eight revolutions per minute.

But then came the newest buzzword, the great breakthrough - plastic. Using vinyl as the base for records, the grooves could be spaced closer together, thereby getting more of them to the record, and more time on the recording. Also, the plastic allowed the disc to spin slower. These two elements combined to bring the new word - Microgroove. Suddenly, instead of four minutes on one side of a record, thirty minutes were available. And that was the biggest event, right through to the invention of the Compact Disk. {Music on tape and tape cassettes were relatively popular for home use, but never made it to broadcasting in any real way.} Overnight, the storage of music at a radio station was revolutionised.

And a new system of cataloguing was needed. Prior to this, a good record librarian would know where everything was. Now a filing system was needed. If only computer data bases had been available. But they came two generations later.

Microgroove needed a different stylus to play the records. No longer would announcers or control room operators be required to change the steel needles at each playing. In their place came diamond or sapphire styli. A revolution indeed.

But the next one - magnetic portable recording - was even bigger.

The first of these is no longer with us - the wire recorder. In the second half of the 1930s, experimenters, mainly in Germany, were able to magnetise a piece of metal passing through a variable magnet. On playback the magnetism could be translated back into sound. One of the early systems recorded on very large reels of steel tape. But then it was realised that the system didn't need the width of a steel tape to work. Indeed a piece of wire, no thicker than a human hair, was all that was required. And this quickly found its way out of the laboratory. One of the most famous early experiments, still preserved, came from another breakthrough. The Benny Goodman Orchestra, wowing Americans with its weekly radio show, comprised such musicianship, even if non-classical, as to be invited to play the pace-setting and now-famous concert in Carnegie Hall, New York. The whole concert was recorded on a single wire recorder. And that recording has been preserved, and re-recorded to the state-of-the-art many times since.

The wire recorder had many advantages over disc recording. First, though there had been portable disc recorders, it took several people to carry them and set them up. The wire recorder, though clumsy by today's standards {the first one I used, an Australian-made Pyrox, weighed more than 20 kilos}, was truly transportable. All it needed was access to a 240 volt power supply. Into the recorder one plugged a microphone, and it was ready for action. I was fortunate to be the right person in the right place at the right time. Radio realised that it was now about to go outside its studios to gather news and news comments. Interviews, previously only possible with people prepared to come to the studios, were now able to be sought out-of-doors. When 7HO bought its first wire recorder, I was the bloke using it. And many of the interviewees were going on radio for the first time.

Hobart's electricity supply, being hydro-powered from the mountains, was excellent. But some of its electrical "plumbing" was, to say the least, antiquated. So, we needed to carry a variety of power plugs to run the recorder. We ran it from two pin, three pin and even light plugs, screw in and bayonet. The next obstacle was locating the interview within reach of the power system. If it was to be outside an office, there were problems. But, we overcame this by carrying a 25 yard drum of power cable. The heavy recorder was getting heavier!

There was one nasty occurrence when I was recording the beginning of a university procession. Spirits were high, and one undergraduate thought he'd show his power over the media by cutting a cable to the recorder as I was making the program. Had he cut the microphone cord, it would have been nothing more than damn annoying. But, with unshielded scissors, he slashed through the power cord, running out of a window to the recorder. My recording stopped suddenly, as this youth was thrown back with the shock of 240 volts of the best.. He recovered. My technician was able to twist the power lead together to finish the recording. And we got a story. It would have been a bigger story if the student had been fatally electrocuted. But you can't have everything!

The novelty of being recorded was being spoken of in the clubs. It was status if a radio organisation came to one's office to interview one. {Strange that the same thing is happening with television fifty years later}. And there was one other novelty. People were able to hear themselves - for the first time. For, if you speak aloud, you do not hear yourself. All you hear are some head bones rattling, along with the reflected sound, bouncing back off the walls.

I made an early mistake. Not having complete trust in the equipment, I used to check the last few words recorded before leaving the location, just in case it had to be done all over again. But, hearing this, the interviewee very often asked to hear his interview played back. Although we worked to a somewhat relaxed time frame, winding back the tape and playing back the interview could take up to twenty and more minutes. Also there was a good {or bad} chance that the interview subject, having heard him or herself, was not very happy with the result. They asked if they could do the interview again. In truth we learned that the second effort was more often than not worse than the first. Indeed, I made a rule that we only re-recorded if I was convinced that a mistake of fact had been made.

The problem with wire was that it was impossible to edit - unless you had two machines - which we didn't. So, if you agreed to repeat an interview recording, you had to repeat it all. They then asked if they could do parts of it again, being disappointed when told that they couldn't. There was only one case when, having heard himself, my subject refused to allow it to be broadcast. We never asked him again; and he disappeared into the obscurity he so rightly deserved. I overcame much of the problem by telling my subjects that the recorder was just that, a recorder, and not a playback machine. This was a blind and blatant lie. We only had one wire recorder, both for playback and recording, and this was it! There was the time when, having been refused a preview of his recording, the subject reminded me that, the last time I'd interviewed him, I'd given him a playback in his office first and before broadcast. Closing my eyes, I replied: "The equipment has been modified since." As there were only half-a-dozen people in the Island State who knew a damn thing about wire recorders, the chance of my deception being discovered was slight.

There was one twist to the "let me hear my voice" dramas. I recall one occasion when a quite prominent person had just been recorded, and asked for a playback. As it was only a short interview, and we were running to time, I agreed. I used to get my fun, studying the subjects, many of them listening to themselves for the first time. This one was smiling. When it was all over, he said: "That was very interesting. But, of course, it didn't sound a bit like me." Somewhat offended at this slur on our equipment, I said: "But, how about the other voice - mine - same microphone. Did that sound like me?" "Oh yes. But you have a trained radio voice."

One of the problems with wire recorders was the wire itself. Though only three one-thousandths of an inch in diameter, about the same as a human hair, a lot of it fitted upon a single reel. Indeed, it gave us the excellent flexibility of recording a full hour on one spool but, when it stretched, it kinked, and sometimes broke. The instructions that came with the wire was, if it broke {or if you wanted to edit by cutting and re-joining the wire - a treacherous job} you could re-join by tying a square knot in the wire, and trimming off the ends either with tiny nail scissors, or burning it back with a cigarette. {Everyone smoked in those days}. But, when the wire got really old, and it kinked and broke, it tended to spring all over the room. Many were the stories of people trying to salvage program material thus spread on the floor.

I only had one experience of this, after which I demanded we threw out a spool of wire at the first signs of irregularity. The case was the opening of a dam and hydroelectric station by none other than Mr A.A. Caldwell, a senior minister of the Federal Government. We were the only broadcasting organisation covering the opening, and everyone knew it. The function went without dramas - if you didn't count the three times the motorcade stopped on the way back to Hobart, so the Minister and a few of his mates could have a drink at a wayside pub. But, when we got back to the studio and were rewinding the wire, it exploded! Two of our technicians worked on it for a couple of hours, and,

with literally minutes only before broadcast, we got a version of it to air. We had found the start, the ending and some of the stuff in the middle. I went on the air live and filled in the bits that were still on the control room floor. When it was over, the technicians and I went to the pub around the corner, had a steadier, and told each other what fun it had been!

And then came tape.

CHAPTER 12: Some have since said that the coming of tape recording marked the end of quality performance. But that was what they said when movies came along. Both meant that a performance could be recorded and edited before being brought to the audience. We have become so used to perfection, that I find it hard to go to an orchestral concert. One bad note will ruin the whole evening for me, for sitting at home, listening to music from a Compact Disc, played through my Hi-Fi {or thorough the 10-speaker Hi-Fi in the car} means that I never need to hear a bum note.

Before tape recording, radio covered up its own mistakes when it could. Actors who were being paid for each episode of a show they did, made sure that, if at all possible, any mistaken word was corrected within the context of the play. If one actor incorrectly said, "Look at that pile of chains over there," he might well be put right by another quickly ad-libbing, "From your angle, they might look like chains, but they are chairs." Thus the error was corrected, and the play proceeded.

The same for an announcer doing a commercial, "fluffing" {as it is delicately known}, and word-twisting to return to the meaning.

There are two angles to this. Many an advertiser has been willing to pay more for the spontaneity of an announcer doing his commercials live each time, as opposed to the "produced" and recorded commercial. Conversely, unless the ad-libbing ability of the announcer is well known and respected for ability to sell, far better, in many cases, to have the commercial, or program segment, recorded and checked before broadcast. Advertising agencies that live on a percentage of the advertisers' money expended, have been accused to having too many radio commercials recorded, thereby missing out on the ability of the local announcer to sell.

At the time tape came along, radio feature programs were sometimes recorded without the commercials. These were played in at the time of broadcast. So the stations had to have a competent control room operator. The show might start with a recorded introductory track from the feature disc, cross to a commercial track from a second disc, at which time the feature disk needed to be cued to the start of the main episode track, which was then played. At the end of the feature part, came another commercial, probably from another disc, or maybe live, and then a cross to the closing track of the feature, to be faded while the announcer called upon the listening population not to forget to be tuned at the same time tomorrow, or next week, for a continuation of the saga. And this was an easy presentation.

Behind the scenes, the various pieces of program material needed to be assembled, ready for broadcast on the right day at the right time. Often the feature program had then to be dispatched to another radio station for later playing. Thus the person entrusted with this assembly needed to be one of great system training and follow-through ability. The lady in question at 7HO in Hobart was excellent. However, she was a slightly-more-than-middle-aged spinster. On one occasion she needed a particular part of a coming program, and so sent off a telegram that has now become a treasured piece of radio memorabilia. Very simply it read, "Require twelve inch inserts for the Girls of Gottenburg by Sunday latest"! I know the story to be true, I've seen the telegram, which, all these years later, the Sydney recipient of it refuses to give it up - even to posterity.

The coming of tape, magnetic recording on a strip one-quarter of an inch wide, did away with much of this, as all the elements of the program could be physically integrated into the show before broadcast. All that was necessary at the beginning of a show was to call the time, press one button, and go into a trance for twenty-eight minutes and forty-five seconds.

And that's what television does today: exactly the same.

As an evening announcer, way back in Hobart, I used to fill in time while one show was playing in going down one floor to the Australia Cafe and getting my dinner. Jack Polmear, the owner-chef, not only allowed me the run of his kitchen, but showed me how to cook the most desirable omelettes - about the only culinary art I ever mastered. {I carried a portable radio to the kitchen with me, so I could be back in the studio in about twenty seconds should anything go wrong with the program}.

The first tape recorders were massive things, quite immovable, and supplied to production houses, and city radio stations. I recall seeing the first EMI ones. Typically British, they were made to last, with construction appearing to have been sub-contracted out to the shipyards of Belfast or the Clyde. Smaller and transportable ones quickly found their way into all radio stations. They, like the wire recorders they replaced, needed to be connected to a 240-volt power supply. {There had been endeavours; brave new world endeavours; to power them with car batteries, driving devices converting the 6 or 12 volts to 240, and quickly emptying the car batteries. Sure they worked, but it was a major undertaking.}. The recorder we first saw was a rack-mounted effort. The technicians at 7HO saw to that. Although it came in a carry case, meaning it could be taken out to places where the recordings were to be made, they rapidly took it out and screwed it, permanently, into the control room rack. This meant that when we programming people needed to make outside recordings, the station management was pressured into buying another one! Maybe it was a good thing after all.

The tape went through a number of early refinements. The first tapes were paper-based with the oxide upon it. But, paper had so many disadvantages, tearing, ripping and stretching, that it was rapidly replaced with plastic based tapes, the same ones we use today. Generally speaking, reels were of two sizes: five inch and seven inch. {The big ones at the production houses - ones now in more general use - were of ten and a half inches diameter}. Showing the British and the Americans were ahead of the metric Continentals, sizes were in inches, and recording speeds were in inches per second. Originally the British recordings were made at the breakneck speed of thirty inches per second. This was, because of the quality of the oxide on the tape, the only way high fidelity could be achieved. Soon, however, that was reduced to half, fifteen inches per second. But, by the time it got to run of the mill radio stations, it had been halved again, to seven and a half inches a second. This was a very workable arrangement, as a seven inch reel, the size most had decided upon, held at least a half hour program.

The next move was for a thinner-base tape, giving an increase of fifty per cent - more than forty five minutes on a spool.

This brought us to editing. If a short commercial was being recorded, and the presenter got a word wrong in a thirty or sixty second read, they did as they still mostly do - go back to the beginning and do it all again. However, if a mistake was made ten minutes into a thirteen minute program, the offending person was known to say: "Oh bugger it. Sorry Fred. Take two". He then kept going, the producer noting the error for edit. {Note,. I said he said "bugger it". No actress would use such a word. Often much stronger! But we were all friends.}. Editing was done in a number of ways. Using two or more recorders, the program could be re-recorded up to the error, both tapes stopped, the original wound forward passed the "bugger it", re-cued to the correct starting point, the copy tape also cued, and then both started at the same time.

This was known as a "running edit". It was often adopted by engineers who believed that their precious tape should not be cut. We didn't have the time for that nonsense.

The British suggested method of cutting and joining tape was, like the British of the time, accurate, long, time consuming and boring. You came to the point where you wanted to commence the edit. There you made a mark on the tape with a Chinagraph, a yellow crayon. You would play the tape forward to the end of the part to be removed, stop it and make a second yellow mark. Then it was out with the scissors {brass, non-magnetic}, cut and re-join. The British system was cumbersome. It consisted of editing as film is edited. Acetone fluid was put on the last of the tape - only about a pencil width. It would dissolve the oxide. Then more would be added to both ends, and the glue allowed to dry. If you were in a hurry, it was a damn nuisance.

The Americans made it a lot easier. After the tape had been cut, the offending piece removed and chucked on the floor, the ends of the tape were aligned and a piece of white adhesive tape - not dissimilar to the tape we use in the office and at home, but somewhat stronger - was whacked on the back. No waiting to dry, no coming unstuck.

However well the system was worked and re-worked by people doing it every day, there were times when the tape came apart as it was being played to air, and also occasions when the "Oh bugger it, Fred" bits went to air. We have never lost our human frailties.

Tape recorder manufacturers soon discovered that they could get more on the tape by recording on only half of its width. Then you could turn the reel over and record back on the other side. Double the talking for the same amount of tape. And that suited everyone fine - everyone, that is, except the radio stations. Because, if you cut out some words, you were also cutting out what was on the other track as well. Thus, radio stations insisted their recorders recorded the full width of the tape. You also get better quality that way.

And this led to a party trick by one of the more amazing people I ever met. He was a technician called Phil, and the nearest thing to being certifiably mad! He had an obsession with magnetic recording right from day one. I remember seeing him in his old Volkswagen, running a tape recorder from the car battery, with a microphone taped to the end of the exhaust pipe. He was determined to obtain the most authentic sound effect to supplement the poor selection of car noises then on record. The only trouble was that not all cars sounded like Volkswagens - in fact no other car sounded like a VW. His other trick was a beauty! He had recorded a series of sentences. He would then take one of them and, having turned the tape over, played it backwards. Now it is known that one of the best ways of learning to speak a language in a hurry, should you be about to visit another country, is to buy a language course, which you then play over, book in hand. Phil, this technician, did the same; but, this time, used his own language, the language of English being spoken backwards.

He became quite a master of these short sentences. His party trick worked with Phil inviting one or more people to come into the control room. He would then take a spool of tape, and prove it virgin of any other recorded material by placing it upon a bulk eraser. He would then take a microphone, turn on the recorder, and then speak half a dozen words of gibberish - or so it sounded. Then he would play it back, so we could hear the gibberish, and, indeed know it to be there. Then came the payoff. He would take the tape reels off the recorder, reverse them and play what he had sad - in reverse. And there, to the amazement of the listing throng, was Phil's voice saying: "The Russians are advancing on the Western front."! Why he chose this sentence, I will never know. But, from a confused mass of sounds recorded, the reversal gave us his voice, clearly and precisely.

To the best of my knowledge, he never did anything else of merit, or worthy of being chronicled here.

The tape recorder soon found its way into the home. I recall an incident where the staff of a Commonwealth Department asked me if I would show them how to operate the tape recorder they'd just acquired. The idea was for the staff each to record a farewell message to one of their buddies who was leaving. I did this for them. And, at the party the next day, a concealed recorder played the messages to the stupefaction of the departing employee. Pretty kid's stuff by today's standards. And then there was the case {and there have been so many of these told that I suppose one must have been true} of the husband (or wife) who hid a microphone in a vase of flowers near the head of the lounge, and the recorder behind the same piece of furniture. The story says that a spouse was caught in loving embrace with someone other than the legal one. Maybe that wasn't true; but there were a lot of stories of lovers supposed to have recorded their moments of passion on tape for replay at more relaxed moments. Probably when they had finished and were getting ready for episode two. Today, retailers of video cameras will attest that some of their products are sold for this purpose; just as the Polaroid people will not deny that their sales of instant photography machines increased with the knowledge that people could take photos that didn't have to go through the Kodak Laboratories.

But there was one radio story I know to be true - for I have heard the tape. Before the advent of television, radio at nights was full, wall to wall, with drama; and people would sit at home and listen to it. One show followed another. Back in the studio, there was boredom. For what does an announcer do while a show is playing? {Today's television booth announcers have the same trouble - though most of their stuff is now recorded}. One announcer, one of the great names of radio in those times, found a way to fill in time while the shows were on the air. He would get some of the "Girlie" magazines of the day, and further undress the girls! How was this possible? His equipment consisted of a series of erasing rubbers, from the hard ones used for typed copy, down to the very soft ones artists used. Add to this a collection of soft pencils. With the rubbers, he would erase any costumes the young ladies were wearing. And then, with a lot of gentle labour, he would pencil back the body lines. There was nothing pornographic about this. Indeed, I would compare it with much of the art being sold in the galleries. None of it, however, ever left the studios. Just a handful of us knew where to look for his last night's efforts.

And then there was the other evening presenter who had young ladies come and see him while he was on the air.

Now radio has always had a rule that nobody is granted authorisation to visit the studios except with management's permission. This not only makes management feel important, but it also protects equipment from theft and damage. There is not much to pinch from a radio station. But someone running amok with a hammer could have the station off the air for days! However, this rule was sometimes observed rather loosely, with friends being in studios as long as their visits did not interfere with the presentation of the programs.

It became known that, each Sunday night on one capital city station, a lady would visit the announcer on duty. The only others in the building were a couple of journalists in another part of the floor, a control room operator and a technician, locked up in his control room. At eight o'clock each Sunday night, the operator would play the tape of the one hour play. The announcer had nothing to do except sit and listen - or be visited by a friend of the opposite gender. They - she and he - would then repair to another part of the building. There were plenty. There were four studios, only one of them on the air. The others came equipped with comfortable places not only to sit, but also to lie down, should that be the idea at the time.

But studios also came equipped with microphones! As they were there always, few would look upon them as alien. But, for reasons I never discovered, one Sunday someone decided to record the happenings between the evening announcer, and the lady who came to visit him.

It was not unusual for a microphone on a boom stand to be positioned right above the lounge in Studio D. It was. It was also plugged into a tape recorder in another part of the building. The whole sexual encounter was recorded. A few days later, a group of staffers invited the Sunday night announcer into a booth, and commenced playing back the tape recorded earlier. His expressions were beyond description as he realised that he was one of the players. His "mates" had thought it a great joke. But the performer of the first part didn't! "You lousy bastards!" he screamed, as he tore the tape from the recorder. "Rotten bastards!!" He left a vacuum of embarrassment.

Nothing was ever spoken of the incident again; until; some weeks after the announcer had left the station, it was revealed that a copy of the tape had been made before playing him the original which had been destroyed. I wonder where it is today?

CHAPTER 13: I don't know who started it. Certainly Eric Parrant was doing it in Sydney before we took it up in Hobart. Eric, a jolly fellow had come to the "big smoke" from Perth. He had what was then known as a "women's appeal", back in the days when women admitted to being different from men. His had been the natural voice of radio - well-rounded, educated, mature. And that's what a daytime audience was looking for. And he could communicate!

Today I fear two-way radio has become very much a part of the scene. As one of the pioneers of it, I have seen it go through some pretty interesting {and equally terrible} times. And I'm sure I'll be writing much more of this before I ask you to close the back cover of this book. We have seen managements, lost in the world of talk radio, getting "personalities" {paid more than mere announcers, because they were "names" in other fields of the media and elsewhere} into a studio, telling them "just to talk" and then, when all else fails, "take a few open line calls". Without exception .... well, need I tell you? .... none of those people are still on radio. Their careers were very short.

But it all started long before two-way radio worked in both directions. First, it wasn't allowed. The authorities from the Postmaster General's Department who ran the whole caboose, didn't much mind what we did within our own studios. But, once we started going beyond them, their red lights flashed. Mostly this happened because they saw themselves losing money. If we, for instance, wanted to do an outside broadcast, it had to come back to the studios via a government-owned-and-paid-for landline. Also, everything broadcast had to be of studio quality. Therefore, any thought of connecting the telephone to the radio station transmitter was right out of the question. And it was not until; massive pressure was exerted, showing that the whole of radio in the United States had needed to use two way radio to survive in the face of competition from the new child television, that they in any way relented. But, long before that came one-way two-way radio.

Very simply, the radio listener became an interloper, listening in, not upon two sides of a phone conversation, but just one! By today's standards, it must have seemed incredibly juvenile, puerile and empty. And so it would have been, were it not for the communication skills of people like Eric Parrant. {And, when we got to start it in Hobart, I was honoured to be chosen to play the little game there}. Maybe the best way to spell it out would be to write it, from memory, in script form.

PARRANT: Next on the line is Mrs Mavis Schlunk from Gladesville. Hi there, Mrs Schlunk, well today? Gee, that's great. Tell us about yourself, Mrs Schlunk - or may I call you Mavis? - got any children? Three, eh? What sort? Two boys and a girl. Great. Today the news has been talking about the Prime Minister. You like him? Well, never mind. If you are able to tell me the answers to three questions about our Prime Minister, I have a great prize for you. Ready, Mrs Schlunk? Right, here we go. What is the surname of the Prime Minister for Australia? No, No, Mavis, the surname. Sir Robert Menzies. Right! Well, that's the first question. Two to go for the prize of the day. Ready? Oh, don't worry, Mavis. You'll know them, I'm sure. Which state does Sir Robert Menzies come from? No, not Canberra. We won't count that. Canberra is where he is when Parliament is sitting. Which state? I'll give you just one clue. It's not New South Wales. No, I'm sorry, I can't give you any more clues. It wouldn't be fair to other contestants. Quickly, if you please. Victoria - you're right! Well, that's two out of the three. Get the third one right, Mavis, and you get the prize of ten paperback novels from Angus and Robertson. Question three - no clues - what was Sir Robert Menzies' profession before going into parliament. His profession. How many guesses? Fair go. No guesses. Just one answer; and I'll have to ask you for it right now. A doctor, you say? Sorry, Mavis Schlunk. He was a lawyer. Sorry you missed out on the major prize of the day. But we're going to send you a double pass to the movie of your choice. Thanks for playing the game and being such a good sport. And, give my regards to those three wonderful kids. Goodbye, Mavis.

Why did people listen to this? A lot of reasons. It was different from anything else on the radio at the time. You listened to hear if you knew any of the contestants; for you could bet that a lot of Mavis Schlunk's mates reminded her, many with admiration, of hearing her on the radio - even if she had only been there in a sort of de facto way. And, like every other quiz show where you, at home and under no pressure, get a chance to show that you are smarter than the contestants, there was complete participation.

In Hobart, we sold the show to a menswear store run by a gentleman named Joseph Glasser. I don't know if it's still there. If it is, and has gone on to great riches, I helped it. If it's no longer there - well, it was probably going to fail anyway! We ran it on Saturday mornings. And it's here that I have to tell you we cheated! I don't know if 2GB cheated when Eric Parrant ran the show, but we did; and we did it for a very necessary and face-saving reason. An additional part of the whole concept was to prove to our listeners that most people were listening to our radio station, and not to any others, and nor did they have their radios switched off, even if they were at home. So, the concept called for us to make calls at random. I would say something like, "Well, let's start by throwing the old Hobart telephone directory open at random, closing the old eyes, and stabbing at a number. Okay, let's ring it."

We had to modify this for a couple of reasons, not related to each other. If, on the one hand, I said, "Okay, the first number I've chosen is 28 1234. In a moment, I'll call 28-1234, and, if the phone in answered by someone listening to ‘Joseph Glasser Calling’, and is able to answer three simple questions, we have presents for them." If I said that, I would be giving anybody who didn't want the scheme to work, the opportunity of dialling that number themself. Thus, by the time I called it, it would already be engaged. We woke to that one very early in the piece. And so it became, "Right, here is the first number of the day, right here on page 456, and I'll dial it now." Then the listeners would hear me dialling a number. Hurdle number one overcome.

The other one was far more serious. What happened if we called,. and nobody answered? Not a good recommendation for the radio station. Or if someone we called said they didn't want to play along with us? Or if someone said to go to hell? Of if we rang six successive phone numbers and nobody answered at all? Not good. So we cheated. Quickly, least you are thinking of calling the authorities and recommending I be thrown into the slammer - even after so many years - let me hasten to say that we never cheated to the extent of telling anybody the answers. Also, though it would have been possible to pre-record the program {because the listeners didn't get to hear the other end of the phone call}, there would have been little point in that.

What we did do was make sure that we did have three contestants, ready to play. We would ring around before the show, and ask people if they wanted to participate. Then, when we had three sure starters, we would have a show. Now, we didn't sell our listeners short, having them

believe that everyone in the Hobart telephone directory was sitting at home, this and every Saturday morning, breath held, awaiting my call on behalf of Joseph Glasser. So, we would phone a few unsuccessful ones. The listeners wouldn't know who we were calling; and,. as they didn't hear the phones being answered, they trusted us. On the air, then, I would finish with one contestant, do a commercial for Mr Glasser's Menswear, and then dial the next number. After a moment, I would say, "Sorry, that one's engaged. What a pity. Had they only known, they might have had a chance to win today's monster prize of three shirts." Or, maybe, "What a shame, the number called is not answering. That's what you get for being out between nine and nine-thirty on Saturday mornings. Well, let's try another." To make it as believable as possible, I'd get a couple, or even three numbers in a row not answering. I knew it was working and being believed, because friends, or mates at the club, would say, "Gee, you had a crook trot on Saturday morning, didn't you? Three calls in a row not answered."

Looking back on it, it was pretty harmless fun. And the forerunner - had we even thought of it - of the two way radio, open line, as we have it today. As for the numbers I dialled, and nobody answered. I had told my wife not to answer any calls at home while Mr Glasser's show was on air Saturday mornings. As far as we knew, there was no smart technician back at the telephone exchange checking that the number's I said I dialled weren't necessarily the ones clicking on the exchange panels. And nobody at home counting the clicks as I dialled. I made sure they couldn't, as I talked over the dialling.

And one little word about cheating the listeners. Years later, when I'd graduated to my childhood dream, 2GB in Sydney, I once had my car broken into, parked as it was in Mrs Macquarie's Road near the Domain, and the radio stolen.

Getting back to the car and seeing no radio, I phoned the police. Several funny things happened. The first was a policeman saying that, as they didn't have any mobile fingerprint units available, would I please drive the car to the fingerprint section, then at the Bourke Street Police Barracks. The policeman on the phone added: "And, when you drive the car, see if you can do it - without touching anything." I didn't tell him that it wasn't the way I usually drove. However, when at the barracks and the fingerprint section, I met some beaut cops. I was just as interested in the workings of a fingerprint section as they were in meeting a real person who talked on the radio. So, as they were examining my little rear-engined gold Renault for tell-tale signs of thieves, they asked me about radio. One part I shall ever remember.

The young constable {he might be the Commissioner by now!} said, "That Quiz Kids Show. You have anything to do with that?' I told him that, for two weeks every year when Keith Eadie, the presentation announcer took his leave, I had the pleasure of being paid a few pounds to introduce John Dease and the Quiz Kids. The young constable continued, "I used to think how smart those Kids were. But then I realised that nobody could be that clever. They had to be told the answers. They are told the answers, aren't they?" I didn't even get to answer the question. His sergeant, the boss of fingerprint at the time, said: "Cut it out! If the Quiz Kids were told the answers, they couldn't keep that a secret. They'd at least tell their mothers and fathers. And they couldn't be trusted not tell at least someone. And then . . . we'd hear about it!" For a moment, I thought he was vastly overstating the abilities of the detective force to know everything. But then I knew what he was saying was true. Once someone tells a second person anything, it is no longer a secret. And who finds out the secrets first? Probably the cops. Because it's their business. The next time I see Barry Jones, a one-time Quiz Kid who went on to become a Federal Minister, I'll tell him that, had he been told the answers, he might have gone to gaol . . .instead of to Canberra!

CHAPTER 14: Only in retrospect can one realise that one is passing from one era, through progress, into another. At the time, it's just one continuous process.

Thus, in the post war reconstruction of everything, radio was making its own progress. We were able to go out of our studios, make recordings and bring them back to play on the air. We were able to edit out a single word, a cough. We were even able to play editing games. Mine was to get a group of visitors to our studios, and have them watch and listen to me record two sentences.

"The government is not hopeless." "Yet the Prime Minister is a fool."

Play the sentences back so all can hear. Then, within a couple of minutes, and with a bit of flourish, I would take the word "not" out of the first sentence, and put it into the second. The recording would then be heard: "The government is hopeless. Yet the Prime Minister is not a fool." My audience was rightly amazed. I recall a lawyer, watching the demonstration for the first time, remarking: "Well that proves it. Taped evidence will never be used in a court." He was wrong, of course. Many years later Richard Nixon, the President of the United States, knew all about tapes, their editing, and the recovery of material thought to have been erased. {Today, the same is happening with material thought to be deleted from computer records.}.

In Hobart, it was time to lift a part of the curtain of mystery and let our audience see us - even a little bit. Our tape recorders allowed us to go into the streets, and into business houses, making delayed broadcasts.

But it was time to catch up with what the big boys had been doing - make programs in front of an audience. Commercial radio, to this point, had lagged behind the ABC in the production of radio drama and light entertainment. Sydney and Melbourne had vast production facilities which made everything from one hour plays to light soap operas. They were most widely listened to. Some of the better classics of literature had been adapted for radio, as well as original plays and series written specifically for radio. The ABC had a charter that encouraged more local production, state by state. Thus, there were actors and actresses in Tasmania, getting some work. A wonderful story is told of one of their plays. It was a drama going to air live, and produced in the Hobart studios of the ABC. At rehearsal in the afternoon of the broadcast, the producer was not happy with one of the sound effects. The script called for a single pistol shot. Every time the effects operator tried the shot - using a realistic-looking starting pistol, it was too loud. The producer insisted the effects man went further and further away from the centre microphone. Eventually they got the effect by the studio door being opened and the shot fired out into the passage. Came the night of the broadcast, and, coming up to the cue, the effects operator seized the pistol and opened the door, pointing the gun into the passage. On cue from the producer, he fired it. Unfortunately he didn't look where it was pointed. Indeed, he didn't even look out of the studio door at all. Just pointed the gun into the passage and fired! Sounded great. Unfortunately he had it pointed at the elevator door, which opened at the precise moment, allowing a single male person to alight. As he was about to, all he saw was a gun pointing out of a door, straight at him, followed by a shot! He got back into the elevator - and nobody was ever able to say what happened to him.

How could the story then have been reported? Seems one other ABC staffer was in the passage and saw it all.

Back up Elizabeth Street, at 7HO, two doors above the music shop, our manager saw the opportunity to expand. The other half of our floor had been a piano storage area, and was no longer required. So we leased it. The front area was made into a couple of offices - one of them mine, and one for the copywriter, who always said he would rather be with the creative people than the sales staff. The rest of the new addition was to be our auditorium. Now, radio auditoria {if you like the Latin plural} had been built much to the pattern of small movie theatres. They seated up to four hundred souls and were designed to get the best audience reaction to the shows being played out on the stage. There were

one or more microphones suspended from the ceiling over the audience to get best "presence"; otherwise the audience would sound too far away. The walls were so designed to eliminate echo. At the end where there would have been a projection box, had it been a movie theatre, was the Sponsor's Booth. The client, his advertising agency and others could view the shows as they were made, hearing the finished result from high quality speakers in their booth. {That they never sounded quite as good on the air, was of little relevance}. There was also a "hospitality area", where a little booze could be served if the sponsor looked like he wasn't enjoying the show.

In Sydney and Melbourne, audiences would fight for tickets to see the shows being made. Some people wrote months ahead, making sure they saw a radio show while they were in Sydney for their holidays. And great use was made of the auditorium at Macquarie. Most nights there were two shows being produced, with at least one each lunch hour. In the mornings and afternoons, the stage would be used for rehearsals, or the production of programs for which an audience was not required. The lights were never turned out.

Hobart was nothing like this. Each afternoon, Monday to Friday, Bernard Carr, a whiz with kids, used it for the children's program. Now, you have to be a special sort of person to work with children. I'm sure I would never had been one of them. Bernard was. The show was "Peters' Pals" - and the Peters was the ice cream. The show consisted of lots and lots of participation. Little ankle-biters would traipse in past my office, straight from school. They would be ready to entertain and take part in the quizzes and other competitions. And they would make a lot of noise. Our auditorium had a flat wooden floor. At one end - the end nearest my office {which was a design mistake - or I thought so} - was a small stage about twenty-five centimetres above floor level. On the stage was a piano. It had no separate control booth. The mixing of the microphones had to be done by an operator on the side of the stage. However, as a hangover from the days of theatre, it had a curtain. Bernard did such a top job with the kids that I, as program manager, needed to make no inroads into his production.

But then came the only foray into something else - at least in the time I was at 7HO.

Electrolux, the vacuum cleaner people, had no shops. Their splendid product was sold door to door by the "Friendly Electrolux Men". The job of the advertising was to sell the friendliness of the door to door vacuum floggers. Our task was not to extol much of the virtues of the product, but rather to have a responsive audience for the salesmen at the door. So, we were selling friendship, rather than vacuum cleaners, to housewives. How it all came about in the first instance escapes this memory. The first awareness I had of it all was when we decided to use the auditorium to have, for one hour each Thursday afternoon, a group of about one hundred {the auditorium's capacity} Hobart housewives as our guests, guests of the "Electrolux Hour". As often happens on these occasions, someone gets the bare bones of the idea. Then the sales people embellish it, promising often more than can be delivered. The last people to hear about it are the production folk.

Let me pause here while you have a cup of tea or coffee; and we'll return to the Electrolux saga. I need to get a few things about sales people off my chest.

There once was a salesman who came in to tell me he had sold a half hour once a week to a chap who had one of the grottiest used car yards in town. {Whereas the Avis story of "we try harder" sold for them, when they had nothing else above their competitors, this car yard didn't even bother!}. The only thing I, as creative genius, could think of was get the salesman to feature in one of the commercials each week, the worst car for sale. We would advertise it, "ready to be test driven from the top of a hill adjacent to the car yard, only to the bottom of the hill". The negative approach worked. Each week people flocked to test drive the bomb - and stayed to look at the rest.

Then there was the time when a salesman at last convinced one of the big stores to use radio for the first time. Even in the late 1940s they thought it a fly-by-night gimmick. How could we get them instant results? We used the same technique as for the used cars. Told the store to look out in its storerooms for something old that should have been thrown out two generations ago. They came up with a line of gentlemen's straw hats. Not just straw hats, but straw boaters, much as some private school kids had to wear. They were worthless to the store, so we convinced them to sell them, as a week-end special at two shillings {20 cent] each. People queued on the Saturday morning for them. And the advertiser remained with radio from then on.

Then there was the butcher. The salesman came to tell us creative people that he had a suburban butcher who was prepared to sponsor a half hour on Saturday mornings. As this was a bit of a desert area at the time, we were delighted. There was just one catch. The butcher only liked one sort of music, tenors. Saturday mornings had been programmed as pop music, and a half hour of tenors screaming in the middle of it defied all rules. Yet the butcher had good money, and I never knew the radio station to refuse it. So we decided to "send it all up". We called the show, "Meat the Tenors." When it came to the three commercials, I convinced the salesman that people wouldn't just buy on a promise of quality or price. There had to be something else. It being Saturday morning, and people ready to shop for the weekend, I suggested the butcher made up two parcels of meat. One would be the "one pound [$2] parcel" and the other, for larger families, the "two pound [$4] parcel". We didn't tell them what the parcels consisted of, only assuring our listeners that, with the parcel, they would not need any more meat for the week-end. Dammit, it worked!

So let's get back to the "Electrolux Hour".

We needed music. The Peters Pals people used Don Denholm, who led the band at Wrest Point Cabaret, and could use the extra money. We asked Don to extend his talents to Electrolux. To keep the housewife audience happy, we'd have some community singing by the studio audience. Not having a slide projector, the words were either written on large sheets of paper, or song sheets handed out. Then there were quizzes, with the compere scooting around the audience. Lots of participation. And it became popular almost immediately. I'm sure there were prizes for the audience, but can't remember what for. Lyle Martin was the compere. And I guess I must have been the producer. We were able to call on other staffers for assistance. For those were before the days when people asked "how much more money?" But, how were we going to finish the show? For inspiration, we went to the sponsors' product, the Electrolux vacuum cleaner. What say we made pretence of finishing the show at about five minutes to the hour. Then, as the applause was dying, two char ladies, two auditorium cleaners, would appear and play out a little sketch, as they cleaned the place? Sounded a good idea, but not a big ending. And so we did what all good visualisers do - we stole. Well, maybe not stole . . . adapted!

One of the top shows from the BBC in Britain which the ABC played Sunday nights in Australia, running against our Quiz Kids, was Much Binding in the Marsh. It ended with a four verse song, each verse with a topical theme. Why shouldn't we do something extremely similar? We went to Don the musical director and his brilliance showed. Taking the original, musical phrase by musical phrase, he would reverse them. So a few ascending notes would become descending. {Hard to describe it to you without singing}. It would have the same number of bars to a verse as the Much Binding one. All we now needed were the words, both of the short sketch with the cleaning ladies, and the words for the four verses, new and original each week. A massive task? You'd better believe it! I said I'd write the sketch. I've always been able to chuck a

piece of paper into a typewriter and concoct a little bit of radio script. And, if it came to a pinch - which it did very early in the piece - I'd write the musical parodies as well.

Now, only one thing remained - who would play the cleaning ladies? We didn't have a lot to choose from. If we could get someone to do the last sing-along with the audience, compere Lyle Martin could be one of them. And that left you-know-who as the other. And, just to make it sillier, someone suggested we dress for the part. Grotty wigs were discovered in the throw-out box at the local repertory society, and two very plain cotton dresses were bought, and seams let out to accommodate Lyle and myself. The theme of the closing was the cleaning ladies bemoaning the fact that they could have done the job of restoring the auditorium to pristine condition in half the time if they had an Electrolux.

After all these years, I remember still the last few lines of the last verse of the first parody. Each verse would commence with "We've had mopping up the floors....."

The first show ended with the verse written by copywriter Peter Thompson. {Wonder where he is today? A somewhat extroverted gent. Went on a driving holiday to the mainland, complete with a sign he had made saying THOMPSON'S CREEK. He drove long until he found an unmarked creek, and there, erected his sign. Years later, it appeared on the official maps. Someone must have thought it had been forgotten by earlier map makers!}. But, to the last verse, and Peter's brilliance. The two cleaning ladies sang: “If we could pull a lever, to halt this daily grind - we would, with joie de viva, but keep this thought in mind, unless you have Electrolux, it makes you all behind - we've had mopping up the floors”.

Deafening applause. Pull the curtains, and pull down the memories of that page of radio.

CHAPTER 15: I loved Hobart, Tasmania; and went very close to staying there for the rest of my life.

Picture the scene. I had married there, and our first two sons are Tasmanians, although number two was only a few months old when we left. Radio was going through a very creative stage, and I was at the cutting edge of it. How well we were doing was measured only by the amount of goods and services we were selling for our advertisers.

There were no surveys, measures of the number of people who listened to you, at what time, and into which demographic groupings they fell. There were, therefore, no long faces, or talk of "we're down on the 25 to 39s". In addition, the radio station was just about "sold out", with, in a lot of cases, advertisers queued up for a commercial at top listening time.

We were living a happy life, and I seemed able to get in a couple of rounds of golf each week. Never very good at the game, I discovered a delightful, though challenging, nine-hole course at Claremont, right on a peninsular leading out into the Derwent, and on a piece of land abutting and owned by Cadbury's chocolate factory.

Local pleasures may have been few, but delightful. And the money seemed to go around. I gave my landlady about twenty-five per cent of my take home pay as rent. Taxation was a lot less in those days. Food was delightful and plentiful. And the Cascade Brewery supplied its excellent product to local hotels which, in many cases, sold the brew straight from the keg on the bar. The weather didn't require refrigeration. Very English, you might say.

I had joined the local Air Force Club, a lot less formal than the Naval and Military Club {officers only} which was living still in the time of Kitchener.

My bride and I were able to walk down to the docks where the scallop boats came in, and watched the delicious shellfish being opened. We would take a quart milk can with us, which would be filled for eight shillings [80 cents]. That gave us enough for three meals: battered, curried or mornay. There were some drawbacks. Apples, for which the isle is rightly famed, were pre-sold to the English markets, and often we were only able to get last year's, out of Melbourne cold stores. Once - and I still have the photograph of this - my bride {she may not even have been more than my fiancée} and I took a Sunday afternoon stroll down to the Derwent. There, right on the shore was a fairy penguin. We picked it up and took it home. After we'd photographed each with it, came the problem of what to do with the little beauty. So, we did the only sensible thing: took it back and returned it to the river.

We also went fishing. Not having a car, we took the trolley bus to Cornelian Bay, hired a rowing boat, went into the bay, where my lady caught all the fish, while I spent the time baiting and unbaiting her line. She, therefore, claimed to be a much better fisher-person {as you have to say these days}. On one occasion we caught a small shark - a little less than a metre - and brought it home. I don't know why we didn't eat it; possibly because we had too many more desirable fish in our catch. So, we buried it in the garden of the flats where we lived. Unfortunately I didn't bury it deeply enough, and the landlady's cat found it; and in so doing, dug up a fair bit more of her precious garden. This indiscretion was only eclipsed when our first born, just toddling, walked in proudly one evening with a flower in his hand. It was our landlady's proudest possession, one that only bloomed each four years, or something. We were expecting the rent to double - but she was a nice lady, was Mrs Reid.

Her son also had a flat in the building of four. On one occasion he and I caught a burglar! We'd been having a rash of milk money thefts. So the two of us rigged a camera with flashlight to be triggered off when the milk money thief stood on a mat where he could reach the cash we had to put out nightly with our billy cans. The next morning we noted that the flash had gone off. I rushed down to the government film laboratories and developed the roll. And, at nine o'clock, when the detective office opened for the day, I delivered a fine enlarged picture of the thief, the money in hand. He was visited by the cops, who found lots of bags of small change in his belongings. Later they phoned me, asking how much the Pearces had lost over the weeks. I consulted my wife, and we came up with a figure. The cops said if I called at five that evening, I could have my money back. But it wasn't quite that easy. The good detectives took me to the hotel across the road from the CIB, put the money on the bar, and I was only allowed home for dinner, when at least half of it had been expended upon "finders' fees"! Yet, it seemed fair. Half was a lot better than none. And the cops were good fellows to even think of returning part of my money. I had made no charge for the photograph.

We went to the greyhound races once. We knew nothing about gambling, yet my wife picked three winners. I, working on tips from our sporting department, picked none. I never took her back there.

But time, and with it my career, was marching on. Though money was of no great concern, I should have realised that I was being paid more than anybody in a similar position ever had, and that the station could not afford any more. Likewise, I had more to give to the industry. So the Boss, a great gentleman who went on to run the city's commercial television station when it got a licence quite a few years later, called me to him, asking where I was going for the rest of my radio life. I was still less than thirty, and he realised better than I that a fork in the road had been reached. Though insisting I wanted to stay where I was, he elicited a promise that if I ever left Hobart, I would go to a station

of the Macquarie Network and not its opposition. I agreed, not thinking any more positively. "Where would you go?" he asked. "Sydney or Melbourne?" I told him that, as Sydney was my home town, and I knew little of Melbourne, it would be the former. Though I added, "But I may not go anywhere. I like it here."

David Wilson, the unfortunate chap who had died playing tennis, and whose demise had led to my promotion, had started "Carols by Candlelight" in Hobart. It was a foray into ecumenicalism, with the churches getting together in St David's Park to sing carols on the eve of Christmas. His Excellency the Governor had been prevailed upon to attend and give his Christmas message. Naturally, 7HO broadcast the event. I think David had produced two of these festivals when he died. I inherited the pleasant task.

The head of the citizens committee for Carols was the Lord Mayor of Hobart, The Honourable Archibald Park. Archie Park had been a bloke with a horse and cart, trucking goods to the wharves, when along came World War One. He served as a stoker in the Navy and returned to the only business he knew, transport. However he went from powerful power to strength supreme, and, by the time we met, he was the largest transport operator in Tasmania, then the Lord Mayor; and later went into State politics. His background made it possible for him to be a great, fair dinkum, bloke. I was thrown together with him when we had a drama approaching the first Carols I organised.

Dock strikes were not unknown in Tasmania. The wharfies had tremendous power, as almost everything had to be shipped in by sea. Archie Park was closer to the wharfies than any, having been the bloke who took stuff to the dockside with his horse and cart. The strike locked up the whole waterfront, and the candles I needed for the Carols a few days later were in the hold of a ship, tied right there at dockside. "Find out which hold they're in," the Lord Mayor told me, "and I'll see what can be done about it." He added, "By the way, do we have any petty cash?" I had to tell him that we had no such float, as all payments came out of sales of candles and programs on the night. Even our rain insurance was to be paid after the event. "No matter," the Lord Mayor said. "I'll fix it anyway. Just let me know where the candles are." I phoned him within the hour. And, before the day ended, I had the candles. It would have been inappropriate to ask how this was accomplished. But, if the Lord Mayor had taken one of his trucks, taken off his coat, acquired a barrel of beer from Cascade, and had a dockside meeting with the striking wharf labourers' picket line, I would not have been surprised!

Ecumenicalism took one extra step. Carols had been a Protestant occasion in Hobart. Wondering why the Roman Catholics had been excluded, and nobody being able to tell me, I made an appointment with the Catholic Bishop. He was a beaut chap, gave me afternoon tea and said his congregation would be delighted to join in, and not passively, either. Could his choirs join our massed choirs? They could. How did we accompany the carols? With the excellent band of the Salvation Army. He was delighted. But he was able to add one superb extra. The cathedral had won itself an electronic organ, a rarity of those days. Could it somehow be added to the program? I didn't add, "Is the Pope a Catholic?", as he would be one to know the answer. They combined with us, and the Carols were bigger and better than ever. I hope they have the celebration still.

There was one other occasion when we "had a win". Rain came along on the morning of the festival. One sharp shower that delivered us eleven points of rain. Then the skies cleared and the sun dried everything for us. We had insured for ten points of rain or more on the day in question. I double checked the rain gauge with Vic Bahr, the legendary meteorologist, then the State Chief of weather. We got our certificate, the insurance, and the largest crowd ever that night.

But the career of one, John Pearce, was becoming a monster; and I, one of life's great procrastinators, was doing nothing about its future. In exasperation, the Boss called me to his sanctum one afternoon. "You know you were thinking that, if ever you left us, you'd go to Sydney?" I nodded. "Well, without your knowledge, I had a bit of your work recorded off air, and sent a tape to 2GB. They want you. Now, will you do me the honour, if you're not too damn lazy, to write to Bert Button at 2GB and apply for the job I just got you?" The die was cast, and I'd not done much about it. I begged an extension of time, as number two son was about to be born. But, there was one other thing: the first Royal Tour of Australia was looming, and I wanted to be a part of the broadcasting team covering it.. I knew there would have been no hope of me joining the Sydney people chosen.

I wonder if Her Majesty knew I put back my career for six months on her behalf?

CHAPTER 16: As I write, Australia is contemplating becoming a republic by the end of the century - or at least putting the proposition to the people at a referendum. Also, there is talk of Britain, now a locked-in member of the European parliament, ridding itself of a monarchy that has continued over two millennia. As the end of 1953 approached, Australia was a very different place. The young Princess had not long been married, and, with her husband, had set out to visit the outposts of Empire, one of which was where we lived, about as far from The Old Country as it is possible to be without cheating on Mercator's maps. As history shows, the party only reached South Africa when her father, the King, died, and she was summoned back to London for the sorrow and pageantry of a Royal Funeral and a Coronation.

At the time Elizabeth the Second {though only the first of Australia, as we weren't even thought of by Europeans when Good Queen Bess roamed Britain} was crowned Queen, Empress and all those wonderful old titles, one of her loyal servants, Edmond Hilary, along with a British party led by a man called Scott, conquered the tallest mountain on earth. Many said this was an omen, ushering in the second Elizabethan era. Sadly this was not to be. But we, on the other side of the world, readied ourselves for the first visit ever from a ruling monarch. Way down in Hobart, we of radio had combined into a broadcasting team comprising the ABC and commercial people. We were tutored by Tal {later Sir Talbert} Duckmanton, who, when on loan to the BBC, had had some experience of royal occasions.

{I must pause to recall a night, late in the war, when two young pilots sat together in an officers mess back in Australia. They had both had pre war careers in radio, one longer than the other. I asked the other brother officer pilot what he was going to do when he got out. Was he going back into the ABC? He told me that, not only did he hope to, but also to be the boss of it one day. I have met so many people who have been able to achieve their ambitions!}.

The Royals were to be in Southern Tasmania for about three days. Their entrance was to be by sea, the Royal Yacht making progress up the beautiful Derwent, which, next to Sydney Harbour, must be one of the best approaches to any city in the world. From there a royal procession would wind its way through the streets, finishing up at Government House. Commentators' jobs were allocated, and I got the last one, in the tower of Government House, describing the final stage of the arrival. I also got a job the next day, on a dais outside Parliament House, as the Queen and the Duke arrived for a ceremonial opening of parliament.

We listened on radio to the royal arrival in Sydney. Again it was by sea, and I had the delight of hearing the chap who preceded me into radio that first time, Leon Becker, do one of the great commentaries. He was in Farm Cove as the royals came ashore in the royal barge. Leon's words still are with me today: "Every boat in the Harbour is tooting. And, if I had a tooter, I'd toot, too!"

In my earphones I heard the royal reception through Hobart's streets. There was the cheering of not only organised groups of children, but of the very ordinary citizens on a very extraordinary occasion.

Although my few broadcasting moments were not scheduled until a little before noon, all commentators had to be in place by six in the morning. But, I was used to military life where each movement has a ridiculous amount of spread built into it. We were also warned that, once in position, there would be no opportunity to leave the broadcasting point. My instructions were even more explicit. Once in the tower of Government House, I would be locked out of the house proper, and not permitted back in until unlocked by security people. More specifically, we were told that, should we have any thoughts of relieving ourselves of body fluids, we should come equipped with empty bottles. I did. And I noted that my technician, an ABC type, did also.

Three commentators to go before it was my turn. And then two. I looked down to my typed notes. I had written an introduction and a closing, and typed them on cards. Paper tends to blow around when you need it static for reading. As well, I had written a lot of fill-in material. Some of it was about the location of Hobart's Government House, and of the history of the building itself. Then - but knowing I would never have to use it - I had scoured the library and transcribed material about former governors, and of anything of the slightest interest about the location. Then I heard the second last commentator, describing the scene as the procession climbed toward Government House. His commentary rose to a crescendo, and I heard the producer, in my other headphone, say, "Cross to John Pearce". He did. I was then speaking to the largest audience of my life, for the broadcast was being heard, not only within Tasmania, but nationally, with some of it going internationally. I was very glad I had the opening written. I read it.

All the time I glanced up towards to gates of Government House. The previous commentator had said that the procession was approaching those gates. Yet, where was it? Where was the Queen? Why could I see nothing? The producer was telling me nothing - for he knew nothing, assuming the Royal Progress would, at any moment, be within my view for an actuality description. Looking up again - and nothing but the gates and a guard upon them.

Radio is not like television. With a situation like this, television can ask a camera to pan around a scene, without any voice-over. Radio has to keep saying something. Unless there is a band playing, or someone singing, someone has to be talking. I started on my notes of the history of Government House. Had the Queen been abducted by alien forces? Taken ill? Even become lost? Silly. But these are the panic-led thoughts at a time like that. My notes had run out, with the exception of a well-written conclusion to the broadcast. I couldn't use that, as the procession hadn't even come into my view. How was I to know that Her Majesty had called for a halt to the procession while she alighted from the Rolls Royce to speak personally to a group of Girl Guides who had been waiting all day to see her?

By this time I was describing the Derwent River from my place of vantage, and reaching into my knowledge of Air Force meteorology to describe the fair weather cumulus clouds, and the forecast of fine weather for the rest of the Royal stay.

But then my technician gave me a nudge, and the procession came into view. As there were no people cheering within Government House grounds, there was no reason to drive as slowly, and in a few seconds it stopped directly below my point of vantage. From four metres above, I looked straight down upon my Queen, her husband and the rest of the royal party. Seconds later they were out of my sight. Time then to do the written and rehearsed closing.

Playing back the tape when I got back to the studio, I realised that I had ad-libbed for more than five minutes. And, if that isn't some sort of record, I don't want to do it again.

Not long afterwards we were let out, back into the House, and down some back stairs to the taxi that had been booked for us.

CHAPTER 17: The four mighty engines roared, and the waters of the River Derwent started racing beside the window of the flying boat. The pre-war Empire flying boats that took travellers from Australia to Britain in 12 days, had become the famed Sunderlands; and then, after the war, a transition back to civilian life as the Sandringham, the Hythe, the Solent. {But their necessary weight meant slowness and a lack of carrying capacity; and they were destined to be supplanted by massive land-based aircraft, becoming aviation's last dinosaur}. The water-line lowered along the window line as the boat got up on the step, and then, finally, lingeringly and somewhat reluctantly, shook off the last drops of the element water, and took to the air. We, a family of man, wife, toddler and baby, were adventuring once more; but this time towards our native Sydney. It was a wonderful flight if you had a seat on the port side. Weather permitting, the aircraft was never above five thousand feet, often much lower. Keeping Tasmania on the left, then Bass Strait, Gabo Island on the nose, and then up the Victorian and New South Wales coasts, turning in and making a circuit of Sydney Harbour before setting down on the waters of Rose Bay.

Though the future breathed excitement, some of the flashes of broadcasting in those last few years would not go away. There was the time when, at an hour's notice, I had to fill in, doing a sporting outside broadcast. I arrived at the City Hall, thinking it was professional wrestling, where it didn't matter if you didn't know the rules, only to find that it was the national finals of Table Tennis.

I remembered the night at the Air Force Cub when the steward came in and asked me if I'd recognise a visitor at the door "who reckons he's the Governor"! He was. Most of all, I guess, I remembered those many broadcast endings, when I'd give myself a "well done". For I think I had discovered self-criticism, both of the ones that could have been "a whole lot better" and those that gave me a kick, because I tried something - and it came off.

But the flight had the brain whirling, looking to the future. For here was the dream of a little kid who came home, throwing his school bag in the corner, spurning homework until forced to do it, and switching on, not only the radio, but 2GB. The kid who said to himself so many times: "One day I'll talk on that station" was about to. But - and I hate using the almost meaningless word star - one who had been big {dammit, very big!} in Southern Tasmania was about to become the smallest in the biggest radio market in Australia - and one of the biggest in the English-speaking world.

A generation later - a war later - a marriage and two kids later - I was to work with {to occupy the same studios} as some of the stars of my childhood. And what a line-up of talent, in those first months of 1954. Little wonder my arrival would hardly be heralded. James Dibble was also joining 2GB that month. He had come to us from a little commercial experience, and a lot with the ABC. After a year and some more, he took a very sound career decision, returned to the ABC to become its leading, and most meaningful and believable, newsreader both on radio and television.

But the lineup with which I would share Australia's leading radio station was breathtaking. I am looking at a full page advertisement 2GB placed in the Sydney Morning Herald, outlining the night programs. They featured, of course, Jack Davey, Terry Dear, Dick Fair, Gladys Moncrieff, Harry Dearth, Ada and Elsie, Hal Lashwood, George Foster, Charles Cousins, Leon Becker {my old mate}, John Dease, Eric

Baume, George Wallace, and Richard Gaze. Sporting featured Clif Cary and Des Hoystead. The rest of us who did the daytime shows included John Hudson on Breakfast, Eric Parrant, Gary Blackledge, Harry Hambridge, Keith Eadie, Beth Nicol {whom I had known at 3SH}, and Bill Weir. Whichever way you looked at it, it was one hell of a team.

A young man just emerging from the ranks of office boy, assisting with sporting, was to go on to be one of Australia's industrial leaders, Ted Harris of Ampol, Australian Airlines and you name it. He will not remember, but we once shared a broadcast. We did the GPS Regatta one year - me up the bank at the half way point, Ted at the finish! With my all round experience, and no demonstration of an instant desire to be a great network star before the end of the week, I was shoved into afternoons. Also, I was to be what radio now calls "the floater", the guy who fills in when sickness or holidays overtake someone else. I seem to remember doing a couple of weeks of breakfast for John Hudson's holidays. John did a remarkable job on breakfast. First, you have to realise that a breakfast announcer cannot be quite normal. Why would anybody, for any money, decide to get out of bed at three-thirty each morning, five days of every week? John followed the wacky Clark McKay who had gone on to South Africa to become that land's top star.

They tell a lot of stories of Clark, or as he called himself on the air "Clacky Mackackie" - before Roy Rene "Mo" got Mackackie Mansions as a sketch in the Colgate Show. Clark used the burn the candle at both ends and, often reports suggest, in the middle as well. Seeing him come to work in his dinner suit was not unknown. As the seven-thirty news was on each day, he paid his trip to the toilet - for he was a creature of habit in this regard as well. There were only two other people in the building. {The news came from the Herald a couple of blocks away}. So Clark would take off all his clothes and run naked the length of the third floor to the Gents. He would return in time to put his gear back on and continue the breakfast show to its conclusion at nine. One day, the authenticated report goes, he arrived back at Studio B only to find his clothing - every stitch of it - missing. Straight faced, his panel operator and the man in the Control Room denied any knowledge. By eight thirty, Clark was in some degree of panic. At any moment, people would be arriving to work the day at the radio station. At the last moment, they told him that his clothes were neatly folded, and behind an aspidistra in the ground floor foyer, right outside the elevator. Clark shot into Studio A and grabbed the cover from the grand piano. Wrapping himself in it, much like a Roman in his toga, he finished the breakfast show, went down in the elevator and claimed his gear, much to the delight of a brace of mixed 2GB staffers on their way to work!

John Hudson wasn't nearly as crazy - though some of his stunts were. His most memorable was on April Fools Day. I awoke at home to hear John reporting that a flock of sheep, some three thousand head of them, were being driven down the Pacific Highway towards the Sydney Harbour Bridge. Seems that a drover had lot his way and insisted that he was off in the general direction of Homebush Abattoirs. The session continued, with Hudson reporting the passage of the sheep over the Harbour Bridge, into George Street, Hunter Street, and then, turning into Phillip Street, passing the 2GB studios. It was only then that the penny finally dropped for me. John said he's open the studio window so we could hear the fracas. Up came the sound of sheep. And then, and only then, I realised the date, remembering that there was no window in Studio B. But, I wasn't the only one fooled. The City Council Cleansing Department called in a few crews for an early morning shift on overtime to clean up the city of sheep droppings before the morning's traffic scattered it everywhere!

When portable recorders, wire then tape, became available, a man called Peter Barry was the first to start a daily interview show. It was called "Radio Roundsman", and it occupied fifteen minutes {usually three interviews} at 12.15, following the noon news. I can't ever remember hearing him. By the time I got to Sydney, Bill Weir was doing the show on 2GB. He would get in at nine in the morning, to see if his assistant had lined up any interviews for him. Then he would either go out and get them, using his own car or a cab, or have the people come into 2GB for their three or four minutes of glory. I was never a great fan of Bill's approach. I'd done the same sort of thing in Hobart, worked a lot harder at it, and been a lot more adventurous. When he took his leave, I was given the job, as well as my afternoon shift, for three weeks. During that time, I became "noticed", which did me no harm at all when talks radio, as we were starting to know it, became the light on the top of radio's mast with television approaching.

The craziest piece of non-planning, led to 2GB missing out on the biggest news story of the decade. As well as doing Radio Roundsman, Bill was on call if the news department had a need for any outside work. For, in those days, radio news people were writers and readers, inside people, who didn't go news gathering. And, of course, getting news grabs by phone did not come for many years. So, came the weekend when Bill Weir was on holidays, and I was to cover from him, commencing Monday. Who was to cover the news all weekend? You guessed it. Nobody. And that weekend, the Petrov Story broke! The Russian defector was smuggled out of Australia - or an attempt was made to do so - by the KGB. We had nobody rostered or available to go to Sydney Airport with a tape recorder. But Gary O'Callaghan, a great ambulance-chaser before he became the star of Sydney breakfast radio at 2UE, was there. And his material went world-wide.

Back at our place, there was a lot of soul searching Monday morning. Never again was the news department left uncovered.

I loved doing the interview stuff, far more than sitting in a studio, announcing music, or throwing to a feature show and then sitting for half an hour waiting for it to finish. But, there was to be another door opening.

Jack Davey shows, and other features produced by Macquarie Broadcasting - a separate company, though sharing facilities - often needed a straight announcer for its shows. Narrations for soap operas were done by actors. But introductions to feature programs produced in front of an audience were done by 2GB people. Also, there were often chances to do commercials in national shows. This was a way to get one's voice spread Australia-wide, and also to make a little bit of money. I stress "little", for one of the shows I scored, I had to stay back after I finished upstairs at 2GB, go out for a quick snack for dinner, change into a dinner suit, go on stage at the start of a program and, after the fanfare, would say something like "It's the Persil Show 'Give It a Go' with . . . Jack Davey". I would then wave to audience for applause, and leave. Jack took the rest of the show, and the commercials were recorded. For this I was paid all of ten pounds [$20]. However, 2GB, my employer, would take half of it! But, as I was working for less than thirty pounds a week, an extra five was not to be sneezed at!

I got a little bit of this work. For four or five years I was the presentation announcer for "The Pied Piper" with Keith Smith. Each Wednesday night {or was it Tuesday?} we'd make a show in the Macquarie Auditorium. Keith would get his kids in; and the audience was stacked with their parents, who would then stay on to watch Harry Harper produce the "General Motors Hour". After "Pied Piper" Keith and I would go along to the famous Assembly Hotel on the Phillip-Hunter corner. It was a very mixed pub. The barristers from along the street often dropped in for a quick one after work. Wharfies from down at Circular Quay sometimes got that far uptown. The 2GB Macquarie people were always there. Indeed at one stage there was even a telephone under the bar! It had been run, quite illegally, over the roofs of three intervening buildings. And, when it rang, it was for one of us.

Keith Smith and I were often joined by a very nice gentleman, Austin Mackle {funny how one remembers some names and not others}. He was Mister Scotts Emulsion, the show's sponsor. He would not only tell Keith what a good show he'd just made, but also sometimes even said nice words about the way I did his commercials. But, most of the time, we told jokes. Keith Smith is one of the best joke-tellers I have

ever met. He was, at the time, writing with George Foster some very funny sketches for the Bunkhouse and Davey shows. I saved the best gags I'd heard all week, and those nights in the bar were a highlight. And it was delight to watch our sponsor taking notes!

Occasionally. Harry Hambridge would drop in for a quick beer. This called for great organisation. Harry, dinner suited, was needed to introduce the beginning and end of each act of the "General Motors House" drama. Still, this left him with a lot of intervening time to waste. Rather than sit on stage with the actors, or in the booth with the production people, he would wander, script in hand, up to the Assembly for "one". To the best of my knowledge, the producer never knew about it.

I never knew if Jack Davey had many friends. I was too far down the totem pole to be one of them. But he had a forest of admirers, none greater than yours truly. The speed and timing of his wit was legendary. American performers were commencing their blitz of Australia, playing to massive audiences in the old tin shed, the Sydney Stadium. Artie Shaw came out, as did Sammy Davis and others. And it was to mutual benefit to have them make a guest appearance with Jack Davey. Jack was able to sing along with them, gag with them. I shall always remember the show with Bob Hope. For the first time I realised how much Mr Hope depended upon his team of writers. He may have been able to ad lib with Bing Crosby on the sets of those Paramount movies, and on radio in the United States, but when he came to the Macquarie Auditorium, it was a different matter.

A sketch had been written for Bob and Jack Davey. It was very funny. However, three parts of the way through it, Mr Hope decided to ad lib away from the written work. This just suited Davey fine. He adlibbed back, and to the delight of the auditorium audience, our boy left the great world star of comedy for dead! I have to tell you that the show was edited viciously before it went to air, making sure that the comedy duel finished up in a dead heat! Not that there was anything wrong with the delightful Mr Hope, whom I had the chance to meet fleetingly. But, in taking on Jack Davey in his own environment was a sad error in judgement.

CHAPTER 18: You only speak {and write} of people as you found them, knew them.

I was awed by Jack Davey. He was the greatest I'd ever heard on radio. Coming over from New Zealand as a singer {crooner, they used to call them, taking a word from the Bing Crosby era}, he quickly established himself as a lightning wit, never-to-be-stuck-for-a-retort person. He had a brilliant feeling for the unseen radio audience; and was able to combine it with the three hundred or so people who had written for tickets for his shows. Sure, his studio audience was pre-conditioned, ready to laugh, cry or applaud the lolly boy. But Jack had earned every bit of their approbation. In wartime, his shows in front of military audiences were just great. From time to time it was thought to be politic to tour Jack shows. This meant taking them into not only other cities but, should the occasion warrant it, before massive outback audiences as well. I'm not sure if he ever had any real friends. I wasn't close enough ever to make a decision. For sure, he was followed by a lot of people whose livelihoods depended upon him. Some of these may have been "hangers on", others "minders". Others still were very necessary for the continuity of the Jack Davey Shows.

It soon became apparent that what Jack wanted - Jack got. Naturally I was never privy to any of his contract arrangements. {Very early in the piece I realised relaxation was not knowing how much money other people earned. That way you could not be envious of them}. I have a feeling, from what spilled over from Jack's associates, that he was pretty terrible when it came to money anyway. It is widely written and known that he was a gambler, and not a good one. Indeed, it was rumoured that not only did he die without any money, but, had those people carrying Jack's IOUs presented them, the estate would have been very much in the red. But Jack's employers knew how to keep him happy. To say that they gave him everything he asked for would probably be an over-statement. But, he had such bargaining power - there was none other, with the possible exception of Bob Dyer, a very different sort of gentleman - and, come contract renewal time, Jack had to be kept very, very much on side. Thus, a lot of the things Jack "owned" were most likely the property of Macquarie, or his sponsors. The tax man may not have been as searching as his today's computers allow him to be, but an example was the service station at Surfers Paradise. It was "Jack Davey's Service Station" in name alone. His name was swapped for the very comfortable apartment atop the station, in the best piece of real estate in town. No money changed hands. For all I know, the apartment may have come with the fridges full as well.

As with all such people, nasty rumours abounded. It was said that he came supplied with three secretaries - only one of them for typing!

But one thing nobody ever queried was Jack's ability to work. He worked as hard as any man, which gave him the right, in his belief, to play just as hard. He drove his body to its relatively early grave. When I joined 2GB-Macquarie in 1954, Jack had four prime time shows a week, every week. On Monday nights it was "Give it a Go" for Persil washing powder. It was the big straight quiz show. "Ask Me Another", a different quiz format, was Tuesday night at eight for Enos. Wednesday at eight and it was "The Dulux Show" {following the brilliant Bonnington's Bunkhouse Show" with its host of stars}. And Friday it was "Number Please" for Ampol. That meant that Jack had to have four shows arranged and produced each week. But it didn't work that way. There was a gap in production of about five weeks over Christmas. Also it was a lot easier to make two or three shows back-to-back with all the cast present, than one at a time. {Television found this very necessary, having to have sets and lighting in place. Those nightly game shows you watch are usually made in batches of two or three weeks over a weekend somewhere in Australia}.

Jack Davey was such a wound-up character that, once you got him going, he kept going. He didn't want to stop anyway. And his schedules were so arranged to get the most from him, and he the most of the facilities, contestants and audience. After a tough week of making show after show, it was not unusual for him to get straight into his car - maybe one of the "C", "D" or "E"-type Jaguars and drive, only stopping for petrol, to Surfers Paradise where he would play for a week or so. Along the track, he got mixed up in several commercial ventures. It is a sad fact that none of them were successful. Indeed, outside radio and show business generally, Jack would have been unemployable. But, I suppose you could say that of a lot of specialist successes. There was Jack Davey Auctions. He had an auctioneer's licence, and used to do a lot of the selling. People went to his sales. But I have been told that most of them were there for the entertainment rather than the purchasing. There was also Jack Davey Motor Auctions, which suffered a similar fate.

The first time I met him was when he brought one of his shows to Hobart. I was the local bloke with the job of introducing him to the record crowd at the City Hall - bigger than the Town Hall would seat - and do one of the commercials on the show. I remember having a discussion with the powers that be, and selected for the appearance, my white, rather than black, tuxedo jacket. Davey's retort was to ask me to tell the audience which tennis club I represented. This was part of the warm-up to the show, before recording, and a time when Jack took a few hundred ordinary people and moulded them into a frenzied mob waiting to make his show better than any he'd ever done before.

The day before the show, I was detailed to accompany him to the races. I knew then about as much as I now do about horses and betting upon them - not a damn thing. However, I had gone to 7HO Sports Editor Brian Hodgman for the hottest tips. I also went to the bank and took out the equivalent of about one week's salary, lest I appear out of the party spirit. At Elwick Racecourse, I handed Jack the tips and said

that, I would have a modest investment on each. "So will I," Davey replied. "I don't know anything about these horses, but it's good to be seen having a bet, leaving a bit of "mainland money" with the "makers of books". We approached the bookmaker with whom I'd been advised to do business. Unknown, he was prepared to offer a little better than the real odds to be seen to have Jack Davey betting with him. I selected the first race tip and said to Jack and the bookie, "I'll just have a modest wager, I'll venture two pounds." "A small one for me, too," Davey said; "I'll have a hundred on the same horse!" It lost, as did most of the tips. I left much poorer, Jack probably in the same condition as his usual trips to the turf. When he went back to Sydney a couple of days later, I couldn't wait to have framed a picture of the show being recorded, with Jack and self {me in the tennis club blazer!}. Three weeks later, heavily publicised locally, the show went to air nationally. I guess that was the first time I ever took part in a national broadcast, and the top rating show in Australia.

Loving cars, Jack loved to drive them as well as own them. The network was keen to have his name before the public in every way possible. So, when the Round-Australia Rallies started, Jack was right in there. The Rallies got as much publicity as Jack did. One of those occasions when everyone wins. Like myself when I started into motor sport later, Jack didn't have enough practice time to really mix it with the professionals who drove for a living. But, for these Rallies, he teamed up with top people. At each stopping place, radio stations would be ready to interview Jack and get his comments back to the network. In his production unit there was a very lovely girl. Indeed it seemed that one of the necessities to work with and for Jack was to be lovely, if you were of the female gender. She was his private secretary, and had learned to sign his name with every flourish. I've seen her signatures and his side by side and was unable to tell the difference. This was a considerable advantage for Jack, as it meant he didn't have to sign fan mail or, as we handed out a lot in those days, photographs.

Before one of the Round-Australia Car Rallies, rumour had it that the good lady sat up all one night signing photo after photo: "Hi, Ho - Jack Davey". For "Hi - Ho everybody" was Jack's sign-on and sign-off. The same rumour said that somehow the photos got squashed with the sandwiches and were chucked out of the rally car en route. Somehow they were found in a culvert half way up the New South Wales coast. One of Jack's most devoted fans was organist Wilbur Kentwell. Coming from the suburban and city theatres that boasted Wurlitzer Organs in the thirties, Wilbur found his way into radio. Now I know it's a silly boast to have the "first" of anything. Often it is quite meaningless. But Macquarie Broadcasting imported the first Hammond Electronic Organ into Australia. And Wilbur Kentwell got to join the payroll to play it. American radio had been using the Hammond, not only as play-on and play-off for shows, but also as background. Indeed, as such, they had turned back the clock, and were using the Hammond Organ, much as the old silent movies used a piano, or even a small orchestra, to give "feeling" to the silent movies. A radio play could be enhanced, not only with pre-recorded music {often not especially recorded for drama either, but just commercial recordings}, but with an organist, "feeling" the show as it proceeded.

Wilbur did a bit of this also. But his forte was the Davey Shows. Though some of them boasted an orchestra, Wilbur Kentwell's brand of music became as much a part of the show as any other ingredient. He went on to make a lot of recordings of popular music, as well as accompanying Jack and other artists onto disc. When television came, after Jack had died, Wilbur went to Brisbane as staff organist with one of the television stations there. We became friends, and shared a love for the popular classics of the time. We had a similar feeling for Gershwin, Kern and their contemporaries. Long after I thought we'd lost contact, an LP arrived from him, with a little note saying "Thought you'd like this. At last I found the three manual organ I've always been looking for." It was the last recording he ever made. He was dead within six months. It need not be said that I treasure the vinyl; and when I play any of the tracks, it's only from a tape copy.

One lunch hour, Jack was recording two shows, back to back. Wilbur wasn't needed for the first of them, but was required to be in place at the Hammond on stage for the second. To hold the audience's attention, the breaks between shows was made as short as possible. Thus, when the quiz part of the show had finished and a recorded closing commercial was being played into the show, Wilbur, thinking everything was over, walked across in front of the first row of the audience and up onto the stage, thus distracting the audience's attention from Jack, ready on stage to do the closing of the first show. Quick as a flash, Jack added to his closing credits: "And on behalf of Producer Eric Bush and the late Wilbur Kentwell, this is Jack Davey saying good night and thanks for listening!" The audience got the import of the piece about "the late Wilbur Kentwell", but the radio listeners were ever prepared to go along with anything that Davey said. So much so that, from all over Australia, came cards of condolence for the passing of Wilbur Kentwell!

Jack's competitions with Bob Dyer are well documented. He once lost a fishing challenge with Bob and had to push him in a pram down George Street, Sydney in the middle of the lunch hour. Needless to say, it stopped the traffic! Dyer, who worked so hard at everything, as compared with Davey's natural genius, was a far better fisherman than Davey. Indeed, he won several world competitions and was the holder of records for Marlin fishing, as was his lovely, ex-showgirl wife Dolly.

Television came along - and Dyer won at that one too. But there were other reasons. Jack Davey was not a well man, refusing to believe that his body would be allowed to give up when his brain was doing so well. That he had flogged both brain and body with only one of them rebelling was no surprise to medical science. Jack Davey, at the top of radio ratings, believed that all he had to do to be a television star was to allow three cameras to come and record his radio shows as they happened. He reasoned that, if he could not only captivate a nationwide radio audience, but also the three hundred and fifty in the Macquarie Auditorium, television needed only to open a window to that. It didn't work that way, yet Davey refused to "go back to school" and learn the new medium.

Bob Dyer, on the other hand, went to Channel 7 and took his very successful radio show "Pick A Box" with him. He allowed the television people to tell him how it could be transformed into the new medium, realising that TV is eighty per cent visual, and a gesture, a piece of visible "business" is far more important than all the clever, rapier-fast dialogue. Bob really worked at it, and he took every piece of advice offered. Following the recording of one of his early shows, he turned from all the people telling him how good it had been and went to one of the cameraman. "I noticed you threw up your hands in horror at something I did. Where did I go wrong?" He was told, and never did it again. Davey would have been looking to have the cameraman sacked!

Davey also thought that television could be "packaged" as his radio shows were. Record a dozen of them in a couple of days and then have a fortnight off. This didn't work, either. But the real reason was that Jack was sick. He was dying, and die he finally did. I was out of Sydney at the time. But it is still recorded that his funeral was the biggest, and stopped more of the traffic, than any before or since.

A legend? Of course. Yet, he is remembered, more than anything else, for one single fleet retort at the end of a quiz question.
He asked a middle-aged lady contestant: "What is a sporran?"

"I know," she replied; "it's that hairy thing that hangs down in front of a Scotsman's ....." "Pay her the money!!"

CHAPTER 19: Eric Baume was so many things to so many different people that he was almost a fable character. So many of the things from his supposed past had been proved to be built from simple facts to current folklore, that one had the feeling that even he sometimes lost

the dividing line between fact and fiction. Some of the dates of things he was supposed to have done, didn't completely equate with his age, or with recorded history. Nevertheless, he was a man of great accomplishments. In life there are some who are a lot better at selling their abilities than selling themselves. Eric Baume was not one of these. He was one to sell himself, and let the talent take care of itself.

The fault seems to have been that he was born at the wrong time. Somewhere deep down, Eric saw himself as military personage, and a leading one at that. But he was too young for World War one, and not in the race of getting into World War two as an ordinary mortal. In between wars, he did have some military service with the defence forces, civilian and voluntary, in his native New Zealand. He wrote, and wrote very well. He was a chronicler of history, and was also able to set fiction to a military background. As a very young man he was editing a very small newspaper in a very small New Zealand town. From there he did as so many Kiwis were doing then, came to Australia, determined to make his mark this side of the Tasman. Jack Davey had done it. Years later people like television man Brian Henderson did also.

Eric blustered into journalism, and had just enough of the mechanical background to be able to edit newspapers. Thus, he found himself in Britain at the outbreak of World War two. And, in London he stayed. There are a lot of unkind stories told of those years. But there were a lot of good ones also. Assuredly some Australian airmen on leave in London were befriended by Eric, and entertained lavishly on the expense account of his Australian employer. He certainly had his bureau in one of the better suites of one of London's superior hotels. The top floor of a hotel wasn't in great demand when the city was being bombed. But his fatalism told him that, if he was to cop a bomb, he might be enjoying himself when it fell! He was able to get his hands on a lot of good war stories, and send them by cable to Australia. His detractors will say that there was more than a little "I was there" in some of the military exploits. There were others who said that Eric would get hold of any of the papers London was able to publish in the midst of the blitz, and cable them back to Sydney with a hint that they were exclusive to him. Certainly he had a lot of top military and security contacts, and not many stories got past him.

The war over, and his Australian employers were able to get Eric {and their lavish expense account} back to Australia.

His blustering new commentary style was just what radio was looking for at the time. Unlike today when radio and the other arms of the media are so hampered with laws and restriction as minority groups have white-anted our law makers, a commentator, like a good newspaper columnist, was able to say what he wanted to say, within the loose old laws of defamation. As well, the attitude of owners was "publish and be damned", as any publicity from a law suit was well compensated with increased listeners and readership. Eric came to radio with a nightly commentary called "This I Believe." It was a great title, giving him a ready-made ending to each night's show. By today's rush-rush standards of radio, letting Eric do a ten minute commentary, usually on the one subject, would require an outstanding writer and presenter. Eric Baume was both of these.

His daily routine was to come to the office at about ten in the morning. The trip across the Harbour in the ferry relaxes everyone but Eric. He would have used the nine minute trip from Kirribilli - where his flat was situated immediately opposite the gates of the Governor-General's and Prime Minister's Sydney residences - to get very steamed up upon the subject of the day. Into his office, and slam the door. His secretary - who had to be tops in shorthand, at least to the Hansard speed - was waiting and ready. Eric would dictate his ten minute "This I Believe" for the night. As he did, people with offices on either side of his would hear every word through the walls, as Eric would begin to thunder. Finishing it, he would relax and start going through his mail. By this time, his secretary had his commentary typed up. Eric would scan it and, newspaper-like, sub edit it. It was then retyped. {How easy all this would have been with today's computer word processing programs!}. The script then went to management. It was unlikely that Eric would often overstep the station's policy lines. Though it did happen. And then Eric would confront the manager of the day, prepared to defend his every word, to the point of calling the manager a "weak-kneed little wimp" should there be any suggestion of watering-down any of the copy.

But this was not the final word. The script then went to the lawyers who looked at it from the defamation point of view. This was pretty necessary, as Eric was fond of addressing himself to an issue in chapter, verse and mentioning the name of everybody who could be slightly involved. The lawyers had the last word - and Eric knew it. It was useless to fight them. By the time the script had gone on its way to the lawyers, it was the hour for Eric to go to lunch. This he did long - and well. One of his favourite spots was the splendid Gaslight Room at the Hotel Carlton. The Jet Bar in the same hotel's basement was one of his pet after-five spots, until the night when he suggested in a very loud voice that, "I won't be coming back to this bar until you get rid of the bloody prostitutes!"

Following lunch, Eric and his script would arrive simultaneously. His clever secretary would take it and re-type it, making any corrections suggested {indeed insisted upon} by the lawyers. It was ready for recording. This was done at four-thirty in the afternoon. And that's where I, a new boy at 2GB, came into contact with him. For I used "B" studio up until that time. When I finished, we crossed to Keith Walsh doing the kids' show "Teen Time" in another studio, with all the little ankle-biters carrying on for prizes and the like. Eric Baume was always ready at the door, waiting for me to finish. Now, there are clean workers and dirty workers. Though it doesn't spill over to my office routine, I have always kept a radio studio neat, getting rid of things when finished with. Others of my colleagues are able to make a pristine studio to resemble a Middle East brothel. Because I was a neat worker, needing to do little more than pick up my last piece of paper and depart, Eric was glad to race in, completely hyped-up for his nightly feature, and get at his listeners.

We had time for little more than a friendly greeting. One afternoon, in a somewhat jocular mood, I inquired: "Who's in the pooh tonight, Eric?" He seized me and said: "Sit there, my boy, and you shall hear!" I took the chair opposite him, and his recording started: "Good evening. I want to address myself to the New South Wales Minister for Transport, Mr Billy Sheahan. Mister Minister, what the hell do you think you're trying on the people of this state? Thought we wouldn't find out about it, eh? Well, I have, and by the time you get to your office tomorrow morning, you will be bombarded with complaints. And I shouldn't be surprised if the Premier will end up asking you to resign. Resign? It's too good for you, Mr Minister Billy Sheahan. You should be sacked!"

And so the commentary continued, right through to the crescendo of "This I Believe!" and the final bars from the "Rienzi" Overture. {Eric saw himself in this Wagnerian guise. If he could have found anything heavier than Wagner, he would have used it!}. The last of the music faded in the studio. He looked up at me and asked: "Well, young Pearce, what did you think of that?" "Amazing, Eric. What a nasty little piece of work that Billy Sheahan must be." "Oh, don't knock him," said a now-relaxing Eric Baume. "He's just a professional politician, trying to do his job." Was this hypocrisy? Not with F.E. Baume, Esquire. It was no more or less than an actor performing a role. The difference was that he wrote the play as well as performing it.

At about this time I remember asking him something, the reply to which I have been able to carry through my radio career. "Don't you worry about the people who complain about you my boy" he said, looking at me very seriously, having decided to pass on one of the few pieces of his supreme strategy; "it matters nought how many love you, or how many hate you - as long as the lovers and haters equal one hundred!" I have never forgotten that. The lovers and haters are your lifeblood. Once the ignorers start appearing - you are finished!

So then it was when I was invited to speak at a luncheon in Mudgee, one of the radio stations which took both Eric's programs and mine. It was only a forty minute flight over the Blue Mountains; but the only aircraft that would get me there in time for the speech arrived at real country hours, something like eight in the morning. My hosts for the day picked me up and drove me to see the town's beauty spots. During the walk around the town, I was approached by a lady who was to be my hostess at the luncheon. She smiled nervously upon introduction, and then asked, "I have one question for you. Will you be speaking to us today the same way as Mr Baume spoke to us two months ago?" I had not heard of Eric's earlier venture, but was able to assure her that my luncheon speech would be me, and not a mirror image nor a shadow of Mr Baume's. A smile returned to her face. "Oh, thank God!" And she was gone.

It seemed that Eric, two months previously, had also arrived on the early flight, become bored, and cajoled them into opening the RSL, or some other local club, early, and plying him with drink, while he attempted, quite unsuccessfully to have battle with the poker machines. By the time luncheon came along, he was feeling little pain, thought quite a lot of anger with the machines. Thus, when he came to speak, he did not tell the good burghers of Mudgee what they wanted to hear. He even accused a group of them of hiding behind the guise of "essential services" as farmers during wartime, and not joining up and wearing a uniform. That most of them would not have been of an age to qualify them for military service was beyond him. I made very sure that my luncheon address was light hearted, and anecdotal of the early days of country radio, as I remembered it.

Eric was as addicted to poker machines as I have ever seen any man. He was not able to walk past one. I know he was paid a great amount of money both from his radio commitments, and, when it started, television, but he lived in a rented flat. When he died, his assets were very few more than a wall of good books, quite a few of which he had himself written. We were at the airport once, farewelling one of our executives, off for a trip to the United States. Such junkets were far fewer those days, and departures were some sort of a social event. I had gone to Sydney Airport in a taxi. Not good enough for Eric, who had made the trip in a hire car, which was waiting to take him back to town. He offered me a lift, which I happily accepted. Better his expense account than mine. On the way back to town, he said: "Instead of going to the Carlton - {he had offered me a lunch there as well as a ride back to town} - let's go to the Journos." I should have known better.

The Journalists Club has always been a den of some iniquity. Because of the nature of newspapers, the club was of the twenty-four variety. Many of its members had never heard of a club that closed to force its members to go home to their starving families. I was hardly in any position to refuse the offer, so we dismissed the hire car at the Journalists Club and went up in the elevator - but not to the dining room. "Better have a beer first, eh?" said Eric, but hardly as a question. Into the bar and he made straight for the poker machines, shouting over his shoulder, "You get a couple of beers." I did. By the time I arrived with the two frothing glasses, he had spent all the spare change he had in his pocket. "Cheers," as he lifted the glass to his lips, and beyond his grey military-style moustache {mine was black in those days}; "now, how about we have a couple of quid in the machines?" I tried to tell him that my addicted vices were many, but did not include poker machines. {I guess, when you analyse it, I have always been too mean to lose!}. However, no excuse would be accepted.

"Okay, but no more than two pounds for me."
"Perfectly all right. Go and get some change."
It was not long before our four pounds were gone.
"Right," Eric's eyes were sparkling, "two quid each more?"
"No," I had to tell him; "that's my quota."

He was obviously disappointed. But, there was no way he was going to stop pulling the handle, just because his partner chickened-out. "In that case," he said, "you can get the beer." It was a long afternoon. I think at one stage we ordered some sandwiches from the bar, so the inner man was satisfied, even if nothing like the three courses of culinary brilliance would have had at the Carlton's Gaslight Room. Eric ran out of money. But the Journalists Club was used to its members becoming temporarily financially embarrassed. They cashed members' cheques. Indeed, if members had forgotten to bring their cheque books, the club had club cheques. Very accommodating! Eric wrote a cheque, and I sat, nibbling and sipping, watching the great man, completely in the control of the machine. The money expended, he went to the bar, retrieved his cheque and altered it for double the amount. Back to the machines, to lose that bit also. After the third trip, the attendant behind the bar said, "Mr Baume, this cheque has been altered so many times, I'm sure the bank wouldn't honour it." Eric snatched it back and wrote a new, clean one. I seem to remember some work back at the radio station, and having them call me a cab.

Around the corner from 2GB, in Macquarie Street, right opposite Parliament House, and backing on to our building was the New Zealand Club. It was in the basement, and provided an excellent quick, cheap "businessman's lunch". When the workload necessitated a quicker-than-usual lunch, I would go there, often seeing Baume with his friends, playing the poker machines. Now, it was often said that, when Eric Baume's nightly commentary blasted poker machines as "an innovation of the devil", you knew that they had given him a thrashing the previous night. So much so that he had a much-publicised bet that he could keep away from poker machines for one month. The amount of the bet was one hundred pounds [$200], then three times a worker's weekly wage.

So, as I got up from lunch a day or two later at the New Zealand Club, Eric followed me into the bar.

"Going to put a quid through the machines?" he asked me.
"You know I don't play them."
"Go on, my boy. Do you good."
"I don't get anything out of them," I told him. But he was insistent.
"Go ahead. Just get a quid - in the sixpenny machine if you like - and just play it until you win something."

I don't know why, but I cashed a note and started feeding coins into the smallest poker machines then made. After a few pulls, which I was not enjoying, Eric said "You're pulling it all wrong. Here, let me show you." And he leaned over my shoulder.

"Careful," I reminded him, "remember your hundred quid bet. If you play the machines, you lose."
"Ah, but it's your money - not mine."
I went away, leaving him to play out the rest of my money, confident that he wasn't really playing poker machines.

Radio was, with the coming of television, in a state of flux; and, for a year I left it to try a few things that didn't work very well. One morning, I called at Kirribilli, where my mother and father had a home unit. I'd have a cup of coffee with them and watch the ferry leave the previous stop. The morning in question, I got on the ferry and ran into Eric Baume, also on the way to town. As ever, he got straight to the point. "Why aren't you still working for us?" I told him that I had tried a few things, none of which were exciting me. "Where can you be contacted?" I gave him a phone number. Within the hour I had a phone call from the manager of 2GB, saying: "Mr Baume says you want to come back and

work with us. I'd be very glad to talk to you. When can you come and have a bite?" We made it that day, and I started back at the old stamping ground in a very few days.

But that was not the only time Eric made decisions for me. He was, amongst many other things, a Justice of the Peace. Why wasn't I, he asked? I mentioned that my father was one, but I had never thought about becoming one. "Well, you should be!" Two or three weeks later, I received a phone call at home one evening from my local member of state parliament. He said, "Mr Pearce, I've just received a letter from Mr Eric Baume, stating that you should be - and he recommends that you become - a Justice of the Peace. Is that your wish?" Well, why not? So over the years, I've witnessed a few hundred signatures, and, because of Eric volunteering me, may have done a little for society.

Not that all our encounters were the friendliest. Years later, when I was Executive Producer of all the 2GB talks programs, Eric's shows fell under my umbrella. Prior to this, Eric had been given some executive status. This was not a good idea at all, as it gave him authority over all news and talks. He used to have daily conferences. They were hardly worth reporting. The news editor and I, commentator Brian White and a few others to make up the quota, would gather in Eric's office and coffee would be served. "There's not much to be discussed," he would tell us; and we'd make with some small talk until the coffee was cool enough to drink. But this was dangerous. After the meeting, Eric would think of matters that should have been discussed. So, he would have them inserted into the minutes. Soon after lunch each day, we'd get our minutes. They were generally so different from what actually took place that we wonder if we had been warped elsewhere. We had to ring around and have things altered. For Eric, with not enough to do, used to send copies of these "minutes" to everyone from the Chairman down! We were defending our rears all the time. Exciting, but time consuming.

On one occasion at one of these meetings, Eric thought he'd dictate the minutes "on the run". He would call them to his secretary to be shorthanded. Very belligerent this day, he got onto a matter that had not even been discussed. But this was of no importance. He commenced: "It was unanimously agreed....." and went on with some matters we'd never heard of. I couldn't resist the next move. When he'd finished the item, I quietly said to his secretary, "Please add 'Mr Pearce dissenting'". Eric looked at me as if I was something he'd rather not have picked up on his shoe. But he said nothing. However, when the typed minutes appeared, my requested line was there. But it was followed by, "Mr Baume reminded Mr Pearce that he had no right to dissent"!

Once, however, Eric and I came toe-to-toe over some matter. Generally an accommodating person, I believed on this occasion that I was one hundred per cent right, and he one hundred wrong. And by that time I had the authority to have things done my way. "This is not good enough," Eric exploded. "I'll take you to the managing director." And he stamped out. A little later, I had a call from the MD's secretary, saying he would see us both at five that afternoon. I was there at one minute before the hour and was ushered in. The MD and I made with small talk, as it would have been wrong to discuss the matter of the impending meeting. All the time, our eyes were drifting to the wall clock. For it was ten, and then thirteen minutes after the hour. Finally the door opened. It was Eric, standing erect in the doorway. "Boss," he said to the managing director, "boss, it takes a great man to admit that he's wrong. And, in this instance, I'm wrong." He was gone. An empty doorway. The managing director looked up at me. "I don't know what started this," he said, "and I don't ever want to know. But one thing's certain. You lost. A great man beat you."

Television came, and Eric was a natural for it. Channel 7 tried him as a straight news commentator. I never knew why it didn't work. I know that television is a visual medium, and a talking head straight to a camera would not sustain itself for long, unless accompanied by some graphics. The first efforts were, to say the least, brave. The idea was for the camera to open on Eric's glasses on the desk. Superimposed on them was a slide saying: "This I Believe. Eric Baume". As the music faded, the camera was to pull back and Eric would pick up the glasses, put them on and then do his commentary straight to the camera.

Both Eric and television were new and, for the first commentary, Eric was told to sit there, pick up the glasses when cued, and then, on a second cue, start reading the commentary from the cue sheet, as teleprompters had yet to be invented. Sound was from microphone on a boom above Eric's head. As the crew was inexperienced, Eric was told to do no more than had been rehearsed - sit there and read. But this did not suit the great man who had himself in an attacking mood. The theme music started, the glasses with super came up, and Eric was cued. "Good evening," he said; "but it won't necessarily be a good evening for the Minister for the Army. Let me tell you this, sir...." and he then stood up to make his point. Unfortunately, nobody was ready for him to stand. Yet the camera panned up just in time to catch him copping the microphone right in the middle of his forehead! After that, he was significantly more disciplined.

Television discovered a wonderful old format of women with positive opinions and a single male as moderator. The questions, more in the guise of problems, supposedly came from viewers. They called the show "Beauty and the Beast"; and Eric was chosen as the first, and clearly the best, beast. The show ran for years. When Eric was no more, others were tried including Stewart Wagstaff and Rex Mossop. I even did one week, but was not what they were looking for. They were looking for a reincarnation of Baume. And reincarnation wasn't to happen. {As for the viewers' problems. Few of them were interesting enough, and the producers mostly wrote them. At the time I was producing a similar program on radio with Terry Dear and Dita Cobb. I got sick of writing the listeners' heartfelt problems, and, meeting the Beauty and the Beast producer at a party, agreed to swap fifty of mine for fifty of his. And this is the first time anyone knows of this. Cheating? Nothing of the sort. We were in show biz}. In the end, Eric Baume died. Suddenly and in his sleep. Woke up dead, as they say.

I was to learn a couple of lessons, the final time Eric was destined to teach me anything - and those lessons came from his grave.

The radio network wanted to do something to mark his passing, and I was called in to produce a thirty minute radio obituary, to be broadcast through all the stations that took his show, live at nine-thirty that night. I cleared the desk and got to work. But, all we could find of him was sixteen minutes on tape. Radio is a transient medium. There is little time - and even less money - for thoughts of posterity. Therefore, Eric's "This I Believe" was recorded on the same tape each day. Tomorrow's went over the top of today's. That was ten minutes. Looking elsewhere I was able to scratch up a few minutes of his appearances in other programs. So I had to make up the rest of the show with plenty of long musical references to his Wagnerian theme, and comments by colleagues who could be dragged in at a moment's notice. The man had been a corner-post of radio for many years, yet it was barely possible to get a thirty minute program about his death!

In similar vein, Eric was writing an autobiography. He would dictate it in large lumps to his secretary who would, when not typing and re-typing his scripts and answering his mail, abusive and otherwise, get it onto paper. A publisher had been arranged. The work was almost completed and, at Eric's sudden parting from this mortal soil, the publisher realised that the work had to get onto the streets via the bookshops, in the shortest possible time. In three weeks, it was for sale. Sadly, I have to tell you that its sales were somewhere between bad and terrible. It all reinforced the person who once told me never to take more than two weeks holiday at a time in this business, or you'll be forgotten. There are many more Eric Baume stories and my life and career were the richer for having worked with this amazing gentleman.

CHAPTER 20: The worst thing about history is not being able to learn from it. I don't know who said that first, but I have lived through an era of it. When the moving picture was thrown onto the flickering screen in darkened theatres, "live" theatre people said it would never last, never make even one serious impression upon theatre goers.

The gramophone came along, and some said it would never replace music, and that no musicians would take it seriously. Indeed, at first top singers, instrumentalists and orchestras refused to make recordings, not only because they weren't of concert quality, but because such a performance would denigrate the art. It wasn't many years before the best of them were clamouring to record.

When radio - then called "wireless" - was projected through the atmosphere into the homes of ordinary people, a horror campaign was started. It would be the end of theatre {including the movies}.

All these prognostications were, as history forcibly records, very wrong. Each medium has its place in the communications scheme of things. And as the technological wheels roll along, we will have to change our lifestyles to match innovations. Today many more of us are working from our homes, using time once allocated to travel, to go on working. We don't have to dress every day to show ourselves off to others. Anti-social? Not at all. A different social mix. I work from an office at the end of my garden. I keep hours suitable to the way I feel. Mostly I work dressed in a track suit in winter, shorts and a shirt in summer. And I am located six metres from a swimming pool. Cut off? No - more in touch than ever - as I have a couple of computers, hooked to the world via modems, a fax machine, and a telephone in the car. Only when I broadcast do I go to town and the 2GB studios.

In a very few years - maybe by the time you are reading this - you will be able to get some of your entertainment interactively - by being able to talk back to your television sets. Certainly, you have been able to talk back to your radio sets for more than twenty years. And I'm delighted that I have been in that little phase of radio since year one of it.

But, with the coming of television, we were about to witness the greatest change since radio began. Consider the social scene in which television was cast. We were living in a comfortable society where each family read one, or maybe two, newspapers per day. We received news and information from breakfast radio. Most women stayed at home and listened to radio soap operas during the day. Our kids came home and listened to an hour of children's radio. At night the family had a meal together - and spoke one unto another - and then, as the kids went to do their homework {some of them listening to pop music radio or playing records as they did so} leaving the family to listen to radio quiz shows or drama. Once a week we might share that lifting experience, a night at the local suburban movie theatre, where you would get two features, a cartoon or two and a newsreel, showing you what recently had been happening locally, and worldwide.

But television was prepared to bring us pictures, right into our homes, and without us paying any money at the box office, nor dressing to go out for entertainment, nor having to pay for transport, nor needing to buy a box of chocolates for one's best girl, or a packet of Jaffas for ourselves. First then, it appealed to our greed. Next it informed. We were able to get pictures of the news we had heard on radio a day before, or read in the afternoon newspapers. For all news was recorded on film that had to be processed, having its sound track added afterwards. But you could see the news. There was no need to go out. There was no need to have those dreary family meals around the table. Indeed, I remember in the first year of television, a retailer, swept along by riches beyond dreams, advertised, "Television brings the family together!" Indeed, it did. The fact that the family, cramped in a darkened room never had to speak to each other was immaterial!

But, worst of all from our point of view. People didn't have to listen to radio at nights. And night radio was its strength. So came the next wrong prophesy: Radio is finished. It wasn't, as we know, but a lot of people did their best to kill it off; while others didn't do too much for its reincarnation. The radio feature stations just could not believe that listeners would desert them, that they would rather watch a film at least seven years old {for that was the original arrangement with the film distributors, who believed that television would kill film} than sit in a room and listen to a play on the radio.

But the fickle public, showing that it only had loyalty to the next form of free entertainment, and not the last, turned off night radio. It was only a few months before the tradition of the "Caltex Theatre - bringing you the best plays on radio" was replaced by "The Caltex Theatre - bringing you an old Western movie in black and white." Big advertisers felt they couldn't be out of television. Of course they were right.

What could radio do to combat this? First, it should be said that not all radio was as hurt as feature stations like the one I worked for. The music stations that catered for younger audience, from ankle-biters to teeny boppers, had gone from eight records called "The Hit Parade" to the phenomenon of "Top Forty". They had imported all the Americanisms. The announcers who played the records were announcers no more. They were specialised Disk Jockeys. And they were in demand.

Jack Davey had died. Bob Dyer had taken "Pick A Box" to television, as had John Dease with the "Quiz Kids". Bobby Limb was a rising star in TV, more so than he had been in radio. Feature stations tried mixed formats, resulting in an omelette of confused listeners. Someone had gone to the United States as a sort of pilgrimage, asking radio all the mistakes it had made when television had come there some ten years earlier. I have read his learned report, and can tell you that Australian radio made all the same mistakes, and to the same time table!

Disk Jockeys had a following, and that meant they could demand the money that had been paid to the other stars before TV came along. Also a music show is a lot cheaper to produce than a feature show with a stage full of actors and an orchestra. Get a disk jockey, lock him in a studio with forty records and push his food in under the door, and you had a working format - as long as the "jock" had a name. Tony Withers, Bob Rogers, John Laws, Ward Austin, Brian Henderson all spun disks, with varying success, and some for a lot of money. Not only money either, as a new word had come upon the scene - payola.

If radio had developed into a monster juke box {with news splashed in headline form on the hour}, it was to the benefit of record companies to have their records played. The record industry was being dragged into the century at the time. EMI had had it all its own way for a long time. Once it bought a record for Australian distribution, it said when it could be played on radio. The record companies had immense power. At any time they could tell radio to stop playing its records . . . as of now!

Disk jocks, and radio stations they worked for, were smuggling imported records into the country. I know one international airline pilot who would go shopping in San Francisco, Los Angeles or London on each trip, bringing back a stack of records "for his own use", only to have them played on Australian radio almost before the engines on his aircraft had cooled! It was okay to play "imported" records, until one of the Australian companies had bought them for local release. This applied particularly to Broadway shows where, not the record companies, but the theatre entrepreneurs had the power to stop the playing of the music of a show they might not be producing here for a couple of years. They didn't want the music to become stale. I remember getting a copy of the LP of "Pyjama Game" the week it was banned from playing in Australia. It didn't hit the stage here for about three years.

But, to payola; and it soon became evident that the disk jockeys were living a lifestyle above their salaries. Representatives of record companies would hand-deliver their latest releases to the jocks personally. And, fancy that! There was an extra envelope in the packet. A few pieces of money were supplemented with paid holidays for jock and partner. One I know was even able to upgrade his car from something quite small to one in the lavish class.

Management, still struggling to find a way to bring back viewers, making them listeners to night time radio plays, were slow to catch up on the payola scene. It didn't seem to matter all that much to them if their DJs only played the music from one label - or predominantly from one label - as long as they were bringing in the ratings. However, when the axe fell - it fell. The station managers had forgathered and come up with a policy. We all received a copy of the memo stating that any case of payola would be punished with instant dismissal and a blacklisting throughout the industry! It may not have ended payola completely, but the message got through.

However, it was at this time that radio bothered to find out what it could do that television couldn't do at all, or couldn't do nearly as well. And what could be done cheaply, as the exodus of advertisers to television, paying far more for their advertising than they ever did for radio, left them with only a small amount to spend with other media, and often none for radio.

We came up with two things quite quickly. Radio could report news instantly. Television news had not encompassed tape recording. Indeed, at the start, television couldn't record its programs. So any feature made had either to be on film, made on film cameras, or kinescoped {a foggy and somewhat unreliable film recording made from the studio's television cameras}. So radio beefed up its news reporting. We bought more cars, and fitted them with two way radio, not only to get to the scene of news stories, but to report back to the newsrooms. This worked very well, and we took pleasure in advertising we had "scooped" all other stations by as much as two-and-a-half minutes on a big story!

The other thing radio did better than television - and still does - is “talks” programs. There are few things more boring than watching someone being interviewed in a television studio. They try to get variety by the use of four cameras, shooting different angles, and not holding a shot for more than ten seconds, but it is still "talking heads". Television has overcome this with what I call "freakiness". To be a TV success, you have to be a bit of a visual freak. And if you can't do it with visual expressions or actions, they dress you in funny clothes! Radio talks shows have none of those inhibitions. Radio is still the world of the illusion. You can listen to radio performers, or to someone being interviewed, and make them look anything you desire them to look. So talks and interviews, as well as being cheap to produce on radio, are things radio does best - and far better than television - until it goes interactive. But that is another story.

CHAPTER 21: When it happened, it happened {or seemed to} so quickly. One day we were a struggling radio station and network, trying to pretend that yesterday would come back. The next we were Australia's leading radio talks people. We had stars. Some of them were home-grown, others we pinched {it's called "headhunting" these days} from other stations. Some we just went out and developed ourselves. The line-up was terrifyingly powerful. We started the morning at nine with an hour from Andrea, of whom more in the next chapter. At ten we had Eric Baume. We had dumped "This I Believe", or moved it to an area where it would be replaced as the evening format was changed. At eleven in the morning we had an hour with Gordon Chater and Gwen Plumb. And they deserve their own mention. That took us to noon when we gave the listeners thirty minutes of news, followed by another hour of talk. Starring in this area originally was Carolyn Berntsen, who left us after a while to return to her native United States, to become a name in the Washington media, in press with the "Post", and radio and television with shows of her own. We were able to offer her show to Anne Deveson, who has also gone on to great things. And, if all that wasn't enough, we had a half hour show with the late great author Charmian Clift.

At three o'clock, we seemed to fall into a soggy heap, as we gave way to television.

And what did all this have to do with me? Just about everything. The Macquarie Network was a memory. Macquarie was still a selling agent for the network, but that was about all. 2GB was producing the shows and making them available to the network. Not all of the stations took all of the shows, but plenty of them took lots. At one stage we had 24 stations in New South Wales hooked up to a landline, many of them taking not only our news and sport, but a lot of the feature programs as well.

Somebody had to be in charge, not of the networking of the shows, or the financial deals with the stars, but with the production and content of the programs. And so, overnight, I became the recipient of the title Executive Producer, Talks. {Looking back on this jumpy career, I count being an executive three times, and a performer four. You know what they say about ".....and master of none"?}. The program layout called for me to be the straight man with Andrea on her show. Eric Baume's new hour, "I'm on Your Side" was self-producing. Gordon Chater and Gwennie Plumb's show was a shambles. It didn't start out that way, but, if there were ever two people designed to turn organised chaos into confusion, it was they. Carolyn, and later Anne, didn't require much input from me. But it was damn hard work. I started getting in to the office at seven thirty in the mornings, and making it a twelve hour day - every day. We made it all so easy for the stars, that it became almost impossibly hard for me. In almost every case, what they asked for, they got in the way of production facilities.

Andrea's and Baume's shows were recorded the afternoon before broadcast. It was a matter of, in Eric's case, getting the segments to fit network cues. In Andrea's show, we never were able to tell her what she may not say on radio. I don't like the phrase "she couldn't be trusted". But she was never able to see that what she said about people in a private conversation, she couldn't say to a nationwide radio audience. Early on I tried to get her to understand the laws of defamation, but very soon gave up, because, as well as other things, I don't think she was trying very hard to get the gist of it all.

Then some of my stars figured that, if they could record a show the day before, maybe we could get their recordings to a schedule of five shows recorded in four days. We did it for them. Most all of the programs were recorded in the studios, straight to tape, in the hope that we could end with a finished product, one that needed no editing. Maybe we achieved that in about half of the shows. Most of the remainder may have needed a little cut or two. Gwen was a little fond of fluffing a line, adding {looking through the glass at me in the control room}, "Oh, bugger it. Darling, make sure you cut that out, won't you?" I had already started writing in the margin on my clipboard, noting the time of the incident, and remembering to add five seconds to the time of the show. Rarely did we have to stop the tape.

Our talking stars had a lot of guests, none of whom had seemed very comfortable. First, they were confronted with known performers; and secondly, they were in the environment of a radio studio. So I moved our operations to another studio on another floor away from the main 2GB setup. We had a single studio, self-contained with its own production booth, situated below the main broadcasting part of the building. Walking to it, one passed through various sales areas and non-radio looking offices and passages. It had been built when Artransa were making their soap operas, and was no longer in daily use. So I grabbed it. There was no desk, across which it was necessary to sit in confrontation {or so it seemed} with the interviewer. We popped in half a dozen comfortable lounge chairs. Instead of sitting people staring into intimidating microphones, we hung little mikes around their necks. Television copied us in this one. Everyone was more relaxed.

And now - as they say - the bad news.

Into our programs came some of the most famous people in the world. There were politicians, leaders of government, people from the very top of entertainment, sport and you-name-it. To help the publicity department's budget, I had the station buy a Polaroid instant camera. Its pictures were black and white in those times. As we set up the show - people relaxing - I'd pose up a shot with our star and the interviewee. Then I'd take two instant shots. By the time the program had been recorded, the instant pictures were, one, in the hands of the publicity department, and, two, in the visitors' book. As the great one was about to leave, I'd have them autograph the page with their picture. They often added a personal comment. The bad - or rather sad - news was that, when we moved out of the building three of four years later, the book disappeared, along with an irreplaceable collection of radio memorabilia. Maybe the next generation will find it in their father's or mother's effects. More likely, however, it went out with the garbage or the builders' rubbish.

As the Executive Producer in charge of talks, I had to see that my stars not only loved us, but each other. While the same person was signing all their pay checks, there was a rivalry between them for ratings. Mostly this was very healthy. But not always. Getting hold of visiting celebrities was not hard in the general. Getting hold of them for one of the programs and not any other was deucedly difficult. Obviously there was no point in having the visiting British Prime Minister appear with Andrea at nine, to be followed by the same personality with Gordon and Gwen at eleven; and then Anne at twelve-thirty. Sometimes I felt like that bloke in the Bible who, confronted with a similar situation, the ownership of a baby, offered to cut it in half.

A theatrical star was coming here from Britain. He was a friend of Gordon Chater, and had agreed to appear with Gordon and Gwen when he hit Sydney. Andrea, who also knew him, found out about this deal, and rang him in London, demanding that he appear on her show first. Then she came to me saying that the star had said to tell me that, if he didn't appear on Andrea's show exclusively, he would not appear on any of the network's shows at all. Deep down, I knew there was no hope of this being true; yet there was no way I would ring London to ask if one of my own stars was telling the truth. In those days, my middle name was Compromise.

These were exceptional days of exceptional broadcasting. But, with the coming of a new piece of technology - the Open Line - they were to disappear. In hindsight, we did it wrongly. Everyone was keen that we get into talkback. It had been such a success in the United States that we had been plugging for it for a year or more. The Australian government's regulatory body held back the industry, claiming there needed to be more safeguards, program and technical, than were needed in the United States. At 2GB, we knew that other stations were gearing up for talkback; and it would be their chance to topple us from the pinnacle of talks radio.

When the authorisation came, we decided that our stars would become instant talkback operators. It was a terrible decision, like saying to a top jockey that he should, would, and must be good on a motor bike. We tried our people, particularly Baume and Andrea, and they were lamentably terrible. They were uncomfortable and out of their element. I guess one of the things those positive people had never learned to do was listen to people speaking on their own level. Whatever it was, I was unable to help them through the transition.

And that's where I came in again. We used to give our people five weeks' holiday at Christmas. In their places, we would try out talking people, in the hope of unearthing the next big one. I was never able to. We tried Hazel Phillips, only to find that she was better in every other medium. We did a few weeks with Douglas Derby, the mercurial member for Manly, who did it with his wife under the title of "Darby and Jean". Not bad - a bit of fun - but not a show that would sustain for the rest of the year. Some people were too serious - others had no sense of humour or reality. But, with another Christmas break coming up, I made my list of fill-in people and took it to the Boss for his acquiescence. He glanced at the list of names and, putting aside the paper, said: "You know that two-way radio stuff, that talkback, you've been bashing my ear about. This Christmas, instead of the fill-in people, why don't we try it. By that time the okay to use the gear will be through." "Great, that will save a lot of mucking about," I replied. "We have Terry Dear, a top performer, on staff. At the moment he's only reading some news. Why don't we use him?" "No," the Boss said; "you know more about it than anyone else, and you won't be producing all those shows. Why don't you do it? Give you a chance to get the bugs out of it for the others"

I jumped at the idea. Not only because any performer likes to get back performing in their own right, but also for the opportunity of trying the brand new medium. I'd done it when we went from studio to outside interviews. I'd produced Monitor, a documentary program, way ahead of its time. I'd been in charge of the top talk talent the nation ever got together on one radio station. Now to be one of the first to do talkback. I flew at the suggestion - and will write a lot more about it in later pages. So, over that Christmas break, instead of three stars doing one hour each Monday to Friday, they had me doing talkback for three hours. Reaction was, as you can imagine, very mixed. It's always the same when you replace something new with something to which people have become accustomed. But history will show that it worked. It worked right from day two {everyone gets day one wrong!}. And I happened to be the bloke to do it.

By the time the stars started coming back from their holidays, big decisions had been made, and made by people far more important in the Company than I. I would continue on with talkback at nine, Andrea's old time slot, finishing at eleven. Andrea would do her hour between eleven and noon. And, because of my commitments, I wouldn't be able to be her straight man, as I had been for four and a half years, ever since she had come over from 2UE, working with Tom Jacobs. My masters selected Keith Eadie to partner her. But Andrea's unhappiness was long and strong. Our personal friendship - constant, but never much more than a working one - was instantly shattered. Nothing would convince her that I had not waited until she went overseas on holidays to white-ant her and take her program slot away. I was told, via a third person, never to speak to her again. It was a sad ending to a program which had been at the very top of the nation's broadcasting.

And there, I guess, is the point where I should tell you about my association with the Duchess of Macquarie.

CHAPTER 22: Dorothy Gordon Jenner had come to prominence before I was born. I often remembered this as, when I had reached the point of exasperation with the good lady during our four and a half years of professional partnership, I would remind myself that the lady was only a few years younger than my mother. The family name was Gordon. Jenner was the name of one of her husbands, the final one, as I recall, a gentleman with the marvellous middle name of Onisiferous. Educated at one of Sydney's top schools, S.C.E.G.G.S, the Sydney Church of England Girls Grammar School at Darlinghurst, she found her way into show business at an early age.

It is necessary to explain some of the vagueness that must come with my telling of the story of Andrea. She was most expansive and detailed in the narrative of lot of her life story. However, she was more than a little touchy when it came to her actual age. It would not have been hard to search the records for it. But there was no point. Yet it became a transfixing element with her. Once when she and I were arriving in New Guinea to do some of her programs, she entrusted me - indeed, thrust open me - her papers at the airport at Port Moresby. Idly I noted that the date of birth on her passport, and that shown on an official and sworn entry document, differed by some six years! Which was true? Who

cared? She - only she. In her picturesque words, she had "carried a spear for Williamsons". Indeed, she was a chorus lady with some of J.C. Williamsons' stage productions in Australia. And I guess that would have been in the 1920s.

She made the break and went to Hollywood. Now, if she went of her own volition, or was induced or taken there, I know not. There is an official biography of the late lady. But, as I know not a little of its compilation {indeed I was one of at least four asked to write it, Russell Braddon being another}, the book is probably a good read, but few will be able to dissect the fiction from the fact. She certainly played in some of Hollywood's films, I would guess in very minor roles, as I was never shown anything written about her officially amongst her considerable memorabilia. Nevertheless, there is the wonderful story of the "affair" with none other than the greatest of all screen lovers, Rudolph Valentino. Such a story would not have been hard to concoct, from half a world away, and with the aforesaid Senor Valentino dead all these many years - had it not been for one thing. On her mantelpiece in her apartment in Potts Point, prominently displayed was a photograph of the Great Lover, personally inscribed: "To my darling Dorothy" - and a few more intimate details I have conveniently forgotten - "Ever Yours, Rudolph." I never borrowed the print to have a handwriting expert compare it with the known writings of Valentino. Indeed, there was no need to, and I found myself believing that what was suggested to have happened, probably did. Photographs of her at the time showed her to be a very beautiful woman indeed.

Back in Australia in the thirties, she certainly did the social scene, which took her into journalism. Now, this was long before the liberation of women, as we see it in today's workforce. Women in journalism had a very clear career path. They either concentrated on writing upon matters of home economics or the social scene. Female-type journalists did not report "hard" news. Andrea had an entree into the social scene in Sydney through family connections as well as her amazing ability to infiltrate - in the nicest way - the "right" levels when she needed to. Noms-de-plume was the way social writers signed their work. Underlying, there was a suggestion that this social gossip and scandal could not have been assembled if those reported upon knew who was doing it. This was nonsense, of course; the society ladies went out of their way to have their activities appear in print. For these were the days when the upper-crusted ladies of the village would get a designer dress from David Jones sixth floor on a Friday, be photographed in them at the races on Saturday, and return them as unsuitable to DJs on Monday. Thus the writings of Dorothy Gordon became those of Andrea.

She was able to travel, and that led to her undoing - or the turning of a career, depending upon how you looked at it. Hong Kong was a fine place to be - the Hub of the East. Taking cocktails in the lounge at Repulse Bay, or in the place where the world passes by once a day, the Hong Kong Peninsular. Unfortunately, the Japanese decided they wanted Hong Kong as part of their Southwards expansion, and a number of Europeans and Australians were caught there. Andrea was one of them. History writes that, on the day of the invasion, many were killed, some women raped. Andrea was hidden beneath the stairs of a hotel by a young Chinese employee called Wong. {I know this sounds like a made-up story; but when we went back there all those years later, she publicised the incident, and he came forward to be rewarded}. It was reported at the time. When Wong had left us, Andrea told me that she had thanked him for saving her by giving him a considerable amount of money. But, when she told me how much, I said: "Honey, that's only about twenty Australian pounds!" She was never very good - or good at all - with money; and it had seemed a lot, "with all those noughts at the end".

She, along with many other occidental civilians were captured by the occupying Japanese forces, and jailed, many to a cell, in Stanley Prison for the duration of the war in the Pacific. {On the same trip to Hong Kong, I was able for us to get permission to revisit the gaol, and have her record her impressions from the very corner of the room in which she was incarcerated for those years. It was then one of the rooms making up married quarters for warders' families. They gave us a cup of tea and very British scones}.

Back in Australia, Andrea returned to journalism and rose to the heights, again of "social" reporting.

But then came radio. Someone at 2UE - it may well have been Tom Jacobs, with whom she performed for four years - twigged that this lady, who could walk into a conversation and monopolise it, should be given the opportunity to try to do it to a very much larger audience. She was not a broadcaster in her own right. But, given a foil, a straight person in the studio to whom to play, it just might work. It was sensational! And Andrea was radio - and to stay that way for almost the rest of her life. I know not - and care less - for the deals that took place to get her to change stations. Maybe 2UE was even finding her more than a little difficult to manage. If so I, probably better than any, understand it. Or, maybe it was the offer of folding money, or the ego-promise of "going network".

Whatever happened, I was called in, and the Boss confided with glee that we had secured her services, and she would be coming to join us in a few days. John Laws was on our staff at the time, and Andrea later told people that 2GB had cheated her, having promised her that she could work with him. This was never on. John was too important to 2GB at the time to have him watered-down doing a two-voice with anyone. The two strong egos would have clashed to the point of unworkableness. Apart from that, no such promise had been made. What we needed was someone with a lot of training, experience and success in the realm of radio talks, and one who could hold back his personality, all the time lionising the star's. The conversation had stopped, and the Boss was looking straight at me! We were at the start of building our talks team, and I had been given the job of looking after the content that went to air. Management {probably the Boss, for whom I have had as much esteem as anyone for whom I have ever worked} figured it out that, if I had to be on the spot to produce Andrea's show, I might as well be the fall-guy, the straight man, the other person in the studio, not only to hold the stopwatch, but do the all-essential lines of, "Gee, what happened then", "Andrea, tell me about . . . ", "What did you think of the show you saw at the Royal last night?"

I don't know if she'd ever heard of me. I certainly was no member of Sydney's social scene. At the time, all my money was going into school fees for four boys at the city's best school. As a listener, she was more likely to tune in to the ABC than commercial stations. This was because her circle of friends did; and one would be out of touch if one could not converse on what was said, even in the smallest-rating shows. As long as they were up market.

The more successful radio people either had a sign-on or a sign-off. Jack Davey commenced with "Hi-Ho Everybody", and concluded with "Thanks for listening!" Bob Dyer never stopped using his "Howdy, customers."

Andrea, having been told along the way that she must succeed with the ordinary "mums and dads" of the audience - although her show was pitched to the top of the market {or she always thought it was, but the mums and dads listened anyway to this strange lady on the wireless} settled on, "Hello, Mums and Dads". The phrase stuck, right from the first day. Not only did she commence any and every program with it, but when she had interviews as a part of the show, she would tell her interviewees: "Say hello to the mums and dads." Once in a while, she would have as guest someone from overseas who had never heard of her or her unusual interviewing style, she would demand of them to greet her audience with, "Hello mums and dads", they would reply, "Good morning, ladies and gentlemen" {stuffy Poms often fell for this one}, Andrea would insist: "either you say mums and dads, or we cannot continue!" Thus we would have noted folk, prime ministers and

potentates, calling her audience "mums and dads", an expression they never would have used in a fit! Nobody ever got away with not doing it - even the Beatles. But, more of them later.

Looking for a few bars of music as her signature tune, I discovered a track on a production disc, those made for mood music for radio, and not for sale to the general public. I haven't the faintest idea of its name. The moment I dropped the pickup on the track, I knew it to be right. It was jaunty, and a little rasping. Sort of happy, but drawing finger nails across a blackboard! Maybe that's how I saw the future of the program. Maybe that's how I saw the lady destined to become The Duchess of Macquarie.

Not that she was unknown before coming to us; yet it must be fair to say that, with 2GB and Macquarie, Andrea's show went to the top. And, as ratings increased, so did her demands. Her mail was growing and so she borrowed some of the time of my secretary. {In those days secretaries had time on their hands. Secretaries were female people who came as part of one's status! However, the one I had at the time was a gem}. She did such a good job for Andrea, and the workload on the great lady's mail was so increasing that it became evident that we should give her a secretary of her own. That would have been simple. But Andrea then demanded, right up to the top, that she keep the secretary, mine, that I had loaned her for a few hours a week. Oh well, it didn't take me long to train another!

The usual format was to record each afternoon. The show was broken into halves generally. The first few segments were her interview with the celebrity of the day; the rest a conversation between Andrea and myself, where she gave comments on the world, the nation, and the location as she saw it, along with stories of what she'd been up to. And, by juggling interviews and comment segments, we were able to get five shows recorded and in the can by Thursday night. But it wasn't as simple as that. Having long given up trying to explain what was defamatory and what wasn't, it was better to let Andrea flow on. As we talked, I would be making little notes from stopwatch to clipboard of what would need to be edited from the show before it went to air on the morrow. Sometimes, there wasn't a lot of it. Other times, when Andrea had been more playful, or, at least, playing up to her guests in the studio with her, there would be a lot of editing. The guests were wonderfully impressed at what Andrea "got away with", not knowing that most of it would finish on the floor of the tape room before the show was ready for air. She used to introduce me to her friends, or visiting guests, as "the monster who cuts the best parts out of my show". But it must have worked for we never copped a single writ. {There was the suggestion of one from Gough Whitlam, but it was never proceeded with}.

On one occasion Sir Robert Helpmann, meeting me for the first time just before a broadcast asked me: "Are you Dorothy's little man?" I mumbled that I supposed I was. But what the program needed - it got.

Sometimes, however, it was necessary to record interviews out of the studio. Unlike our young brothers in television who have to carry a tonne of gear for the simplest news interview, all I had to do was chuck myself in a cab with a portable tape recorder and a stopwatch. After the interview, I high-tailed it back to the studio, where I'd play the interview, editing as I went, onto the "big tape" used for the show to air. This worked well. However, sometimes Andrea got the idea that we should do interviews off the premises when I knew the guest would come in. We had the odd argument about that, but not importantly. But, being not young, and playing harder than she should for her years, she sometimes was not well enough to come into the studio to do her program. No real problems again. A taxi ride through Kings Cross {"the dirty half mile", she called it} to Potts Point where she had her elaborate apartment. I would sit next to her bed, and she, propped up with elaborate pillows, would record her show, commencing "Oh, mums and dads, I've got a man in my bedroom!"

Once I was less than impressed, however, when, having spent double the usual studio time recording her show at her apartment, I got back to the studio, and edited it for the next morning, just leaving me time to go back to the Chevron Hilton to see the first show, first night, of a visiting star. On the way out to grab the car and go home in the hope of seeing at least one of my sons before they all were bedded down for the night, there was Andrea, seemingly fully recovered, with a couple of her escorts, sweeping into the same cabaret room to watch the second show. Our eyes met, but she had no apology, nor explanation for her sudden recovery!

The Premier of New South Wales at the time was Sir Robert Askin. Under his Government, Imperial Honours still flourished. Twice a year a batch of them were announced. Sir Robert almost always included people from the arts; and radio was not forgotten. He had awarded Eric Baume an OBE. James Dibble was to get an MBE {and later, under the Australian honours, the Order of Australia}, Gary O'Callaghan of 2UE had an Imperial Honour as well. And there were others from radio administration. Came the time, and it was announced that Mrs Dorothy Gordon Jenner (Andrea) had been awarded an OBE. The Premier had followed his plan of making awards to people who had reached the top of their profession and, as he told me applying to radio and the theatre, had given lots of entertainment and enjoyment.

The usual procedure was for notification from Government House that an Investiture would take place. At the time appointed, the recipients would appear, each with a maximum of one guest, for His Excellency the Governor to pin on the medal, and say the appropriate words. A glass of warm champagne and a curling sandwich on the lawns, with the military band playing in the distance, and then home with the new "gong" and its citation. That suited everyone fine - but not Andrea! Her honour had to come personally from none other than the Queen! She knew the machinery existed for expatriate Australians in Britain to have themselves tacked onto the queue for the Investitures at Buckingham Palace. Andrea wasn't expatriate in any way, shape or form. But, she intended to be! She wanted to use her influences - and all the pull of the Macquarie Network - to have her in London in time for an investiture. We made it possible.

I wasn't able to go overseas with her on that occasion, as I was busy with other productions. The London investiture occurred at a gap between Sydney surveys so she could be given holidays without upsetting too much the pressure. The Big Boss agreed, stating that, with the survey gap, she would be expected back in three weeks to continue her programs. She insisted that was not enough, getting very high-handed, saying: "I'll be back in three months!" Told that this was not possible, and would also be letting the side down, she still said that she had a lot of things to do overseas which couldn't be done in three weeks. We insisted, but started making standby arrangements. Let the record show that Andrea became ill overseas, and was not back within three weeks as stipulated. A lot of people at our place were not at all happy about it.

I have never believed in mixing business with home life. Thus, I have been able to be a reasonable husband and father {or hope so} without bringing either the embarrassment of "star of show business", or a strange gaggle of broadcasting friends home. My wife had only met Andrea on the odd occasion at the first night at a theatre.

Came Christmas one year and I was at a total loss for what to buy for the Grand Dame who had at least one of everything. Previously she had given me a bound copy of the best articles from "Playboy", perhaps believing that I got the magazine not to look at the pictures. Andrea had met up with, and had as a guest on the show many times, the remarkable Reverend Ted Noffs of Kings Cross Wayside Chapel. She lived only a block from the chapel, and used to visit it for the odd drop of praying. Anyway, she told me she did. Though brought up an Anglican, Ted's very much down to earth work with the people of the Cross showed Andrea the sort of Christianity at grass roots level she believed in. Well, came Christmas, and the dilemma of what to give Madam. Around the corner from where we live in Sydney is the delightful Shirley

Ransford {who, with her husband Bob, have always been our "second best friends"}; and she, in her little cottage industry, was doing the very best dried flower arrangements in Australia. Her work was in such demand that she was able to tell David Jones and Grace Brothers they would have to wait. So, I asked Shirley to do something very special for Andrea for Christmas. It was excellent, and was warmly accepted. A few months later my wife and I scored an invitation to the wedding of Hollywood star Jane Powell, who selected the Wayside Chapel in Kings Cross, Sydney, Australia to be wed for the third time. The streets were full of well-wishers and film fans, and we were checked upon entry, our invitations held up to the light, before being admitted to the tiny chapel.

The first thing we noticed was, right in the centre of the altar - the dried flower arrangement! Looked lovely, too.

All of which brings us to the saga of Darcy Dugan. One of Australia's worst criminals, a man who had spent more time behind bars than outside, was to be released. His story was much in demand. The Packer organisation had bought the rights for newspapers and magazines, and for the Nine Network. Andrea, through connections within the Packer people {possibly with Sir Frank himself} obtained the right to interview Dugan for her show. It was a radio exclusive. {I have never liked the word "scoop"}. But it all had to be done with an air of secrecy.

I'm trying to remember where we recorded the piece. It was with Carolyn or Anne that we did the interview with the most expensive call girl in Australia. And we did that in my car. No, I think we "did" Darcy Dugan for Andrea sitting on a seat in the Botanical Gardens. It was a very bland setting for the little man every cop in Sydney had told me not to trust when I asked, in all confidence, about him. As a piece of radio, it was not great. Andrea and Darcy never did get onto each other's wave length. But the fact that we had it at all carried the show. And there the story should have ended. But Andrea was suddenly seized with a crusade. Dugan, like any other crook, was a confidence trickster first and foremost. He convinced her that he had seen the light, and was on the way to rehabilitation for the rest of his life. She believed him and went to the Reverend Ted Noffs, asking for his assistance in Darcy Dugan's new life. Thus we had the strange case of Mr Dugan suddenly having Ted Noffs fronting for him while Andrea was working as his publicity agent! The record shows that, rather than using the facilities of the Wayside Chapel to help the crooks and drug addicts to a new and pure life, Dugan was able to have a ready-made screen of decency surrounding him as he planned his next crime.

However, there needed to be a point of contact. The day when we recorded the Andrea program in the Botanical Gardens, she said: "Darcy, my friend, if ever you want anything, just get in touch with me." It was the equivalent of giving a kid the only key to the chocolate factory! However, she did not give Darcy Dugan her unlisted telephone number. Unknown to me, she slipped him a piece of paper with my home number on it! A day or two later we had some friends in for dinner. Half way through the meal the phone rang and one of my sons went to get the call. He came back saying: "For you, dad, bloke on the phone reckons he's Darcy Dugan." I can't remember what the call was about, but it sure gave us something to talk about for the rest of the meal! A few months later, Dugan was arrested for a break-in at Grace Brothers at Bondi Junction, in which he used violence on a security guard. He went back to jail - virtually for the rest of his life.

Then there was the time when Andrea, through her contacts, arranged us tickets for the Oscars, the Academy Awards in Los Angeles. We flew over, planning to stay an extra day or so to pick up program material from the film capital of the world. And, for good measure, we stayed at the Beverly Hilton, one of the ritziest pubs in LA. The Oscars were really something! See the show on film as much as you like, but there's nothing quite like being there, seeing - almost in the flesh - the biggest names in screendom. The nearest we got to the flesh that year was Julie Christie, who wore a mini-dress when everyone else's hem hit the stage of the Santa Monica Auditorium. The night certainly gave Andrea plenty to talk about. Though she had been back several times since her own Hollywood days, there was nostalgia everywhere as we drove, she showing me where places now occupied by monster buildings, used to be the back lot of some film company or other. We visited Fox and met with a few people, recording interview material, and having lunch in the commissary. Richard Zanuck saw us in an office which might have been a Hollywood set for a Hollywood front office executive. I looked for, but did not get the opportunity to see if the books, which occupied two whole walls, were real.

Well, it was then time to return to Australia. And it would have been smooth - as everything had on that trip, maybe lulling me to drop my guard a little. We had a system as we parted each night when we were on tour. We would speak for a moment about the next day's itinerary; and then I'd hand Andrea a piece of paper containing two sets of numbers. One was my room number, and the other the time we'd agreed to meet the next day. A system it was that had worked on three continents. But not this time!

The following day was a Sunday, and we were to leave in the early afternoon. I awoke early, had my breakfast from the Beverley Hilton's excellent room service, showered, shaved; and it was still very early, a full hour before I'd told Andrea I'd be available. So I went down in the elevator, across the lobby and asked the doorman where I might go for a stroll at that sparkling time of the day. He directed me, and off I went. I was not to know that Andrea was to wake also, and, ignoring the time on the piece of paper, ring me in my room. Upon the third ring, and not finding me, she - I fear - panicked. She then called the desk and asked for the General Manager of the hotel. He was not available; but she insisted upon him. Asked why, she cried that her assistant had probably left, and gone back to Australia, stranding her. This was enough for the hotel to hit the panic button. I was but a couple of blocks away, feeling that Los Angeles homes were not all that different from some of those in Sydney. So I strolled back to the hotel. Then I discovered half {or so it seemed} the Beverley Hills Police Department were looking for me. Leaving out most of the inquisitive dialogue, with the cops and me and Andrea trying to straighten the matter out, Madam's only reply, as she swept off, was "Oh, well, that's all right, then"!

Life was never dull with Andrea, as you gather; but I guess I should end the episodes with the one featuring The Beatles. Their visit to Australia was as big as, but very different from, the Royal Tour. Their first port of call was Sydney, and the fans were certainly waiting for them. Realising what the riots were going to do to business, some hotels had rejected their booking. We had all expected them to go to the Sheraton, just up the road from Andrea's place. And, indeed, that is where they did stay. The teeny-bopping fans did just about everything to get to the four boys from Liverpool, England. They were caught smuggling themselves in through the service entrances. They even booked rooms at the hotel on the opposite side of Macleay Street, hoping to get a view through the windows!

The Beatles did a couple of all-in news conferences with the media. However, as the top radio show, we were able to get them to ourselves for ten or fifteen minutes in a room at their hotel. I guess it might be fair to say that The Beatles were riding on their own particular wave of popularity at the time; and they didn't want to be brought back to terra firma, much less in Australia. Also, striking Andrea with her insistence on their saying "Hello, mums and dads", had them off base with us from the start. Sure, we got a program segment out of it, but not before I had to do a very nasty edit. And I think I'd better hide behind a bit of anonymity for history's sake. Suffice it to say that one of The Beatles called her, "A silly old - - - -"; to which she replied that he was a "young - - - -". Naturally, that part of the tape didn't appear in the show. I think I kept it to play to a few mates. It's probably still on an unmarked reel in that box in the cupboard over there.

I guess there's not a lot more to tell, as I have pre-empted the conclusion in a previous chapter.

Andrea and I continued for a time working for the same radio station. I had been ordered not to approach her - which I did not do, for the sake of company and personal peace. On the odd social occasion when we would be thrown together in the same room, there might be a nod - or there might not. I recall one night at the theatre, interval drinks in hand, when Andrea walked over, right past me, and said to my wife: "How is you child?" Our fourth and latest was discussed as if I had not been there.

How does one end this chapter, not only of this book, but of my life? Andrea's contract with our organisation ran out and was not renewed. She had made a couple of television appearances, but there was no new career for her there. She went to another commercial radio station for a time, and then to the ABC {or maybe in the other order}. But her great days of radio were over. Dammit, what else could one expect? She was an old lady - well into her eighties! The book {which I, along with others had been asked to write for her}, appeared; and I guess a certain bitterness showed. I have never read it. My then secretary grabbed it first, glossed it and then made me promise never to open its pages. Indeed she, my secretary, didn't give it back. I hear that I'm described as one "who used only to pick up the odd interview at the airport" {when I was the boss of all talks}, and as "a Mister Pearce".

It's sad - damn sad - because the four and a half years had, together, been the making not necessarily of our careers, but of damn fine radio.

CHAPTER 23:

"I just said that. You weren't listening."
"Oh, shut up and get on with it!"
"Get on with what?"
"Gee, this is a terrible radio program. No wonder nobody listens."

But people did listen. Lots and lots of them did. There had never been anything like it on radio before - and there probably won't ever be anything like it again. Gordon Chater, incredible actor, and Gwen Plumb {"don't forget the B, darling - with a short name like Plumb, you need all the letters you can get"}, incredible actress! Together - that's the important bit - together! Had we asked either of them to come into a radio studio and do five one hour radio talks shows a week, we would have been creating yet another mediocre chat show. They would have had their mates in for cosy interviews; and probably would have gone out of their depths in areas of their non-expertise. Yet, put them together and you had nothing but fun - sounding horribly disorganised. And so it was. But they worked at it - not at being disorganised, but the reverse. The trouble was that, the harder they tried to make it sound organised, the greater the shambles it became! In the 1993 Queens Birthday Honours, Gwendoline Jean Plumb was welcomed into the Order of Australia. Some twenty years earlier she had received the Medal of the Order of the British Empire, the BEM. Both had been for a lifetime given to the theatre, and to philanthropic works.

Gordon Chater had come to Australia at the end of World War two. He had been in the British Navy {or was that Stuart Wagstaff? Both, maybe}. He was an out of work actor, come to the antipodes in the hope of finding his fortune - and getting away from a Britain ravished by five and more years of war. Gordon's first job in Australia was as a spruiker selling cookware at the Sydney Royal Easter Show. Ask him this day about it, and he can repeat the pitch they had written for him. "Roll up, ladies and gentlemen, and hear - and see - the marvels of this wonderful all-aluminium waterless cookware ....." And so it went on for two or three minutes. Most of us first heard of him not as a spruiker, however, but as a brilliant, and even more so, a developing, comedian with the emerging Phillip Street Theatre in Sydney. Bill Orr and others produced such people as June Salter and Gordon, precipitating them into recognition. Later he was to star in a couple of television greats, "The Mavis Bramston Show" and "My name's McGooley, what's yours?" Like everyone with acting ability, Gordon developed considerable radio acting talents, and got lots of varying parts. They used to cast him as "anything English" from aristocracy to back alley accents. He was good. But it was variety where he starred.

To use the word versatile to describe Gwennie's talents was to state the obvious. In radio and the theatre, you had to be able to play a variety of parts to be still smiling when the grocer came to collect his bill. I guess anyone can learn to act. I never had a necessity, so never bothered to start to learn. But both Gwen and Gordon had one thing you can't learn: the facility for comedy. You can learn to deliver a funny line; but only to a few of us is given the talent to time a line. Timing is something pretty abstract. It goes with intonation of voice, with pausing, with inflection. Work at it hard as you will, but you've either got it or you ain't! They did - in spades. Yet, there was something else. They, wittingly or unwittingly, bounced off each other. And, all these years later, I am unable to put it into words. But let me try a little analysis anyway. Gordon and Gwen were long-time personal friends. And that's always a help. In their lives - and there's no need to dig too deeply or we'll get to a "what did he mean by that?" situation - they had many similarities. They enjoyed the same things. There were not many areas I can remember where there were any differences, or even any gaps.

Well, we were in the midst of putting together the team that was to rock Australian talk radio. I know that Gwen had wanted to be a part of it. {Maybe Gordon had even thought of it also}. But I suppose there was a sameness about a lady, however clever and gifted, in a line-up, where we already had Andrea - very different, but very established. Gwen on her own would not have been instantly commanding. {Mind you, in later years, we would have loved her alone, or with a football team. But time is time}. So Gwen suggested she and Gordon do a tryout - just sitting and chatting about the happenings of the day. Before the first tryout, the first pilot tape, had ended, we knew we had the perfect show for the third hour of our morning line-up, following Andrea and Eric Baume.

There was no way we could format the show. They were non-format people. But, put them together across a microphone, and the whole thing burst into hilarious life. The whole brief for the show was "sit there and talk to each other about what you think people would want to hear". Lesser than professionals would take this as a wonderful way to do little and get paid a lot for it; but not Gwen and Gordon. Workers all their lives in theatre and radio, they set down to research what was happening in the world. They, quite separately, cut the newspapers to bits, and came to the studio, prepared to talk about any of the stories that had been happening in, and to, the world. There were times when they didn't have all the necessary details anyway - but who cared? They did, because they were troupers. But they weren't often listening to each other. And that made for a show and a half.

I shall never forget that first show. They say that all the top people of show business are nervous as cats before a performance, even more so before an opening. Certainly it was that way with our two mates. Gordon, for instance, spent the whole of the first recording winding his tie up and down with both hands - much like a blind going up and down. But they would glance up at me every minute or so, looking for a timing sign: a single upraised finger for one minute to go, two fingers crossed for half a minute, and the well-known wind up sign to get out of the segment when comfortably able. Six minutes gone, and we wound it up. In later episodes, we'd stop the tape for long enough for them to get their notes ready for the next piece. At the end of that first program segment, I popped my head around the studio door.

"That was awful, wasn't it, darling? Gwennie replied.

"Just a whole heap of rubbish!" Gordon exclaimed.
"Wipe it and we'll start again."

I had to tell them that, rather than wipe it, we would continue it from where we left off. They shrugged, both relieved and admitting what they had both silently thought; that I was probably certifiably mad! All of which brought us to a more relaxed approach to the second six minutes. Gordon started a serious subject for discussion, while Gwen sought out a newspaper clipping she wanted to speak about when he'd finished. The fact that she wasn't listening to a word he was saying was borne out when Gordon said: "I just said all that."

"Did you?"
"Weren't you listening?"
"Didn't seem to be much point in it."
"Well, that's lovely!"

All of which brought us to the naming of the program. For never was there a radio show, or any other show for that matter, that only acquired its name half way through the first episode. I had thought of calling it simply "Gwen and Gordon" or "Gordon and Gwen". Yet that wasn't very imaginative. So, in discussion with them a day or two before we started the series, either of them happened to say, "You know, this won't be in any way scripted. It'll just be off the cuff." And so we commenced the first episode calling it "Off the Cuff, with Gordon Chater and Gwen Plumb". About half way into program one, they commenced talking about a James Bond film that had just hit town, and which they'd both seen, "Pussy Galore". "Isn't that a lovely name?" Gwen said. "I'd love to be known as Pussy."

"Pussy Plumb," Gordon replied. "It's certainly got a ring to it. Hello, Puss."
"Haven't you wanted to be called anything but Gordon?"
"Yes, as you mention it. I'd like to be known as Charlie."
"Pussy and Charlie - that sounds good."

And it sounded good to me, too. I called the publicity people and told them not to go home. We had to change everything, including on-air promotional pieces that had been written and recorded. We had to change media handouts. And the last thing I did before I went home that night was to record a closing to show number one, "You have been listening to Off the Cuff, with Pussy and Charlie."

The names Chater and Plumb were never used again in connection with the show.

Picture our recording sessions. Gordon and Gwen in the studio. In the control booth, just the production operator and myself. This was one occasion when I'd liked to have one or more people with me to gauge their reactions as we recorded. Everything about the show was different. There was nothing with which to compare their antics. For, either we were onto a smash hit, or we were serving up the greatest heap of rubbish Australian radio had ever thrust at the population. But, I found myself laughing out loud in the booth, and the usually poo faced operator likewise. I reckoned that it amounted to one hundred per cent approval.

Still, I knew also that there would be a bit of adverse reaction from some listeners. There are some people seemingly with a telephone at their elbow, ready to phone radio stations and complain. {If only they would be as keen to ring and praise us when we did something they liked!}. And, when a few people - and how many is a few? - start complaining, management asks questions. Happily at this time, we were working with a management that admitted its job was to manage, while mine was to make radio programs.

Sooner than we expected, Pussy and Charlie had won a massive and devoted audience.

Very often the program got out of control. I remember once {and have the tape still to prove it} they fell about each other in uncontrollable laughter. For more than three quarters of a minute, they could do nothing but laugh. They begged me to cut it, to expunge it from the show. Rather than that, I featured it.

As I have written a few times, and will probably do again before we come to the back cover together, radio is such a transient business. You make a program {or even do one live}, and then lose any interest in it. As we discovered when Eric Baume died, we had kept so little of his stuff. With Pussy and Charlie, I determined that this wouldn't happen. I broke open a new reel of tape, one to be kept personally by me. When Gwennie or Gordon did an extraordinarily funny bit, I dubbed it to that reel before going home for the night. I'm not sure why I was keeping the stuff, except maybe conscience had got to me saying that it was a sin to destroy history. I hadn't told either of them about it. They would have thought it a waste of time. Indeed, I sometime had the feeling that they thought the whole program was a waste of time. However, one night at a cocktail party, I got to talking to, amongst others, a chap from Festival Records, and the conversation got around to Pussy and Charlie. I told him that I was keeping "the best of ...", and our eyes met. I was a producer - he a marketing man.

"Like to let our people hear some of the stuff you have?"
"It's only rough-cut."
"No matter."

And we did. Festival felt it was worth a fling, and when could I give them enough for an LP? As the material I had been keeping was, in some cases, only a little more than a minute in duration, it turned out that we finished up with sixteen tracks on either side. There was one longer piece: a sketch Gwennie had written, coming over Sydney Harbour on the ferry that morning. Gordon had moved to her side of the table, and they read the parts from her handwritten script, sight unseen. It was total hilarity, as they read each other's parts by mistake. I always thought it the highlight of the LP. Then Festival rang and said we needed to do some photography for the disc cover. We went along to the photo studios; and here I was in for another shock. We were now visual, and Gwen, as Pussy Plumb, brought with her a fur stole which she wore backwards, and a costume pussy cap with cats' ears. Gordon saw his visual interpretation of Charlie quite differently. He wore a tea cosy and some joke teeth! We promoted heck out of the disc, including a personal appearance one Saturday morning in the basement record department of Farmers Store in Central Sydney. A few people came to see them. Very few, unhappily, bothered to buy the record for them to autograph. Instead they offered just about anything else to be autographed! All-in-all, I can't remember any of us making any money at all out of the project. And business was good then!

Well, "Off the Cuff" was, unfortunately, getting in the road of Gordon"s increasing commitments with one or the other of his Channel Seven projects. We even tried recording them from the television station during breaks in the tele show. But that was too much for all. Something had to go. There's a saying that you should quit when you're winning. One thing's absolutely certain - "Off the Cuff, with Pussy and Charlie" went out at its peak.

CHAPTER 24: Sydney radio, particularly our part of it, was going very well indeed. Australia was also.

At 2GB we had had our problems as we switched a lifetime of programming philosophy to coincide with people's acceptance of free black and white movies - television. As the leading talks station, we were in contact with political boss men, as well as the manufacturing, agricultural, mining and investment leaders. There would be times when we'd have a few of them in for drinks in the Board Room at five, sometimes extending into the night. As an executive of the station, albeit a little one, I was asked in to do my share of host-entertaining.

It was on one of those occasions that I got into conversation with the Premier of New South Wales, Sir Robert Askin. There are always people ready to bad-mouth superiors after they fall from favour. It's even easier when they have died. Much harder for them to take you to court for defaming their good names. And Bob Askin, as a politician who had grabbed state leadership after a long run under Labor, was no exception. Like everyone else in this book, I can only speak of people as I found them, rather than repeating what one has been told of them. I have made it a policy never to become mates with politicians. Likewise, I have never joined a political party. In all conscience, one could hardly comment upon an institution of which one is a member. But I found Bob Askin to be a good bloke. He worked damn hard, and tended to play just as hard. On a couple of these occasions when he had been in the 2GB Board Room for a noggin after work, he had offered {and I'd willingly accepted} a lift home in his ministerial chauffeur-driven car. His route went within a few blocks of my place. I remember on those occasions the Premier looking out of the car window and asking, "How many sheep do you run to the acre out this way?' and "Now aren't we glad we gave you rural electricity?" I live within sight of the Sydney Harbour Bridge.

This night seemed no different from any other, except when one stole a look at the clock on the walnut-panelled wall, one realised that one would far rather be at home, than standing with a warming drink in one hand, and a semi-permanent smile on one's face. Sir Robert bailed me up in a corner, and said one of the more remarkable pieces I'd ever heard. I remember it, word for word, to this day. "You know I wouldn't insult you with an MBE, don't you? And there's a precedent, too. I gave one to Baume and one to Andrea." I was about to comment {if I could have thought of anything to say to these amazing questions} when someone dragged the Premier away. We didn't speak another word that night. Still in some state of shock when I got home, I said to my wife: "Nothing may come from this, but tonight at GB, I think Bob Askin offered me an OBE."

This time I don't think either of us could think of anything to say. However, the following Saturday morning, the home phone rang, and it was the Premier. After a sentence or two of small talk, his voice grew serious - and he offered me an OBE. There was not the slightest suggestion that he remembered the Board Room conversation of Thursday. Now, as I have stated earlier in these writings, it was Sir Robert's policy to reward people who had achieved eminence in their callings, and he was most generous to folk from the arts. Although Thursday night's conversation had come as some sort of shock, by Saturday morning, I was prepared not to believe that the dialogue had happened at all, or that the extra Scotch had caused someone to say something they didn't quite mean. But, when it was repeated, I was not prepared for it. I thanked him, and said that I would be honoured to accept. Then followed the usual pledge of secrecy. I promised that none other than my wife would know. {It would be hard not to confide in my ageing mother and father, neither with that many years to go on earth, they being in the last bit of their eighties}.

A few weeks later came the double-sealed letter from Government House, formalising the offer, and asking that a reply should be sent by telegram, in a code the letter described. And again, the urging to secrecy until the deadline of four in the afternoon of the day before the announcement to the media. It happened that I was lunching with three mates the day before the announcement, and broke the curfew by one hour. At three, or just after, I ordered a bottle of champagne and, when the glasses were poured, told them.

The investiture was some weeks later. One group to benefit must be the tailors, for every recipient shouts themself a new suit!

You arrive at Government House, with a maximum of one guest per recipient. Now one hundred and fifty years old, Sydney's Government House is a delight. Its lawns sweep down to the most beautiful harbour in the world. I have never been upstairs, for that's where the living quarters are. The ground floor consists of a beautiful entrance hall, complete with portraits of former governors. Out of the hall to the right, two massive reception rooms, a lounge and a ballroom, which can be as one or divided. On this occasion it was both. I was separated from my wife, and taken into the backmost of the two rooms, looking forward towards the folding door. My wife, and other guests, were in the front room, facing the dais. In our room, we were seated in order of precedence of the award we were to receive, the more important ones to the front. I was ushered in with the other OBEs, and seated alphabetically. Nervously we greeted those on either side, in front and the rear. I was delighted that Bob and Dolly Dyer were also honoured on the same day, and I had a quick word with them before the chief aide, a most imposing gentleman in full military formal dress and wearing a monocle strode to the front and addressed us.

Fortunately, his next line broke the tension, though it wasn't meant to. "If you can't hear me in the back, will you please put up your hands."

He then went along to explain the protocol. His Excellency the Governor, Sir Roden Cutler, VC would be officiating at the investiture. Following the instructions, the folding doors would open, and the two rooms would be one. As our names were called, we would move to an aisle and stand next to an aide in uniform. On his cue, a nudge, we would proceed forward, through and past our guests, to the second aide, standing next to the Governor. During this time, which we were told was twenty-two steps, the citation would be read out. As the citation ended, the recipient was to move one step more towards the Governor and bow. He would then pin on the medal - he didn't actually, as we had all put little hooks onto our coats to receive the medal - His Excellency would say words of congratulation and shake hands. We would then step back, bow again, and turn left, out of the ballroom onto the colonnade, and then back down and into the building, re-entering and assuming our original seating positions.

After the last medal had been presented, the Governor would invite all to join him on the lawns for a congratulatory glass and a bite. He left, and we had a chance, at long last, to meet up with, and be congratulated by, wives, husbands or invited friends. The military band then played music from down in the garden, and house staff circulated with trays of drinks and sandwiches. It was here that one realised that the two hundred drinks had been pre-poured and the sandwiches pre-cut. The former were not sparkling cold, and the latter starting to curl at the edges. But, on such an occasion, who cares? I was lucky enough to be photographed with the Governor, and have that print very proudly framed at home. Also the Sydney Morning Herald did one of Bob and Dolly Dyer and self, and that made the next day's paper.

In the highly unlikely case of ever receiving another gong, that will be the first and last time I ever went to Government House as a performer. But the day will also be remembered for one crazy conversation. The Dyers came up to my wife and me, and, after the usual platitudes, Bob said: "Say, John, what did he say to you?" "Dashed if I remember, Bob. I was scared as hell. More scared than when I flew my first solo. I think he just said 'congratulations Mr Pearce'." "Scared! So was I," Bob said. "But, how about this? I went up and bowed, and, just as I was standing to look Sir Roden in the eye, the Governor said, 'What will you have, Mr Dyer, the medal or the box it came in'?"

And that was the only time I ever knew the great Bob Dyer be caught without a reply.

CHAPTER 25:

"Good morning [or afternoon, or evening]."
"Is that you, Mr Pearce?"
"You speak with the great man".
"How are you?"
"Fine, great. And you?"

Ah, that radio should have denigrated to such platitudes! Yet, I could retire if someone had paid me ten cents for every open line call I've taken on radio over the last twenty-five years. I would be so rich, there would be no need for me to be sitting at the computer and bashing out these words. Yet, I write this, because nobody has ever bothered to do similar, I guess.

Television had driven listeners away from the traditional electronic entertainment of sitting down and listening to drama, quiz or similar, in chunks of sixty or thirty minutes, on the radio. Radio had fought back by elevating disc jockeys to a point above their station. For, when you think of it, any moron can sit in a studio and play forty tracks one after the other. And anyone with a real love for their own sort of music could go and buy it from record shops. Radio had dropped its pants in the face of other electronic competition. It had tried all-news. That had worked in markets like New York or Los Angeles; but we had shown ourselves not to have that many news freaks to support it. We mixed news and talk, and that had held the wolf from the door for about five years. Clearly, however, another ingredient was needed.

I happened to be in the United States, on some junket or other. {In those days, airlines were opening new routes, as the jet took over from the propeller; and airlines were able to introduce new trips by flying media people along the routes, in the hope that they'd come back and publicise the trips}. I had done a few, to the US, the Philippines, Hong Kong a number of times, Noumea, New Zealand and places I've forgotten}. On this trip to the US, I was in San Francisco, and had returned to my hotel room, having been dined at an excellent restaurant in Chinatown. {And San Francisco's Chinatown is the best I've been to outside Asia}.

Back to the hotel room, the walls closing in more each night away from home, I readied for bed and turned on the radio - and got the shock of my life, and the next half of my working life. For this is the first time I'd heard two-way radio, open line radio, access radio - call it what you will. The performer was a gentleman named Ira Blue - blue by name and nature, as it turned out. He did a stint late evening, from ten through until two the next morning.. And, to say the least, it was intimate stuff.

On the night in question, he was well into sexual relationships. His first words, as I tuned him were: "Say, why don't you give me a call and tell me the craziest place you ever had one." I didn't believe it. Have one . . . what? Allowing for the differences between the way the Americans and ourselves have rewritten the English language and its vernacular, there could, surely, not be two meanings to "Tell us where you had one"? And there wasn't. People were actually ringing up this guy and telling him the unusual places where they had sexually co-habited. One even called from out of town to admit that he and his wife, farmers, had once "had one" in a tub of bran! Let's be honest. I was shocked! Radio in Australia was blue stocking by comparison. In those days the word "bloody" was a no-no on the Australian airwaves. And here we had people saying where they had had sex. Good heavens, the next step would be to describe how they had it!

Yet, I realised one other thing. I bet myself I wasn't the only other dirty old man {younger then} sitting listening. For, it was riveting stuff - radio voyeurism. I couldn't wait to get back to Australia and tell them about it. Sure, I knew we weren't ready for open sexual discussions on Australian radio. But the hours I listened in San Francisco taught me that people are willing to disclose some close and intimate details, as long as they are anonymous. And I did know that Australia was ready for it in moderated form - right now!

The anonymous angle turned out to be right. In later years, some of my colleagues have taken to letting their callers be known by their first names. I have never supported this. Once you let your callers be people instead of just voices, you have, surely, destroyed the illusion. Also, open line radio doesn't work at all well on country radio stations. The market is too small. Too many people know one another. And, when you have people saying, "I heard you on the radio last night", you get either those bores who rush to perform, or stop those with real opinions from expressing them because they would be recognised.

So, when we started, we had three basic rules: turn off your radio because you are on seven seconds delay, don't mention your name, or the name of any product, and don't defame anyone or product. Much has been added to it since, but those basic rules have served me well this quarter of a century.

Poor old Australia was lagging behind in electronic innovation, and continued to. We were, for instance, one of the last countries of the modern world to accept television; and when we did the planning was so bad that we had a Channel 0 and a Channel 5A! Although the United States had had open line radio for years, Australia authorities were still fiddling thinking about it. We would not accept the technical standards of other countries, and we had committees advising other larger committees on what regulations should be formulated. Thus, we were ready to go. We had programs in our minds {"and don't tell the opposition"} for years before the green light came from Canberra.

But it didn't stop one operator. The seven second delay today, works digitally. The program is compressed like computers compress, and then expanded. Using this technique, it is possible to squeeze the program, and then let it out seven seconds later. Thus, if anything untoward happens, the operator presses a button marked either "Kill", "Dump" or "Panic" {ours had always been the latter} and what has been said in the studio and on the phones for the last seven seconds does not go to air. Prior to the digital innovation, we used tape recorders. The program was recorded and then the tape passed over a number of extra rollers until seven seconds had elapsed, when it went to the playback head and out to the transmitter.

Down in Melbourne one Saturday night, a night time host was doing a party-style program, playing pop music for people's parties. He also gave calls to people at parties. On the night in question - now also in history - he decided to use the installed {yet not approved} telephone facility . . .without the seven seconds delay!

"Hey, call me up and tell us all what sort of a party you are having, and tell us who's there," he said. And people did.

"Hi, Fred, This is Mavis of St Kilda. We're having a party here, and Jim and Maureen and Bill and his girlfriend Dawn are here, and we're drinking a lot of Fosters, and loving your music."

For the first time, people were living the intimacy of listening, as a third party, interloping on a telephone conversation. For, next to the toothbrush, nothing was more sacred and personal than a telephone call.

The party time show swung along that Saturday night, until . . .

"Hello, Fred," said a sultry female voice, "I'm Victoria."
"G'day, Victoria, how's it with you? Having a great party?"
"Not really, Fred. I'm lonely. Victoria on 28-1234, give me a call if you're generous. I'm waiting for you. 28-1234."

Fred froze! The fun had gone out of it all. For the first time ever, he'd allowed a call girl to give herself a commercial on Australian radio. And, without paying the station for it, either.

There are times when you hope, momentarily, that nobody's listening. But, as you find out every time you make a mistake, there are no times when nobody is listening. And this, of course, was one of them. The radio station had broken every rule except Australian Rules, and was in for a rocket, as was the Saturday night announcer who had used a facility not yet approved. Also, in those days, radio either did not admit that call girls even existed, or frowned seriously upon their existence. The rest of the industry then waited until the broadcasting authorities got through their endless meetings, finally coming up with a set of technical and program standards. Most were a copy of what overseas people had been using. We had lost a couple of years.

There will always be an argument as to who was the first person to use open line. John Laws says he was, and he might well be right. For I seem to recall that 2UE for whom he then worked, arranged for an open line call to the New South Wales Premier at one minute past midnight on the first day it all became legal.

2SM were ready for it. They had even built a suite of open line studios, and made most radical changes to their programming. From nine in the morning to nine at night, they had four of their presenters doing three hours each, Monday to Friday. Thus people like Mike Walsh, Ron Casey, Garvin Rutherford and others were in line to claim being first. 2SM even dropped their news on the hour, until the presenters pointed out that the news break is traditionally the time when they rush out to "the littlest room in the building". The news went back.

For mine, the first person to use open line for much else than gimmick value was the late, great broadcaster Ormsby Wilkins, then on 2UE, before going to Melbourne to be the star of that city's radio on 3AW. Ormsby did an early afternoon program, where he mixed open line with news gathering - and did it splendidly, setting the style for the industry.

At 2GB, we had to dismantle a talk structure to accommodate open line. Andrea was tried, as was Eric Baume, without any success. In the lunch hour we had a most interesting show just ready for open line. Terry Dear was the compere, and each day we had a different expert in the studio to take open line calls for an hour. On Mondays the subject was religion. I went to the Anglican and Catholic bishops and asked them to nominate someone who'd be a good broadcaster, and able to think on their feet. They did, and we had Father Tom Fitzgerald and the Reverend Howard Guinness. We needed a third to cover the religious spectrum. We alternated between some of the clergy from the Methodists, Presbyterian, Salvation Army and that remarkable gentleman Rabbi Rudy Brash. That was an excellent program, with the possible exception that the Catholic and Anglican chaps tended to gang up on the floating third member of the panel. Maybe I was the inventor of ecumenism! Tuesdays we had a lady doctor who turned out to be a top broadcaster. Then on other days, we had a vet, a gardener and others who don't readily spring to mind. Overall, we were pretty proud of that show.

Yet, other talks stations, and those, like 2SM, which had been mainly music, were racing ahead of 2GB, and we realised we needed an approach in the main morning time slot.. And that's how I came to take it - after that Christmas try-on that seemed to work.

It was to develop into a few years of great morning competition. Bob Rogers was on 2UE, taking over from Gary O'Callaghan who did breakfast there. And John Laws was then doing mornings on 2UW. I did the 2GB stint. In the afternoons we pioneered a news-as-it-happens style, the brainchild of that top broadcaster, Brian White, then assistant news editor of 2GB and Macquarie News. Whitey did his show, calling up by phone, top people world-wide, as well as nationally and locally, to bring us the news from the people who either made it, or observed it first hand. One of his regular correspondents was the "Herald's" man in New York, Derryn Hinch.

There was only one problem. None of us knew how to do open line radio. Sure, we had heard tapes of the best operators in the United States, and some even tried to copy them. But the Australian listening market was so different, that our managements agreed that this was one time when we couldn't do a mirror copy of an American program, and get automatic ratings. I was no more out of the wilderness than any of my competitors. I guess I had had as much general interviewing experience as anyone in Australia. Indeed, I had even written a book, "How to Win Friends and Interview People" {to my knowledge the only book ever written on the subject for Australian broadcasters - and one which I have been threatening to update and never got around to it}, and I was applying the interviewing techniques to open line.

The basic tenet I was using, and one that works so well in proper interviewing is for the interviewer to work so hard at holding back his own personality, that the full strength of the interviewee comes out. The greatest compliment is when an interviewer hears one of his interviews being discussed, and where listeners have remembered it in great detail - without knowing who the interviewer was! I was trying this on open line - and it was not working. But what was the alternative?

Like so many great inventions or discoveries, accident comes to the rescue. One morning I was doing the open line show on 2GB, when a nagging female voice got beyond my tolerances. Maybe I had had a heavy night the evening before, or something else had got to my "cool", but I found myself declaring to the listener, "Why don't you shut up, you damn bore?" Now people not only didn't talk like that on radio, but they didn't talk to women like that, on or off radio. The caller was, pretty rightly I guess, totally insulted and slammed the phone down, leaving me with the "what have I done?" thought. However the show continued, until a few calls later a gent called saying: :"How dare you speak to a lady like that, you cur!" It left me with little else to reply except: "And the same goes to you, you old goat!"

Well, when I came off the air a couple of hours later, the boss' secretary was waiting for me. "He wants to see you - like now - like immediately." I wasn't a bit surprised, and wondered if there was still a job for me in aviation.

Into the boss' office and "Shut the door!" This is only one step short of "Don't bother to take off your coat."

I started to explain, but was silenced with a managerial frown and: "for the last couple of hours when I am paid to run this damn radio station, I have been on the two phones here, continually fielding complaint after complaint about you." Again I tried to interrupt. But no. Rank hath its privileges, one of them being the right to speak first. "Sit down, and we'll talk this out," he said, his eyes a-sparkle. "Mate, we're on to something here." And thus was devised, quite deliberately, a new image for "The Man they love to hate - and hate to love."

CHAPTER 26: How do you think you'd feel, walking onto a tennis court five days a week, knowing that, whatever else happened, you could not lose? Comforting? Frightening? Have either if you like, but don't get complacent, or you will lose. Over the years, politicians have told me of their envy. If only they could go into a debate having as much control as we have when we do a talk show. Fancy being able to eliminate not only the last seven seconds said, but eliminate your opponent as well. Certainly it isn't a level playing field. But they are so dull.

I've mentioned how we have a button to get rid of anything that has been said which could bring your employer's wallet undone. It happens infrequently, but more often than you at home hear. Under the old system when we used tape for delay, it was necessary to bridge the seven seconds eliminated with a musical sting of the same length. Some stations even had seven second identification jingles made to cover the change back to delay. With today's digital equipment, you just hit the Panic button and go on talking. The offending material does not go to air and, in less than a minute, you're ready to take the next call.

And the clever technical people have built us another tool. It's called a ducker. Now when you think about it, it is essential that the open line operator be in control of the program at all times. So what do you do with callers who won't shut up? Two things: either cut them off cold, or fade them down and speak over them. They may think they're getting the better of you, but they have disappeared from the air waves completely. The ducker does this for you. The louder you, in the studio, talk, the softer the caller gets, giving you the chance to cut them off without listeners being aware of it. If you hear a caller making a point and then start fading under the announcer's voice for a few seconds, they have probably been cut off altogether. The bloke in the studio may then go on for as much as thirty seconds, stating his point of view, like he was still talking to the caller, by that time extinct.

Fool proof? You can make anything fool proof - but not damn fool proof!

My old roommate from Hobart, Bob Rogers has been caught a couple of times. Once when talking on open line to advertising guru John Singleton, Bob asked an opinion. In reply, John used a very naughty {yes that} word. Rogers just sat there, transfixed. By the time he reached for the Panic button, the seven seconds had elapsed. The word had gone to air. Another bit of Bob's "rotten luck" really didn't have to do with open line equipment. We were both working for 2UE at the time, he doing afternoons and me early evenings. At the end of the hourly news he went into his first record. It was an Abba song. However Bob wanted to remonstrate with his panel operator for making an earlier mistake. Unfortunately, he had not turned off his studio microphone. And, in a pause between bars eight and nine of Abba, Bob said very strong words, not only through the talkback to the control room, but also on the air. I came in late in the afternoon to get ready for my show, and met Bob coming down the 2UE back stairs to the car park. I looked at my watch, querying the fact that Bob should have been on the air still. Sheepishly, he said: "I said the word again!"

Before we get back to the game the announcer cannot lose, there is one near miss worth reporting. It was back on 2GB when I was on holidays and one of my programs was being done by the Reverend Roger Bush. In those days, I had to take my holidays when the boys were home from school, and thus radio had a more than usual complement of schoolkids at home on holidays. One of them rang the Rev Rog. I've heard the tape of the call. {Oh, one day when I'm dead and they prise upon the safe deposit box at the bank, they'll find the best "blooper" tape in Australia}. This little kid asked Roger if he may recite a poem. He was allowed to. A mistake. The poem was of a lovely little birdie on a windowsill. The last line was about along came someone or other and smacked the window down on the bird's so and-so head! Roger was petrified. "Oh, dear. Oh, dear dear," he said: "you horrible little boy...." And then he remembered to hit the Panic button, eliminating the so-and-so word. He made it with less than one and a half seconds to go. Lucky for a gentleman of the cloth.

Permit me one more, and then I'll get back to the subject. Sports broadcasting has always had its dangers, as sporting folk, under great tension and pressure, have been known to let a few expletives go. And today's microphones are so sensitive!

Kerry Packer, thinking bigger than anyone in Australia, decided to take over the telecasting of cricket, hitherto the domain of the ABC - and what an unimaginative, dreary job they did of it. We know the story. He didn't get his way, and so decided to take over, world-wide, the whole game of cricket. He has done that, allowing test matches, with players in staid white gear to be played in between his much watched and enjoyed one day games. The only way he could organise the takeover, was to start his own - World Series - cricket. He did this, playing on football grounds, sometimes even taking a portable wicket with him. All he wanted was a game he could televise. We got the call to broadcast on radio the Sydney matches. And Barry Friedman and I shared it, sometimes using Channel 9's experts when permitted. The other thing we shared with the television people was the effects microphone. Today they have cameras and microphones within the middle stump. Back then they had to cut a shallow ditch to the wicket for a tiny mike located behind the middle stump. Thus we came to the famous broadcast by one Mr Dennis Lillee.

A late-order batsman, he was facing the wrath of a South African fast bowler, Garth La Rue. I was commentating at the time, and alongside me Barrie Knight, former England all-rounder who had emigrated to the Land of Oz. La Rue came down flat chat and let a sizzler go at Lillee. It rose from a good length and hit Dennis in the one part of his body he would have least chosen to have been struck. "Oh, that would have been painful, " Barrie Knight remarked. "Hit him right in the .. er .. where the upper thigh meets the lower abdomen." By this time Lillee was recovering. He looked straight down the wicket at the fast bowler and fairly shouted: "You . . . [followed by one of the half dozen classic epithets unmentionable]". "Dennis is in some pain," I said, trying to sound composed. For I had heard the Lillee words right loud and clear in my headphones. The game continued.

When I finished my twenty minute stint, I couldn't wait to ring the studio. "Make sure you save that bit for me off the master tape," I implored. "No sweat," said the man in the control room. "You are the sixth person to ask, including Australian Associated Press who have already sent it to New Zealand."

But, reverting to open line, we are generally able to have complete control of what goes to air.

Do we ban anyone? I do. I admit it. I have this fixation about people being people instead of just voices. And, when I start recognising a voice, I ask my phone operator to tell them to come back five years from now. One replied: "Morning or afternoon?"

But there is a lot of people we don't want. First, I don't want anyone with nothing to say. Some of my colleagues seem to get folk just saying: "Hi, Fred, just rang up to say that I love your show." From this I deduce the announcer is either on an ego kick and wants to have it fertilised, or they have no other calls waiting.

Sadly, we ban people with a speech impediment. I know it's not their fault. But they are just lousy radio. People listening, including the open line host, are embarrassed for them, and try to finish their sentences for them. This slows the show terribly. But there was one exception to this. A well-known sporting person had one of the worst stammers I'd ever struck. I'd known him, and though he was a lovely bloke, I found a conversation with him pretty difficult to wear. Years later when I met him, the stammer had completely disappeared. And then I found out for the first time that I had been used as therapy. Someone running a remedial course for stammerers, made their final test - their passing out parade - a call to me. If they could ring my show and have a conversation without a stammer, they'd made it. And this guy had. I sometimes wish I had the address of the remedial person. They had done something nobody else had been able to achieve.

So, no people with nothing to say, and none with speech impediments, along with those we call "cast", those who seem to appear on everyone else's show. Okay for other people - not for me.

We are wary of kids. Whilst it would be crazy to place a blanket ban of kids ringing the show, one has to admit that only one in fifty really has anything worthwhile to contribute. Yet, a lot of them try. We may have been endeavouring to do a meaningful show with a real adult twist, only to have a little kid ring and say they wanted to speak of homosexuality and anal sex!

The ladies who have sorted my calls out over the years, those wonderful at turning them {the callers} back at the switch, are very good at shuffling the incoming calls. We have one rule paramount: if we get a caller angry, particularly angry with me, we want them next . . . before their anger has subsided. As for the suspect little voices, we ask them how old they are. If they say twenty-two, we ask them the year of their birth. That stops them! Doing open line shows at nights, particularly weekend nights, we find a lot of little kids. Their parents have gone out, leaving them to play with the home's technological goodies. One of these is the telephone, and so they ring radio stations. One wonders what they also do with mum's and dad's supply of booze and condoms!

It has been suggested that the only people who ring open line shows are the lonely. This certainly may be true in a number of cases. Yet, when a person gets an original idea, in whom will they confide? When the family reassembles for dinner in the evening, that is hardly the time for starting an in-depth thought. Say it to a neighbour or a relative, and you stand the chance of being ridiculed. Pick up the phone and, under the guise of anonymity, say it to a radio personality, and at last there is someone not only keen to listen - but paid to do it. Yet we are aware that radio, and long before open line ever started, is a hand-holder of the lonely. We know that we are very real friends and members of thousands upon thousands of homes. We are, to many, the only contact they have with the outside world except Meals on Wheels.

Some two way radio people get into personal problems. It's something, like a radio Lifeline, that some do well. I fear I am not one of them. While being aware that we can make a contribution to people's problem solving, I have always aimed at keeping the show bubbling with a bit of comedy. I was once caught by a caller late night. This bloke kept saying he was on the way to jump over Sydney’s notorious Gap at Watsons Bay, the place where it is fashionable to suicide. Behind the scenes, we have on a lot of occasions kept people waiting to get to air, while our telephonists call the police on another line. However, this was an occasion when I didn't believe the caller really intended to take his own life. I remembered back many years interviewing Sergeant Harry Ware, the cop who started the Rescue Squad, and being told that only one per cent threatening to go over The Gap were jumpers, the other ninety nine were actors. So I told this caller that, as far as I was concerned, he could jump, as long as he got off the air and stopped mucking up my show. I knocked the call off, and then wondered if I had done the right thing. I confessed checking every news bulletin for the next six hours. But Harry Ware was right. This chap was an Actor.

Should I leave the impression that we are heartless, caring for the program and nothing else, I should say we have a pretty enviable record off the air, putting people in touch with the police, Lifeline, the Salvation Army, and those other people geared to help.

The Kill button all-powerful? Maybe. Many years ago, I learned a lesson. I had been hitting the show as hard as I thought it would go, verbally bashing people around when I thought the show would carry it, and getting "the man they love to hate" image firmly up front. I even had two off air calls from psychiatrists, offering me help. I should have introduced them to each other! But I once got so carried away I found I'd said something of which I was truly ashamed. {Can't remember what it was - except I didn't want to be associated with it}. So I hit the Panic button. For the first and only time, I had cut myself off!

CHAPTER 27: My father was born in the same year as Daimler Benz applied for a patient on the motor car. He lived to see a man walk on the moon. I was born at about the same time the first commercial radio station started broadcasting, and have since used the power of satellites to send my radio signals to the listeners. As a kid I had a crystal radio receiver which I could lie in bed and listen to local radio stations. Today I have a ten-speaker sound system in my car, selecting radio from either AM stereo or FM stereo, cassette or one of the six CDs stored in the boot. {One of the disadvantages of the latter is when a passenger asks the name of a tune being played. I have to stop and look in the boot!}. I also have a telephone in the car. At home there is a facsimile machine, enabling me to send a one page letter to London instantly, and for only slightly more than an airmail stamp. Yes, I do wonder what is in store for my children and grandchildren.

But the transmission of a radio signal through the ether must still be a mystery to many. How can you believe something you can't see? You'd better, or give up using electricity or gas. And I can imagine my father's generation calling it "wireless". Just as I'd become used to believing a phone conversation, or a radio program, could be transmitted along a piece of copper wire, up comes fibre optics, and as many as eight thousand single conversations, or radio programs, are transmitted along a piece of plastic no thicker than a human hair! Whereas the power of a radio receiver was measured in the number of valves it had, none of the technicians at 2GB were trained on valves, and the station doesn't have a valve on the premises.

Over the years I have learned one thing: make the programs good enough and listeners will go through all sorts of discomforts to listen to them; and not only on the radio, either. In winter, it's not unusual for people to ring the 2GB switchboard and ask to be put on hold so they can listen to the football. These are people interstate or in the country, and beyond the power of our daytime signal. At night, the AM signal goes a lot further, depending as it does on waves which bounce from a layer in the sky, and back to earth. On the minus side, we have a lot more radio stations on the spectrum than we used to have, also there is that pestiferous man in the next street who does a bit of backyard welding, making noises where you wanted to listen.

Out in the country interference is less, and we often hear, by mail or phone calls, from people out in the bush. If you are working for a country radio station, you are a far more important part of the social scenery than in a major metropolis. You are relied upon for more personal contact between neighbours. Thus, country listeners are disappointed when they can't hear you, because of an electrical storm in the vicinity, or for any other reasons, actual or assumed. One of the technicians on a country station recalls a phone conversation with a listener one night. Although the station was only on low power, not more than 200 watts, it could be heard clearly for more than 100 kilometres around. One night, when atmospherics hampered reception, the station got a call from a listener on a property some three times that distance from the transmitter. The dialogue went something like this:

"Not gettin' you too well tonight. Why don't you do something about it?"
"It's leaving here as usual."

"Well, it's not getting here properly." The country listener was not aggressive. Indeed, as the following words will show, all he wanted to do was help. "Now, let me tell you. We've put up a real big aerial to get your station, because we like your programs. Strung a long bit of wire from the furthest pine tree right up to the chimney on the house. Must be about fifty yards long. Brings you in real good. But one night it was all scratchy, and weak. When I went out to have a look, I saw that it had come off from one end, and was draggin' on the ground in the wind.

Now, it's windy tonight; and I'll bet that, if you go out and have a look at your aerial, you'll find that it's come off at one end and is draggin' on the ground."

Our technician didn't tell the listener that our antenna was a vertical mast, with one end anchored to the ground at all times. He was careful to take the listener's phone number. He called him back the following night, when the atmospherics were not causing any problems with reception, and asked how the signal was being received.

"Great tonight. Fixed it, did ya?"
"Like you said," our tech replied; "draggin' on the ground it was. Don't know how to thank you."
"She's a pleasure. Always listen to your station when we can get it."

And that's loyalty.

When we started open line stuff on Macquarie, we had a state-wide network of some twenty-four stations that took our news, sport and some feature programs. When we switched from talk to open line, the network stayed with us. However, the problem was that listeners to outlying radio stations had to call us, paying STD rates. Also in those days, we only had a six line open line switchboard. We offered country listeners the benefit of calling us reverse charge, but that brought its own problems. With our five lines {the sixth was kept for ringing out only} they were full at all times, and country telephone Telecom exchange operators lost patience, hanging on, waiting to get a free line at 2GB. Also, our operators had to use up time with all the patter about, "Mrs Smith is calling from Moree, will you accept the call and pay the charges?"

When STD dialling became the system throughout the state, we offered listeners an "almost free" call. They call us and, after a quick vetting to see that they were neither drunk nor stammering, and with something to say, we take their number and call them back. We do the same with calls from car phones - take a number and call them back. Before we got used to handling mobile calls with the alacrity we have today, one of our telephonists got a car phone number, promising to return the call. It was some forty-five minutes before we were able to get around to that call, only to find that the motorist had been sitting in the drive of his home for more than thirty of them, awaiting our call.

But there are a lot of people out there, expecting to be entertained by talks radio, and open line. One summer night we had a call from a wheat farmer up in the very north-west corner of New South Wales. He had been listening to the program on a radio inside the air conditioned cabin of his super tractor, ploughing in the night, the coolest part of the day. He was so engrossed in the show that he had to call in to the homestead at the end of the next furrow, and call in a contribution. I've been waiting ever since for him to call from the phone on his tractor.

Some aircraft and boats have telephones as part of their electronic equipment. One pilot had the habit of calling my show regularly. He was carrying freight, and was able to listen, at the same time as monitoring his aviation frequencies. I had a call once from the pilot of the massive blimp, the airship {in which company I bought some ill-fated shares}. He called from right over the top of our Sydney studios. I understand that Telecom wasn't very happy as the slow-moving airship, cruising at only forty-five knots, drifting from one cell to another of the cellular network, causing a little inconvenience. I did, however, on the one trip I took on the airship {the only thing I got back for my share purchase} call my home from the airship poised above it. Nobody was home, but I could see the dogs barking in the back yard.

The reverse call promise started showing us where people do listen to us. A group called from a party in a winery in the Barossa Valley North of Adelaide. We often hear from people in Tasmania. Lord Howe and Norfolk Islands have nothing between them and Sydney to get in the road, so some of them have been known to call. A few Qantas blokes tell me they listen sometimes coming back to Sydney. And a few calls have dribbled in from New Zealand. None of this would be surprising if we were broadcasting on a network of transmitters spread around, or even on short wave. But, from a single transmitter in Sydney, albeit a powerful stereo one, we are heartened that the programs are so good that listeners will forego local stations, where the reception would be much clearer.

We are a part of the lives of many people. This we have always known. However, with today's communications, they are able to interact with us. A call from a truck driver in the middle of the night, between Hay and Balranald, crossing the dreary featureless plain; a call from another truckie on the road train between Alice Springs and Darwin to tell us that not a thing had happened since he left Katherine. Cordless and mobile phones brought us calls from people floating around in their backyard swimming pools. One times I scored the jackpot, when the caller was in a characteristic echo chamber.

"I'll bet you're in the bathroom," I said.
"Yes. The smallest room in the house. I'm on the throne right at this moment."

The one I shall always remember was when we got a call just before the ten o'clock news at night. Like quite a lot of our open line listeners at night, this lady was in bed. My telephonist told her the ten o'clock news was ten minutes long, so, if she wanted to go and make a cup of coffee just leave the phone. When the news was over, we went back, and nobody was on the line waiting. But the line was still open. Our telephonist turned off all the other sound and listened intently. She was sure that she could hear heavy breathing. Could it be that our listener and gone to sleep during the news? It seemed very likely. As we now have lots and lots of incoming lines, holding one presented no problem. Every ten or fifteen minutes, we'd go back and have a listen. Still no voice answered our inquiries, but just room noise and breathing. {Why couldn't we hear the radio and our program? When we make contact with our callers, we put them on hold, telling them to turn off their radios, or they will be confused, listening to a program delayed by seven seconds. They receive the direct program on the telephone.} The show was finishing at midnight. Still nothing more than contented breathing from the other end. So, telling the midnight-to-dawn people what was happening, we went home! Later we heard that, sometime between one and two the next morning, the line became active again, suggesting the listener had woken, found my show no longer on the air, hung up the phone and gone back to sleep.

Life has some mysteries we are not supposed to be able to resolve.

CHAPTER 28 "Some of the best-laid plans of mice and men" . . . fall flat on their faces. Other times, flukes work. The Curies didn't start out to find radium. Nor did Mr Archimedes get into his overflowing bath just to drive kids mad by making them learn that "the weight of the body immersed in water is equal to the weight of the water displaced." And for what possible reason but a fluke did Pythagoras sit in the sand, idly drawing patterns with a stick, and deduce that "the square on the side of the hypotenuse is equal to the sum of the squares on the other two sides"? That this became the basis of all subsequent navigation was . . . a fluke!

I'd love a dollar for every time I've been at a meeting planning a radio program that failed! And we should remember that for every twenty new products launched upon the market, each after an incredible amount of research, only one succeeds. Thus, it is a wondrous thing when something you didn't plan becomes a legend. Maybe it's only a saying, a phrase. I claim responsibility for at least one of those. Early in the days of open line broadcasting on Australia, someone rang, nervously admitting they had never called such a show before. "That makes you

a virgin caller," I said. Virgin Caller is now the generic term. Just as a vacuum flask is a Thermos, a cleaner is a Hoover or an Electrolux - {ah, those memories of the 7HO Electrolux Hour!}. But, the most ridiculous - yet most lasting - this I ever did was un-invent a town!

We were having fun one day, when I was doing the show in the mornings. A lady with a know-all approach, happened to say, in passing: "And when we were going through Gulargambone last Wednesday . . . "
"What was that? The name of the town? What did you say?"
"Gulargambone."
"There's no such place."
"Don't be silly. It's up in the north west, along the rail line, Coonamble way."
"Oh, know the name of the place you mean," I told her. "There used to be a place called Gulargambone. But they took it away years and years ago. There's only the remains of a film set now. Only building facades - nothing behind them"
"But, I was there last Wednesday."
"Couldn't have been. You were, I fear, mistaken."

This was just what my detractors were waiting for. I had built a reputation for being annoyingly right when it came to fact. Indeed I had often claimed, and still do to this day, that, if you are right in fact, people will excuse you for having any ratbag opinions. This is why I interrupt any caller who is about to let fly with a tirade based upon incorrect data.

However, in the case of Gulargambone, a lot of people listening knew for sure, or certainly suspected, that such a place did exist in New South Wales. Not only that, they would say it was "up there somewhere", making their point firmly. The lady caller was adamant that she had passed through a place called Gulargambone; and I was just as affirmative that there was no such piece of geography. A couple of callers were stirred to say I was wrong. And we got on to talking about other things. And I thought that was probably where this harmless piece of action would end. But, that was only the beginning. My detractors - and they are legion - started to write. In the mail came a piece of the BP Road Map, hastily torn from the original. Gulargambone was circled, along with the words, angrily written: "Look, you smart bastard!" I returned the offending piece of cartography, with the note, "This map is an obvious forgery." At the time, Australia Post had just made its work easy for those of its employees who cannot read, by converting our addresses to Postcodes. A book of the postcodes had been issued to all Australian homes. My mail disgorged a letter, with a page ripped from the Postcode Book, Gulargambone underlined. I returned this also, with the notation that "it is a Federal offence to deface the Postcode Book". The debate continued, sometimes somewhat furiously. But, when I reckoned it was coming boring, I asked my telephonist to stop giving me Gulargambone calls. Still, weeks, and months later, the matter arose again, only to die off.

I guess it must have been almost a year later when I got a call, off the air and in the office at 2GB, from a gent with a country-paced voice.
"G'day," it said, "I'm the secretary of the Gulargambone Show Committee. . . "

For a moment my pulse rate almost went into double time . . .
" . . . we had a meeting last night, and reckoned we'd better do something about what you've been saying about Gular."

{Two things here. When he said Gular for Gulargambone, I knew the call to be authentic, as bush people just love abbreviating their town names. Also, a very real worry. If they'd had a meeting about me, could I expect the law to descend upon me in the form of a class action?}

"and what you reckon is that, seeing you've earned such a lot of fun out of taking the mickey out of Gulargambone, you'd better pay for it."

{So it was to be a class action. I wondered if 2GB's defamation insurance would cover such an approach?}

"therefore we reckon you should be our guest of honour and come up here and open our annual show."

Phew! But, before I could even start thinking of the benefits of such a trip, the logistics hit me. I knew there was no airport at Gulargambone. I told my caller this. I could fly a light aircraft and land it on any airport. But . . . "you can land at any of the properties around, as they have all got proper strips." {And they did have. The one they directed me to had all-weather facilities, including night lighting and a couple of easy-to-see windsocks}. So it was arranged. About six weeks ahead, I said, weather permitting, I'd fly up and open the Gulargambone Show. "Stay overnight, of course," the offer said; "stay a week if you like." Overnight would be fine. I was on the air Mondays to Fridays, so Saturday for the Show, and fly back Sunday would be perfect. And that's the way it happened.

Picking up fuel at Tamworth on the way up, we found Gulargambone on the railway line.{Better explain the "we". My mate the doctor and I were training for an air race at the time, and we thought the Gulargambone trip would sharpen up our navigation skills. Something didn't work, as, in the air race a few weeks later in Queensland, we got lost on the first leg, having to land on a property and ask directions!}. We flew as low as the law would permit - and that's my story, even if I no longer have a pilots' licence - over the Gulargambone Showground. We then found the property where we were to be hosted for the night. After landing and tying the aircraft to terra firma for the night, we were driven to the Showground, where the doctor immediately found a structure that contained the keg. He knew his services would not be required until the following day, by which time the aircraft would know its way back to Sydney anyway.

Approaching the Showground, there was a massive calico sign across the road: "Welcome to the Gulargambone Show, in the town John Pearce says doesn't exist." I still have the sign somewhere, or 2GB has, if it was not cleared out by fussy women, or managers feeling more space was needed, and what the hell for history anyway? The country show was, as you could expect a country show to be. Pony events, animals on display, farm machinery for sale . . .all that stuff that meant not a damn thing to a city boy. The official opening took place in the centre of the arena, where I was to receive a surprise. The President of the Show Committee, a local grazier, looked somewhat familiar. We realised we had been at school at Shore together some many years before. He said a few words, and I replied, remembering the all-important task of declaring the show open. Then to rescue the doctor from the publican's booth and take him to the luncheon tent.

The afternoon turned to night, and we found ourselves back at the homestead of our excellent hosts, where we had a somewhat early night. During a sip after dinner and before bed, one of the show committee said, "Apart from all this bullshit, you know, we are grateful for you coming here. Because we were able to use your name, we got exactly twice as many people as we ever had at a Gulargambone Show."

"I'm delighted. How many did you get?"
"Nine hundred and sixteen."
There didn't seem to be much more to say but "goodnight".

The following morning, after a wonderful country breakfast, where you insult your hosts if you have less than three chops and a similar number of eggs, we packed up and were driven back to the airstrip.

Pre-flighting the aircraft, you know, kicking the tyres and all that technical stuff, we saw a ball of dust approaching. It contained the traditional Holden utility. The driver, one we recognised from the previous day as a member of the Show Committee, got out and took two large cartons out of the back. "A little token of our appreciation," he said. "And thanks for coming." The cartons contained half a lamb each, freshly butchered that morning. Never was there a better "token of appreciation".

The willing aircraft sprang into the air, yet wanting to be sucked back by the hospitality of the people of Gulargambone.

I have never returned. One day, I'm sure the old motor tyres might point me in that direction. Yet I think it is true that you should never return to anywhere that has so many happy memories. Over the passage of years, your mind tends to amplify the good memories, and background the not-so good ones. So, when you return, the place wasn't like you remember at all. Even today on the radio, the Gulargambone story crops up from time to time.. But there are two epilogues to the tale, if you can have an epilogue to a continuing story.

The late great Australian author John O'Grady, a gent with whom I'd lunched long and joyfully a few times, the guy who wrote "Weird Mob" did a later sequel called "Gone Gougin'", where he had the Weird Mob characters on their way to the opal fields in the north west of New South Wales. At the end of the first chapter he had them driving, and looking for a place to overnight. One of them, peering at the map, suggested Gulargambone. "There's no such place," one of his colleagues replied. "Yes, there is, it's on the map here." "Well, it must be wrong, because that John Pearce feller on the radio says there isn't - and he's an educated man." I wrote to John, thanking him.

But the final word had to go to the people of Gulargambone themselves.

Years on, they produced a little tourist pamphlet. Simply printed in black on a piece of pink paper, it urged people driving north from Melbourne to Brisbane and beyond, not to go coastal, but take in inland route.

It said: Stay overnight in Gulargambone - the town John Pierce says doesn't exist.

But, as you will note - they spelled my name wrongly.

CHAPTER 29: Back in the late 1920s, early 1930s, radio found its ability to take its listeners "trackside", as our American colonists used to say. Why go to all that trouble of putting on one's best gear, riding the rattler, paying at the gate, having your best dry cleaning saturated in someone else's pie and tomato sauce, when you can sit at home and listen to expert commentators telling you what's happening on the field of sport?

Horse racing, the "Sport of Kings" became the "King of Sports" - because there was money involved. Not only need you not go to the track to participate, but, using the telephone and the completely illegal SP {starting price bookmakers}, you could make a fortune. Or, of course, and far more likely and generally, you had the opportunity to lose whatever little may be left after the grocer had been paid for the week.

It was anything but instant in its result. Sure, you would hear the race run as it happened. But you would have to await your newsagent's aim, throwing the next morning's paper over your front fence, hoping it would miss the fish pond. For, whatever the paper said were the odds at which the nags started, were the odds upon which the bookies paid.

Well chronicled was the case of a race caller who almost got away with the impossible. Several plotting scoundrels came up with the idea that lots of money was to be made if they knew the outcome of the race before it was broadcast. For this they needed the connivance of a less than honest race caller. One was found, and a provincial race selected. The idea was for one of the gang to cut the broadcast lines of any other station doing the meeting, right at the critical moment the race was about to start. The dishonest caller would then be the only one being heard off the course. He would claim that certain horses were playing up at the barrier, when, in reality, the race was in progress. He would then profess that a certain horse was the most fractious of all. This would be the one that had actually won - right before his eyes, but not before the ears of the radio listeners. Members of the gang would then place last minute bets upon the horse that had already won. Moments later, the caller would, and did, call the race - from memory! It would be the greatest clean up - a scam of the first order. But, one thing - and only one thing, and then only a matter of seconds - brought it all down. One of the on-course plotters was able to cut the landline of one of the radio stations, but his colleague was just a second too slow, and listeners to that station heard the words, "They're off....." The broadcast then disappeared. Listeners would, and did, twist their tuning, and, finding one station still broadcasting the races, were amazed to hear the caller saying that the race hadn't started at all!

And that led to a more far reaching story than the Fine Cotton ring-in. People went to jail; and the racing industry as well as broadcasters had every reason to revise their procedures. Not being a racing person, I have always wondered if this was the only time the scam was ever tried. Had it happened before, and successfully? Also, could everyone be trusted in the many years of their lives following, not to tell?

Another disagreement between the race clubs and radio broadcasters had the radio calling banned. But, the adventurous of the day found a way around it. Some were able to obtain a vantage point outside the course, where it was possible to see at least a part of the race. The great Ken Howard was ensconced in a flat overlooking Randwick Racecourse. But it was right on the other side of the track. However, from there he called the races with remarkable accuracy. Elsewhere one caller even got himself up in a balloon!

In my days in the bush, and while still in the Air Force, I flew a Tiger Moth to a small, unregistered race meeting. They were happy to have anyone there. It was a real up-country affair. Indeed, the horses passed from sight for a furlong or so on the opposite side of the track, as there were a lot of trees in the way, obscuring the view of the punters in the grandstand. When I had to go home, I made a point of taking off just before a race and circled over the track. It was then that I saw what happened behind the trees. The jockeys sat up - and had a bit of a rest before settling down to ride to the finish. Not being a horsey person, I never knew why!

Cricket. And what else in the world - including a war or two - could have people staying up until half past three in the morning, just to hear the outcome of a cricket match half a world away? Yet, it happened, just as it still does. With today's satellite technology, we can hear and see a match in progress. {The same technology can even take us to a war, as mildly interested viewers and listeners}. But, back just one generation ago, this technology did not exist. There were no satellites off which to bounce radio and television signals. There were but two ways Australian listeners in pre-World War Two days could hear cricket from England. They could listen to the BBC short wave service. This didn't work too badly sometimes. But there were others when the atmospherics were so bad that the old BBC could not be heard with sufficient quality for Australian station to rebroadcast. The only other link with Mother England was a piece of copper wire; a cable that ran across continents and under the sea, half way around the globe. But this piece of copper wire did not carry speech, only the dots and dashes of the code invented by Samuel Morse. Australia's overseas news all came this way. Telegraph operators would sit at their sounding boards and write, usually on a typewriter, the letters being transmitted from overseas.

The next technical advance was the teletype, where someone could type at one end, and a typewriter, untouched by human hand, would print their typing to a roll of paper. Broadcasters saw this as their only method of getting the news to the people. Without any input of ingenuity, they could have an announcer sitting reading the cables as they were received. But we could, and did, do a whole lot better than that. The simulated broadcast was devised. Using records of crowd effects - applause, shouting and the like - and creating in-studio drama, they set out to give the impression that listeners were really listening to the actual broadcast of the test match. Deep down, I guess they knew it was fakery, but there was no fun in being sceptical.

The in-studio announcer would say, "The fifth over of the day, and Voce comes in from the Nursery End at Lords to bowl to Ponsford. In conditions of dull sunlight, he rolls the ball over. Outside the leg stump, and let through to the keeper."

Now he had made up most of this. The messages coming through from the ground via teletype were in a very abbreviated form. They called it "cablese". As charges were made by the word, it was clever to run two words together, or use other devices. So a single line of a cable might say VOCE PONSFORD ONE KEEPER. Often, if there had been no runs scored from a ball, nor any other activity worth reporting, it was not mentioned at all. Indeed, a whole six ball over might be thus: THREE VOCE PONSFORD UNBOWLED FIVE THREE SQRLG SIX BRADMAN UNCAUGHT GULLY. Translated: From the third ball, Voce almost bowled Ponsford, who then took a three from the fifth ball to square leg, and Bradman was almost caught in the gully from the last ball. An empty cigar box was next to the microphone, and the tapping of a pencil upon it simulated bat upon ball. Turntables were spinning with crowd effects. An "almost caught" would bring a swell of "ooh" crowd reaction.

Well, it worked. Mainly because there was nothing else. Some stations, for the ABC did not have this on its own, added in-studio parties, along with expert comments from former cricketers, who were paid commentators to a match they did not see, and which could only be mentally devised from the other side of the globe. One of these situations led to a gosh-awful foul-up.

Young Don Bradman, the hope of Australia, was due to come to the crease at the fall of the next wicket. All listening Australia knew that much was expected from the Boy from Bowral.

The teletype was clattering outside the studio door. But these reports did not come with regularity. For the line from London had to be used for traffic other than cricket. Maybe a war or something. Thus there might be a gap of ten or so minutes between cables. The commentators would use this time to tell whoppers - that the bowler had broken a shoelace and had to send to the dressing room for a replacement; or that the players were taking drinks. Then the cables would start again, and the commentators would ease them back into the commentary.

On the occasion upon which I report, one of the Australian openers had lost his wicket and Young Don strode to the crease. However, after only a few minutes - and at a little after nine in he evening, Eastern Australian time - a dreadful thing happened. The cable came in, reading SMITH BRADMAN FOUR BOWLED TWO. With a melancholy voice, the Australian announcer told the listening thousands that Bradman had been bowled by Smith from the fourth ball, and was retiring from the fray with only two runs to his name.

Three-quarters of Australia then went to bed. Had they stayed three more minutes, they would have witnessed the farce in the studio, as the emergency bell rang on the teletype, and the message spat out CORRECTION CORRECTION CORRECTION LAST SHOULD READ SMITH FOUR BRADMAN UNBOWLED TWO. Translation: off the fourth ball of Smith's last over, Bradman was almost bowled; however, he was able to take two runs from it. But, Australia had retired for the night. Imagine the confusion when they awoke the next morning to find that the Great Don, rather than having been dismissed for two, was 147 not out and going brilliantly. {Actually, as the paper had been published before the end of play, Don's score was significantly higher}.

And they put a race caller in jail for faking a horse race!

Television took a lot of the fun out of the broadcasting of sport. For now all the commentator has to do is say why something happened, rather than describe its happening. However, there has been a bit of a backlash. A significant number of people may watch a sport, but they listen to the radio commentary, preferring to get the added colour of the radio call.

Now, how does one become a sporting commentator?

From as far as I can gather, to be a racing person, you need to be born within the smell of a horse box. Some of the top people like Des Hoysted and John Tapp either come from horse-owning or training families. They are so specialised - most of them, that they only ever call horse or greyhound races. There are a few exceptions like Ray Warren, who can call anything including "come to breakfast!".

For other sports, there seem to be two alternatives. Either you take a good broadcaster and teach them the sport; or you take a washed-up sportsman and teach him to broadcast. Though we seem to have gone for the latter, particularly on television, give me the broadcaster any time. I have long had a deal with my surgeon mate: he doesn't tell me how to broadcast, and I promise never to start extracting tonsils!

In what must be agreed has been a varied career thus far, I have been called upon to call some sport. The last time was the World Series Cricket, when Mr Dennis Lillee let go with the expletive when hit in a position more painful than square leg. But, if you are an all-round broadcaster {and there is not a lot of fifty-two weeks a year employment for those who aren't prepared to broaden their talents} you cannot know too much about a little. Indeed, this is one of the clues of interviewing: know just enough about everything to get someone going. Then you listen and keep them going.

I mentioned earlier the time I got caught in Hobart and had to call the nationals of table tennis. And then I did tennis once when some Australian Davis Cup players visited the town - back in the days when Australia used to win the Davis Cup. I seem to remember Dinny Pails as one of them.

But one thing I have gleaned from most sporting people on radio. Many of them get some terrible information - and believe it - and bet upon it. Of the many I have met over the years, I can't remember one who was filthy rich. Yet I have passed by the mansions of many a bookmaker.

One sporting bloke, years back, used to make a lot of money by selling a race tipping service. Investors in the service would be given a code. Then, on race day morning, back in the days when we had an efficient telegram service, they would get a coded message. In theory, they would then go out and bet upon the horses suggested. During the following week, the bloke running the service would send out a letter, in the most general terms, stating how some of his patrons had been successful beyond their dreams. He was non-specific enough so more of the punters would re-invest for the coming week. In effect what happened was the tipster would pick several horses in each race!

However, back in the studio on race day, the tipster, just finished from counting his ill-gotten gains, would begin his shift as anchor-man for the afternoon of racing and other sports. As a young announcer, I had the job of doing the odd live commercial and becoming very bored with

it all. Thus I had time to watch an expert loser at work. He had spent hours - indeed, days - assessing the form of horses, so he could tip them, either by his secret telegram paying service, or on the air. Then he would decide {indeed, he would tell me} that there was nothing worth backing in a coming race. But then he would be called out of the studio to take a phone call. It was from one of his racing underworld mates, telling him that something was a sure thing. Out of the window would go all the form he had been studying, and back to the phones to invest lots, if not all, of the money he made with his tipping service, following the tip from someone who, had they really believed in the future prospects of some hay burner, would have kept the knowledge to themselves. Needless to say, mostly the "hot tips" lost, and the sporting gent became less gruntled as the afternoon wore on. I guess, having witnessed so much of this, I do not gamble. Or, maybe it's my mean streak. I just have no wish to lose . . . now or ever.

But, there was one other chap who worked for one of the radio stations. He was the breakfast newsreader, thereby having lots of time to go to the races, Saturdays and midweek. And the moral of the story was that he was one of the most transparent liars I have ever met. Meeting him in the passage the day after a meeting, you'd inquire,

"How did you go yesterday, Harry?"
"Killed 'em!" Translation: came out just about square.
Or . . .
"How did you go yesterday, Harry?"
"Came out just about square." Translation: lost everything including next week's pay.

My lack of knowledge of horseflesh, apart from a horse being a rectangular animal with a leg at each corner, has kept me away from racetracks, to the delight of a wife, a series of kids and a bank manager. However, there was one time when I was rostered out to Randwick.

Her Majesty the Queen, a fine judge of equine ability, was to visit the hallowed course, and present a trophy founded in her name. The radio station felt that the occasion should be described by someone with an all-round experience in outside broadcasts. They probably feared something like: "And now the Royal carriage is passing the four hundred, and looking good at the turn into the straight. The postilion draws the whip and heads up the hill ....." That sort of stuff. For mine, I would far rather had Johnny Tapp or Ken Howard call the Royal Progress, as well as all the other happenings of the day. I was sweating that I'd drop a clanger, mixing my horsey terms. Nevertheless, with a lady announcer at my elbow, interspersing fashion notes, I got away with it, and stayed on to watch John Tapp, a master of the race call, at work.

"They're racing" and the event was under way. Though one of the events of the season, to me it was just the same as any other race. Little did I - or anyone else but one at Royal Randwick - know what was to follow. For, as the horses were making fine progress around the back, a streaker appeared at the two hundred, the old one furlong post. This lady, quite naked, strolled across the track, diagonally and towards the winning post. There was a shout from the crowd. The race officials realised that, unless the streaker was removed from the track with great rapidity, the horses might do anything - and none of it good. Dust-coated officials raced onto the course, and wrapped the streaker in an outer garment and removed her from the running surface just as the horses were rounding the turn and heading for the winning post.

It was, indeed, the near miss of the season of racing. Yet, I had not been aware that Johnny Tapp's commentary was continuing, rising to its familiar crescendo as the horses approached the winning mark. Something won the race, followed by the rundown of the other competitors. There had been no mention of the streaker. Indeed, when he had finished calling the race, John looked up at the rest of the people in the broadcast box, as he had done so many times in the past. And then it dawned upon us. He had been concentrating so much on the horses through his field glasses, that he had been unaware of a streaker at all! Everyone on the course, including Her Britannic Majesty, had had the sight of an unclad dame trying to do whatever motivates streakers . . . except the caller.

When I, almost disbelievingly, told him of the incident, John could but ask: "A colt or a filly?!"

Sporting people in the media? Love 'em. They're the only people daring to be different.

CHAPTER 30: The name of Jennifer Bunbury Carnie would be known to a few thousand of the nicest people in Australia. Hundreds of thousands knew her as John Pearce's "long-haired assistant". She died far too young, after only about 53 summers, in September, 1990. The measure of anybody, come their obituary, is how many know "stories" about them. And just about everyone who had ever met her had a Jennie Carnie story. I was privileged to work with her, and have her work with {rather than for} me for more than 20 years.

So, what was the measure of this nameless lady? The Bunbury part came from her mother's side, and from the city of the same name in Western Australia. Her father was Mervyn Gale; the Gale part earning him the nickname of "Breezy". She was educated at the top Sydney Eastern Suburbs school Ascham, and, like all good girls of the time, went on to business college, and then to bashing a typewriter in a shipping office. It was there she met the budding English merchant marine officer. They had had the odd dinner during his infrequent trips to Australia. Then he sent her a letter, saying she should be prepared to marry him, a month or two hence, and would she please make the arrangements? She would -- and they did.

He became a captain and Jennie and Bruce Carnie sailed off on their honeymoon, which was to last three years. She was the only woman aboard the tramp steamer, plying the world's oceans, picking up cargo "here" and taking it "there".

What did she do? What sort of a honeymoon?

She confided that it had been, well, different. There was but a three-quarter bed to share with her bridegroom, along with the long and disciplined hours of a ship's captain. "It was rather fun," she confided in later years after she and the Captain had parted, "making love every six hours when he had to get up and change the watch!" He had his full-time job as ships captain, and she was able to help in small ways by doing a little book-keeping. But most of the time she sat on her little captain's bridge and read paperback books. Maybe it was those three years that settled her down to an individual approach to work. Work she loved, as long as it didn't get in the road of a social event. For, as she later proved as my secretary and personal assistant, she was good at work, far better at social events, excellent at organising others. If she had only been as good at looking after herself, maybe the first signs of cancer would have motivated her to do something about it and prolong her life. She also had a feeling that money managed itself. Thus, when it came to her own money management, she was hopeless. She truly believed that, as her parents had looked after her initially, and then the Captain subsequently, another "white knight" would come riding over the horizon with all the answers to her problems. Unhappily, he never did. The good Captain and Jennie were in the process of separating. He had gone back to Britain saying, "You can have all our assets in Australia. I'll have those back in the U.K." I never learned how many there were in the United Kingdom, but there was a little house on Sydney's North Shore.

Jennie was a good stenographer and an even better secretary. So many things happen as a matter of timing. Some people call it "by accident". And I was without a secretary. The excellent one, Denise, who'd been with me for years had asked for six months leave to do as so many girls did at the time; the Grand Tour of Europe. We agreed to let her have this leave, assuring her that her job would be waiting six months hence. She met a bloke over there and came back thirteen years later! I looked for a temporary. I had just started the open line radio show and so needed, not only a secretary but also an open line switchboard operator to filter out the calls we didn't want to put to air. Jennie took to the latter task like she'd been doing it all her life. She had a natural feeling for the job, and, I still claim, did it better than anybody in the business. It's not an easy job. Doing the show at nights attracts not only some of the best people calling us, but some of the ratbags as well. The latter I have never minded. Indeed, it's sometimes said that I worked to an average of one-point-four ratbags per hour. We never did that consciously, but came to an understanding that, if we made a serious show all the time, people would become bored with its predictability. Twenty and more years later, we have proved the need for change of pace.

Jennie had "been there, done that", was a big grown-up girl, and had heard all the profane words. Like me, she felt that swear words were only a substitution for a lack of knowledge of the other words in the language. She was unshockable! This was proved one night when she answered an incoming call: "Good evening, 2GB and the John Pearce Show". On the other end that Saturday night was a nasty little kid whose parents had probably gone out for the night, leaving him with the phone to play with. He sniggered: "Why don't you go and get .....", and used the word I don't need to print here.

Quick as a flash, Jennie answered: "I do. Every night. And .... it's wonderful."

A shocked pause at the other end of the line. At which time a horrified kid could only reply: "You're disgusting!" and hung up!

She also, had to handle people who felt that I was not doing the program to their liking, and called to complain. At first she would be polite, but, if the people persisted, was able to give back as much as she got. Occasionally the management would receive complaints, not only about the way I did the radio program, but about Jennie's handling of complaints. In the main, management backed us to the hilt. That's the way a good radio station runs.

A handful of years ago, when 2GB was about to celebrate its 60th birthday, the station was trying to make contact with as many former staffers as possible. Jennie offered to help. Tirelessly, she started ringing from home. Day after day, night after night, she called. I implored her to keep a record of the calls she made. In all they topped two thousand! I told her to bill the company for them, but she procrastinated {Oh, how she could procrastinate!}. A year later, in casual conversation, I asked her if she'd been paid for all her phone calls, and she started a tirade about how the lousy station had never paid her. The reason, I discovered, was that she had never sent an account! Again the belief that a "white knight" would do it for her. I put her in touch with my accountant. However, he had to give up, as Jennie just never got around to sending him the material needed to look after her affairs. When she died, the same accountant, this time receiving a box of papers my solicitor had discovered at her home, was able to claim taxation refunds for the four preceding years.

Sometimes she did the right things for all the wrong reasons. She bought a few shares -- not more than one hundred at a time. But how did she pick them? My stock broker, who had agreed to do a bit of business for Jennie, was shocked when he discovered that the shares she had bought in a ladies underwear company had been chosen because Jennie, shopping around for a bra, found just one with a narrow strap at the back. "It was the only one that didn't make me look like a milking cow," she confessed. The company prospered, as did her few shares, later to be taken over by some larger concern.

She bought her one hundred shares in Nylex, because she had seen their new snap-on hose fittings in a hardware store the day before. Before the stockbroker could suggest he had a look at the way the company was managed, Jennie had her mind made up.

She made very few mistakes. The simple philosophy was that, if the company made products she liked, it was worth buying their shares. I guess that's called product loyalty.

There was one time when it didn't work, however. She invested one thousand dollars in one of Barry Humphries' movies. The accountant agreed that the tax concession offered made it a lesser risk. {However, as it transpired, she never bothered to apply for the tax concession}. The film, which I saw and enjoyed, one of the Les Patterson series, didn't make it to the bigtime. Jennie didn't get any return for her thousand. I discovered the reason for the film investment. She had not only met, but had ferried Barry Humphries on one occasion. He had been interviewed at 2GB and was about to get a taxi to take him to the theatre for rehearsal for one of his one man shows opening a few nights later. "Don't worry about a taxi," Jennie offered, "I'll drive you over in my car. She was just finishing work for the day. He accepted, and she spooned Barry's ample frame into her little Honda Civic. But, no sooner had she left the studios and was standing at the first red traffic light, than she spied Jack Mundey.

Jack Mundey has been just about everything on the left of politics. He was an executive of one of the Communist parties. He was the secretary, for many years, of the Builders Labourers Federation. He led the Green Ban Movement which, depending on your point of view, either saved Sydney's Rocks area and Kings Cross' Victoria Street, or held back progress as nobody ever before or since. Later he became a spokesman for the ecology.

"Where do you want to go, Jack?" she shouted. He answered, and was invited to get aboard. It happened not to be in the same direction as Barry Humphries was going; and also in a different direction to her own original destination. It mattered nought. It was a social event, and therefore took precedence over all others. In her car, her little brown, unwashed and rusting Honda Civic {how she wept when nobody would offer her anything for it, and she got $50 from a wrecker finally, although she insisted in salvaging the radio which she never again used}, was Jennie, Jack Mundey and Barrie Humphries. And, if you think that's crowded, remember that Sir Les Patterson and Dame Edna Everidge were there also!

The Honda Civic was replaced with a Honda City, a smaller two-door with only two seats. Sometimes, contravening all laws, she gave a lift to more than one person, someone having to lie down in the back, without a seat belt. That never fazed Jennie. If someone could fit there, they could ride there, whatever the law -- or the car's designers -- happened to think.

After twenty years, none of them with a dull moment, I could go on telling you Jennie Carnie stories. Her life is worth a book of its own, any writer could do it justice. She was the kindest person, as was evidenced when I broke my arm a couple of years ago. Not only was I doing the Saturday night show at the time, but was due, a few days later, to do a stint of morning programs, Monday to Friday, to cover for someone's holidays. I was only in hospital one night, but was determined to keep working. We came to an arrangement - or at least Jennie did. She lived in the Eastern Suburbs, I on the Lower North Shore. She saw no reason why she shouldn't be my chauffeur for a month or so until I could drive again. The doctors thought it undesirable, which made Jennie even more determined.

However, there was one thing to her character I have yet to mention. When Jennie slept ..... she slept. Living alone, and never admitting an obvious loneliness, she used often to stay up all night, listening to radio or watching movies on television. But, when it came time to sleep, Jennie was unwakeable! She had a telephone next to her bed, but often it didn't wake her. There were occasions when I would call her and have her answer forty minutes later, unaware that the phone had been ringing. Indeed, the hardest thing I had to do in a week of work was wake Jennie up to come to the radio show.

At the time of my broken arm, I would start ringing her a full thirty minutes before she needed to get up. When she awoke, she would get dressed, drive her Honda City cross town, and would arrive and have breakfast with us, for she had become a firm friend of the family, being the only non-family member to have Christmas with us. Not just an ordinary breakfast, but the same every day, a sausage and egg toasted sandwich. Thus fortified, she would drive me to work, and then home again at the end of the day. When, a month or so later and I was again able to drive the Volvo, the routine had been firmly established, and I had to go back to not having an extra lady at breakfast.

She was, as I have written, an organiser. After her parents died, and she moved back into their house in the Eastern Suburbs, in a lovely dead end street, she became the den mother of the street, organising sundown drinks, parties and outings. I have a feeling that she had a lot of people go to places and things they much didn't want to go to, but were {well, generally} grateful for afterwards.

Nothing, and few people, ever got in the road of one of Jennie's ideas. Possibly the best example of this was when her mother died. I was on holidays in Tasmania with good wife and #4 son, when I received a message upon arrival at Queenstown on the west coast of the apple isle. Would I please ring my secretary as soon as possible. I did, to learn of the death of Jean, her beaut mum.

"I want you to say some words at the Crem," Jennie almost demanded. "Don't want anyone but you to say them."

It is always gratifying when asked to say some words at church, graveside or crematorium. Naturally, I would, but .....

"Hang on," I told her from Queenstown, "we won't be back for ten days."
"I know," she answered. "We'll wait."

I know not what everyone else thought, but wait they did. Jo, my wife, and I attended the Crematorium and I said "the words".

As far as Jennie was concerned, all people were people; but some were nicer than others. There weren't many "others", but she had nothing to do with them anyway. She became most attached to the ones she liked.

I have a bit of fun once a month, chairing a fun luncheon organisation. This group has been together for a quarter of a century. Some have joined, a few have passed on, a few have left. We meet for little other reason than to have a good luncheon; but we need to know who's coming to book the catering at the hotel. Jennie undertook to look after those arrangements, in her den mother fashion. She loved making those fifty or so phone calls every month. Often she complained how much time it took out of her home life. But we all knew that she loved every second. She would call the members; speak to them at length, or to their spouses. She was a friend of all. And this time she didn't have to pay for the phone calls. She was a royalist of the highest order. She insisted that I join the Australian Flag Association, a fine organisation I supported morally, but would never have bothered to join, had it not been for her. She bought a flagpole, and flew a variety of flags. As with some people, she could never go into a shop and buy one of anything, so she had bought not only the Australian national flag, but also a state flag, and some earlier and historical flags of Sydney, New South Wales and Australia. Her first decision each day was which flag to fly? Therefore, she adored the position of governor, and some of the people who had been chosen for this high honour. If there was a function at which the governor was appearing, she would be there, waving a little flag if appropriate. If it was one of those functions where the Governor mingled, Jennie would make sure to say: "John couldn't come, Your Excellency, but asked me to send his regards." In many cases, I didn't even know the function was on.

She loved animals .... all sorts of animals, but mostly the domestic sort. And they didn't have to be thoroughbreds. When her husband had quit the sea, he attained a job as harbour master somewhere in Papua-New Guinea, where they stayed a handful of years. By the time they were ready to leave for a posting back in Australia, Jennie was heartbroken to learn that quarantine laws prohibited her two scruffy hounds, mother and son, from immediate entry to the Australian mainland. They had to have served six months in an approved quarantine station. At the time, the way to go was the way she took. It wasn't the easiest way to go; indeed it may have been the hardest. But it suited.

Whilst her husband flew back to Australia to start his new job, Jennie shipped herself and her two dogs to England! Once there, she put them in an approved boarding kennel for their half-year. She returned to London, where she took part-time work as a secretary. Each week-end she would take the train down to the kennels, have a visit with the dogs, and return to her little London flat. Eventually arrangements were made, and she and the two dogs booked aboard a wonderful slow ship of her husband's line, and returned to Australia. All in all, about nine months were used up, but Jennie and the dogs made it. Port Moresby - London - Sydney. She was more than a little unlucky with her dogs back in Australia. The older one died of age, and the son lasted a few more years. She got a wonderful dog from the R.S.P.C.A., but he fell foul of some nasty disease and, despite staggering professional bills and more than usual tender loving care, he died.

But then, as she was looking after a very old dog for an older still neighbour, the sun shone upon her. Across the road in Double Bay, acquaintances were having some renovations to their house. Jennie, walking the old dog, got to speak to the workmen regularly. One day one of them brought a puppy to work. Jennie fell in love with it immediately, asking if there were any more in the litter. “Just one”, she was told. "I'll have it. Bring it tomorrow." He did. It was a small dog, nondescript, but, like many crossbreeds, very lovable. Jennie had to mother it, but first came something which painted her character as strongly as anything I knew. The dog was female. Jennie asked the workman, of obvious European background: "What's your mother's name?" She was told that his mother was no longer living, but that her name had been Carmen. From that moment, the pup became Carmen. Carmen outlived Jennie.

Jennie was emotional and cried a lot. She cried with joy, and with sadness, and often with many of the sentiments in between. It happens to a lot of people so outgoing. But, for all of this, when it came to business, she put herself into the background. She realised that I was the person who did the radio show. In those moments, there was nobody else on the show, on the radio station, or in the whole world, than me. Outside the show, I was there to do as she told me! I remember being phoned at home one night. I was going to a function at Government House the next day. Jennie's crisp phone call said just one sentence: "Wear your strawberry-coloured shirt and the OBE tie." She hung up. But, when people called her at the radio station, asking her name, she said: "I don't have a name. I'm John's long-haired assistant."

Jennie had a love for royalty, for fun and for the sea. She had sailed in her youth, and then had those wonderful years circumnavigating the world many times, with her Captain husband. When she knew she was dying, she made arrangements for her ashes to be laid up in a memorial wall at an Anglican church at Watsons Bay, on South Head near The Gap. "The view of the sea, is wonderful," she told everyone.

Jennie Carnie, almost anonymous, my "long-haired assistant", much loved by many. Proving you can't be anonymous .... and forgotten.

CHAPTER 31:

Two old gents were sitting in the leather chairs of the Club lounge.

"Carruthers," one said; "do you believe in clubs for women?"
"Oh yes, colonel," his colleague replied: "but only when kindness fails!"

Radio, particularly commercial radio, has been pretty much like that . . an old boys' club, where women may be admitted, but only to drive the typewriter and make the boss' tea, organise the Christmas Party, and buy the boss' wife's birthday present. They were employed in routine "office-style" jobs. They worked in the accounts department, were good at making up advertising schedules. And, of course, you needed a couple of them with good figures on the reception desk, and some sweet-sounding, patient ones to answer incoming phone calls.

Well, in half a century, that has changed; but not quite as much as one might expect. We are living in an era where discrimination is such a dirty word; that laws have been passed making it almost impossible for an employer to add to his staff the people he wants, unless he is prepared to fight a rear-guard action, explaining why any of the other applicants didn't get preference. They've even changed the names for it all, just to confuse. We have Equal Opportunities legislation. And then we have Affirmative Action - two out-of-context-and-meaningless words! This means, of course, nothing of the sort; except that in the ideal Socialist world, there will be an equal percentage of whites, blacks, Protestants, Catholics, physically and intellectually handicapped, women, men and homosexuals of either and/or both genders. The end result is that the bottom line, the finished product, is the thing that suffers.

I remember well a visit to a large broadcasting organisation in New York. The guy in charge showed me some fifty people working for him, pointing out two with empty desks: "That's my token black," he said, pointing to one; "and that's my token Jew." Incredibly sad, but maybe a foretaste of what could happen if we have to overlook employing those, and only those, best able to do the jobs.

We must admit that we live in a very different world than fifty years ago; and radio has had to move and cater for it.

Back in the times when the norm was for dad to work, and the kids to school, mum was deserted from about eight in the morning, through until the children started coming home mid-afternoon. And that's where originated the expression a cup of tea, a Bex and a good lie down. Indeed, I seem to remember Vincents APC buying a commercial at ten in the morning on as many stations as would sell it to them, saying: "Time for your Vincents break." Any such thought today of medication by habit would, and should, shock, but that was the state of play. Radio filled that time in with a mixture of relaxing music, serials {for radio invented soap operas, so named because the soap companies queued to sponsor them, knowing them had a relaxing, attentive and available audience mid-morning}, and women's' interests.

In country radio, a lady announcer would do the mornings, and doing it as if she had been the woman from next door over the fence. She would either bring in experts, or be the expert herself, and pass on household hints. The recipe of the day might well mean that half the town would be eating the same dish a day or two hence. Housekeeping matters would be discussed, along with the reading of letters from those who wanted to write. It was all very chummy.

And city radio wasn't very different either - maybe a little more sophisticated. Just as children's sessions were conducted by a gent known as "Uncle" someone, some of the morning lady announcers were Auntie or Cousin. The organisations sometimes spread beyond the abstract of radio. Some radio stations had their women's clubs, where people wrote for membership, and then attended functions.

As a kid, listening avidly to morning radio when on school holidays, I knew that 2GB, the station I determined to speak on one day, had its Happiness Club, run by Mrs Stelzer. I don't think anyone knew what went between "Mrs" and "Stelzer", but her Happiness Club was legend. Her daughter Joyce became a very junior member of the staff, and stayed on to be the chief telephonist. She was an unflappable lady and I had the pleasure of having her drive the phones for me in the very early days of open line radio.

But still there were very few women before the microphone, certainly for regular sessions and shifts.

Feature people came and went. Andrea, Gwen Plumb I knew and worked with. Dita Cobb did some stuff for us; and got me into trouble. Dita teamed with Terry Dear in a program of "advice to the lovelorn" sort of thing. Terry had had great success with "Leave it to the Girls" on both radio and television, and this was to be a mini-version of same. We slotted it in early afternoon, promising to upgrade it to a better slot commensurate with any success it may achieve in the ratings. It started okay. From our point of view, it was convenient, as it was "live", meaning it required a lot less program and production time. However, in one of the early episodes, Dita dropped the magic word "Bloody". Today, it is commonplace - and has been superseded with words far stronger - as our society "grows up". But "bloody" was a no-no. I was instructed to tell Dita not to do it again. However, the very next day she said: "I have been told I mustn't use the word bloody. How bloody silly. Bloody - bloody - bloody!" There was only one possible outcome. The program ended that day.

Producers have always had problems with women performers - and I'm told that this goes right back to similar situations in the theatre. Women are different! And thank God for that, say I! Realising it, they play upon that femininity, using the wiles of tears, stamping of feet and other ploys. Get a man on the air making a mistake, and he wears it. Let a woman before the microphone stuff something up - even a simple word mispronunciation - and she giggles, or most of them do. It is perfectly natural for the feminine gender to do this. Yet, if you claim, and even demand, equality, you had better be ready to be damn equal!

Mary Hardy in Melbourne, who was a sort of down-south Andrea, as far as I've heard, was a real star. And we have had the odd one in Sydney for a while. Generally, however, they have not been acceptable as presenters of run-of-the-mill programs.

There are some well-defined reasons. Back in the days when gentlemen didn't mention ladies' under garments by name, in case it showed that they knew ladies wore them, we found it difficult to get a man to do a bra or panties commercial. The reason was simply that it was mildly offensive to the women in the audience. Thus we had often fallen back upon the talents of some of the office secretaries to come and record a "girlie" commercial, as we called them. The same is the rule for women doing "rugged" commercials. A woman announcer is just no damn good at selling four-wheel-drive utilities, investment, real estate or any of a large number of items. Sure, as I said, we live in a changing world, where young females in sports cars have become a latter-day menace upon the roads, showing their newly-earned station in life. But the very bottom line is that women presenters don't sell! Like it or not, this business I've worked in all my life is chauvinistic.

I've never had to use the female equivalent {if there is one} of male chauvinist pig, in the hope of fighting back to the equality of the unlevelled playing field. Indeed, there are some areas of radio where the female gender has become acceptable. News gathering and writing now has more than its share of ladies. But, when it comes to the presenting, the surveys show that the major bulletins are always handled by the male, simply because, with the male comes authority. It may all change - yet I wonder? If I have my finger on the correct pulse, I think the pendulum, having swung, swingeth back again. {And how about that for a mixed metaphor?}!

Assuming that man and woman will go on living together, with or without marriage, there will be a getting together at the end of a working day. In the home, as in the office, there will be tasks one does, and enjoys doing, better than the other. But, if there is a sameness in living, work and everything, a sameness thrust upon us by "you will be equal, or you will be shot" regulations, couples will find they have nothing to share with each other, for each knows equally. What a dull world!

There are still a few differences between men and women. For heavens sake, let's recognise and exploit them. We'll be far happier if we do.

CHAPTER 32: Well, there it is - more than forty years of broadcasting for me. I realised many years ago that nobody was writing a book about radio. Why? Could be that some of them were good at talking and not at writing? Long ago I learned my writing limitations. I am not a good writer, except for radio, and never will be; for I have been too lazy to work at it. Also, with so many years of speaking, I find it much easier to write as I speak. Some folk have written worthy books about the technical aspects of radio. Others have spent far too much time researching the industry. It has been pretty futile. Radio, being so much a day-to-day operation, and with management changing so often, has a very poor priority for archiving that which should have been kept. Only recently, someone went looking in the basement of 2GB, searching out some thought-to-be-lost (it was!) piece of history, and came across the original minute book of the company!

A year or two ago, a group of old broadcasters, realising history was on the way down the old gurgler, believed it a wonderful idea to start a company called "Once Upon a Wireless", and record on tape the impressions of the pioneers of the industry - not only the on-air people either. It would require a little money - not a lot of it, as the labours of the worthy were free. But the decision makers in advertising, and in companies that had been massive radio advertisers in the past, were of a different generation. The project, to get this tape library into the Archives in Canberra, is proceeding much more slowly than such an undertaking deserves.

I remember a phrase from the past. It was describing England. I have seen much to be thankful for - much to forgive . . . ." And I guess that describes me looking back at radio, and the motivation to tell you these stories. For, if I am not a writer - maybe I'm a fair-average story teller. From the first time I thought of writing this, titles cropped up. I did once write a book about radio interviewing called How to Win Friends and Interview People. But that was all. I had thought of Speaking with People - "with" rather than "to". Then a bold thought: Thirty Years Beneath The Mast. But, would people associate radio with masts any longer?

I had registered a company to cover not only my radio earnings, but investments, and other things I do for a living, and called it Steam Radio Pty Limited. That originated from the BBC in London. When television came along, the young TV people, looking at the oldies {aged forty and above} of radio, called them Steam Radio employees. I had thought of it as a book title. But, would anyone get the message? {I have had so much trouble explaining the name of my company to people}. And then, in devilish mood, I wanted to write a book called Bastards I Have Met. Trouble is that it's not original enough. Been used several times before, they tell me. It comes from a military remark, when one soldier became angry with another he was heard to exclaim: "One day I'm going to write a book called Bastards I Have Met, and you'll be in it!" But that wouldn't be very honest about radio. Sure, I've met a few. But they've been far outnumbered by the nice people. Unfortunately, they both have been outnumbered by no-talent bums. It is sometimes said that, if you've been a failure at just about everything else, there's always taxi driving. I've met some radio people who were failed cabbies!

The industry can blame nobody but itself. It believed that talent would be knocking at the door. It wasn't. There have been a few schools of radio; and some of their graduates have secured jobs. Presently there is the massive Government monolith the "Australian Film Television and Radio School" in Sydney. Students pay and do a twenty-six week course. Yet they do not have as instructors or guest lecturers, top people from the industry, past or present. How to start? You can try as I did: go to the country and be prepared to work for near-nothing, learning your trade on the way up. I've always thought this most unfair to country listeners. A lot of programs are being sent to the bush by satellite these days, and less country communicators are needed. Also, a lot of stations are automated. There is nobody in the building, just a bank of computer-programmed tape recorders playing music, giving time calls and doing commercials. Why pay an announcer to sit, watching a record spinning around when they could be out selling or doing other duties? {Even sweeping the footpath outside?}

The Fraser government got carried away with the idea of so-styled Community Radio Stations. I fear it has been a deceptive joke. They were supposed to be the audio version of the free throw-over-the-fence newspaper, full of local material. When consortia applied for these licences, they made all sorts of fanciful promises, very few of which have materialised. Listen to them and you'll mostly find "never-was" and "never will be" voices. Once a week the local Mayor gets five minutes to give a spiel. Records are played for people in hospitals. It worked - but fifty years ago. No longer. These stations are not surveyed, which is a good thing - for them! For, if they were, red faces would follow the disclosure that the only people who listen with any regularity are the immediate families of the announcers! A training ground for future radio talent? Training is only valid if the instructors are also valid.

The specialist radio time salespeople have also diminished. One finds so many cases of people who have been able to sell used cars thinking they can do the same with something as abstract as the talents of the spoken word.

And then, there are the controls. They are destined to make tomorrow's batch of lawyers rich beyond their dreams. Way back when I started in this wonderful world of wireless, we had technical restrictions on which part of the band we transmitted an undistorted signal. We could advertise anything that could legally be sold, with a rider that anything medical had to be approved by the Health Department in Canberra, to stop the unscrupulous from advertising they could cure cancer or the common cold. In every other way, we were on our own - to make radio as we believed the listeners wanted it. And we did it very well.

Then came the pressure groups. First the musical folk; out of Canberra came a rule that we had to play a certain percentage of Australian-composed and Australian-performed music. A broadcasting authority was set up. It has often changed its name, but the changes cannot disguise the heavy hand of non-radio people telling radio licensees what the people shall be given. {Television has even greater controls}.

For instance, an authority, made up completely of government employees and appointees, and therefore knowing little or nothing about business, decided how "commercial" commercial radio should be. It laid down the number and duration of commercials; and when they may, or cannot, be broadcast. For more years than those people have been alive, there has been an in-built control; the listener and the on-off switch. If the listeners are becoming bored with too many commercials, they have but to turn off the radio, or tune to another station. And

this control also assumed quantity, quality and entertainment factor of commercials to be measured equally. They are nothing of the sort. There always have been, some presenters whose commercial pitches are better than any of the programs. The late great John Harper of 2KY fame, could do with commercials so many things that his morning listeners would tune him, just to hear what outrageous things he said, as he sold them the goods. Graham Kennedy did the same on his early "In Melbourne Tonight" television shows. But, deep down, authority does not want to see this country progressing commercially. That might lead to governments losing some of their hold over the people.

At election times, politicians go right overboard. First they demanded commercial radio be fair, allocating an equal amount of commercial time to political parties. {There was an exception, seemingly, where some stations were owned by the Labor Party}. But this was then too commercial. The party with the greatest amount of money could buy the greatest number of commercials. So there followed demands for free time for all, as the cost of advertising became greater than the amount of followers' money the parties were able to gather. And then, of course, the political parties being paid their electoral expenses out of taxpayers' funds in proportion to the number of seats they had won at the election. I always thought this a bit like death duties: if you can't get it out of them while they're living - hit 'em when they're dead!

At times I have needed to remind my listeners that this country was built by business - not by Governments!

Then there came a pipeline of complaint. Not only the Australian Government, but in some other countries {but not the United States}, the power of being able to allocate licences has been taken as the power to control programs. And this is not only dangerous but very ugly indeed. The word "censorship" is more than a ghost of things to come! To justify the existence of the controlling bodies, a line of complaint had to be set up. If a listener didn't like what they heard on the radio, they could {indeed, were encouraged to} complain to the authority. The radio station was then required to provide the authority with a tape recording and a transcript of the supposedly offensive portion of program. This is a very expensive exercise. But governments, baying for blood, have no idea of such expenses in the general picture. Often the matter complained about was not well identified by date or time, and great searching had to take place. And sometimes the complainant wasn't even sure which station they had heard offend them! Rather than improve, this got worse. Radio stations started getting complaints from the authority, requiring them to comment upon a listener objection. Then the personality complained of getting them too. They were required by law to be answered in a short period of time. But the ultimate came when the authority started sending listeners' complaints, photocopied, but without the complainants' name and address! I don't know if they thought that we would go out at night, bombing the homes of people who whinged about something we had said on the air.

But, of more recent time, we have had even more pressure put upon the communicators. We now have Anti-Discrimination and Vilification laws upon us. If minority groups complain that they are being held to what they believe to be ridicule, we can be fined for it - to the point of even being de-licensed. We already have laws that say we must not encourage people to break the law, attacking minorities or anyone else. But, as I am reminded, each time a law is passed, with it goes one more little piece of our freedom. In this case, it looks very much like the freedom of speech! So, we may not vilify Aboriginal groups, or homosexuals, nor Jewish people, unusual religions, or anyone else. At the time of writing this, we still have to have the test case. But a lot of people are waiting for the dam to burst in this now minority-driven country.

Well, all that having been written, let's see what has gone before.

An industry that started not much more than sixty years ago; the plaything of technical people; has become an essential. I can remember the time when we boasted that more than ninety per cent of homes had a radio; and the time when many cars had them. Now cars come with one as standard, instead of a cigarette lighter, for smoking is anti-social. Now so many homes have at least half-a-dozen radios as to be thought of as standard. Kids walk down the street with their Walkmans, either listening to music, talk or cassettes. Go to sport and see the number of people with earphones on, listening to the same sport they are watching live. Old pictures will show families sitting around the lounge room listening to the 6-valve superheterodyne receiver. Each time I broadcast, I wonder how far the signal is getting, and into which unusual situations it penetrates.

I've even had the thought that, maybe right "out there somewhere" there might be a barrier, bouncing back the signals broadcast so many decades ago - the first still to arrive home. If some of those programs ever come back again, I hope posterity will record them. For we kept so few of them when they were first broadcast. But, we are told that the signals we transmitted have gone out there "somewhere into space" - and they are continuing to go. Perchance some distant civilisation will receive them, and have as much fun listening to them as some of us have dedicated our lives to making them. Out there will be the voices of Jack Davey, Eric Baume, dear old Andrea, Keith Walsh, John Dease, Charles Cousins, Bill Weir, Harry Hambridge, Noel Judd, Harry Dearth, Brian White, Len London and others no longer with us, and next to whom I had the distinct pleasure of being able to rub. Then there are those still living as I write. John Laws, Doug Mulray, superstars. Those I never met, for this is not a very social industry. I have over-used a line that, "Marconi and I joined radio in the same year - only to discover that Howard Craven had beaten us both by eighteen months!" Don't know about Marconi, but there is no gentleman of my profession I'd rather have followed than Howard.

In Melbourne there was Sir Eric Pearce. We received a bit of each other's mail when he was in Sydney, and we only ever met once, accidentally in the foyer of Melbourne's Southern Cross Hotel. In Melbourne also, Norman Banks who called Aussie Rules football with failing eyesight. The race callers, by far the best in the world: Cyril Angles, Des Hoysted, Ken Howard, Johnny Tapp; and the father-son team of Clif and Garth Cary. The names are destined long to be forgotten, I fear. And we should have no remorse. For we make radio for today and, more important, for tomorrow. Those who have gone before this generation of broadcasters learned one thing - and learned it the hard way - the ability to communicate. If ever I felt I was losing this total essential, I returned to a game I invented very early in my career. I am no longer in a radio studio. I am in a room with the average Australian family of man, women and two kids. Man is reading the paper, woman is knitting, the kids are on the floor, playing with the dog. I speak to them. They are my friends. I have known them for so many years that, as I refuse to let them get any older, I refuse myself the same progress in time. Once I re-start speaking with that family, I know I'm speaking to many tens of thousands.

I guess it was round about the time when I was getting people angry with "the man they love to hate" on open line, that I thought up the ending, "I've had the last word". For, I reckoned, if I can't leave them all mentally applauding, I'll at least make the angry ones a little more so. Make sure they'll be back for more of the same. They are, you know, one's greatest fans. They come in various guises. Some say, "I never listen to your station . . ." or "I never listen to commercial radio, but . . ." or "I only tuned to hear the news . . ." or {and this is the one I love most of all} the listener who, while claiming they hardly ever listen to you, are prepared to quote what you said days, weeks, months or years ago - and with disturbing accuracy}. As Baume said, "My boy, it matters nought how many hate, and how many love you, as long as the lovers and haters equal one hundred."

The last word? What shall it be? Not yet. As I'm still wondering what I'll do for the rest of my career.

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World Record! Bruce Carty on 2CCC FM

In September 1993 DJ Bruce Carty on 2CCC-FM made an attempt on the world record for continuous broadcasting by one DJ. As can be seen from these clippings from the local press he was successful!

WYONG SHIRE
Advocate

Broadcasting feat puts smiles on dials

Thursday, September 23, 1993

CONGRATULATIONS to Bruce Carty of 2CCC FM.

In a marathon effort, Bruce broke the world record for continuous broadcasting last week at Bay Village.

Everybody involved in the effort says Bruce's sheer determination to succeed kept him going when he was on his last legs towards the end.

His focus on reaching his goal was so total that even friends and supporters began to fear for his health.

But achieving what he set out to do was Bruce's ultimate prize.

Along the way, he also achieved his other goal by putting community radio in the record books and bringing attention to the unique station based in Toukley.

BY tomorrow morning we will know if the Sydney 2000 Olympic Bid has been successful.

The excitement building up to the announcement is perhaps equal to an actual Olympic Games and has succeeded in pulling everyone together as a nation.

Let's all cross our fingers and hope for the best.

WYONG SHIRE **Advocate**
SERVING THE SHIRE FOR 70 YEARS
Thursday, September 23, 1993

World record!



DJ Bruce Carty nears the end of his marathon stint

2CCC FM disc jockey Bruce Carty has captured the world record for continuous time radio broadcasting.

Bruce set the new world record of 121 hours and three minutes at Bay Village shopping complex last week.

His marathon stint beat the old record – set by 2GF announcer Mike Sommers in 1986 – by an hour and three minutes. He began the attempt on September 11 at 8pm – he finished, exhausted, last Thursday night at 7.03pm.

Bruce said the first 36 hours of the marathon were easier than he expected. "Then on Monday morning I started to feel very tired," he said.

"I had a few psychological problems, but I had them under control by Monday afternoon. Monday night till about 1am Thursday I was fine.

"After 1am I was close to the edge and thinking of quitting. I started to think I'm only doing this as a publicity stunt for 2CCC FM.

"Then I thought of all the people who'd backed me and I told myself I couldn't let them down.

"Thursday morning between 2 and 9 I was hallucinating and not quite with it. I couldn't think as clearly as I should. It was not a matter of staying awake, but my mind wasn't alert enough to cope with panel operating.

"For one three-hour period I used a panel operator to do the mechanical work for me. Incidentally, the guy who held the record before me didn't operate his own panel," he said.

Once he passed the old record Bruce kept on for another one hour and three minutes before he gave it away.

"I'd achieved what I wanted and I knew I wasn't in the mental state to think what I had to say on air.

Bruce's wife took him home and after 1½ hours relaxing he went to bed.

He slept for 14 hours straight, got up for a couple of hours and went back to sleep for another five hours.





Photos of Bruce in the studio during his record-breaking session. Pictured behind Bruce is his fiancé (now wife) Kaye, photographed as the record was broken at 121 hours and three minutes. Assisting next to Bruce is Carolyn Carr, wife of the 2CCC engineer, Rob Carr. The record was accepted by the Guinness Book of Records and published in their 1995 edition. © Radio Heritage Foundation.

In Bruces' own words: In 1993 I was the volunteer Program Manager for Community station 2CCC in Gosford. We were looking for a high profile publicity stunt to raise our public awareness. I discovered that the current world record for "The Longest Continuous Broadcast By One Announcer", as recognised by the Guinness Book of Records, was achieved in Australia. This was by Mike Summers at 2GF in Grafton back in 1986. Mike was on air continuously for 120 hours.

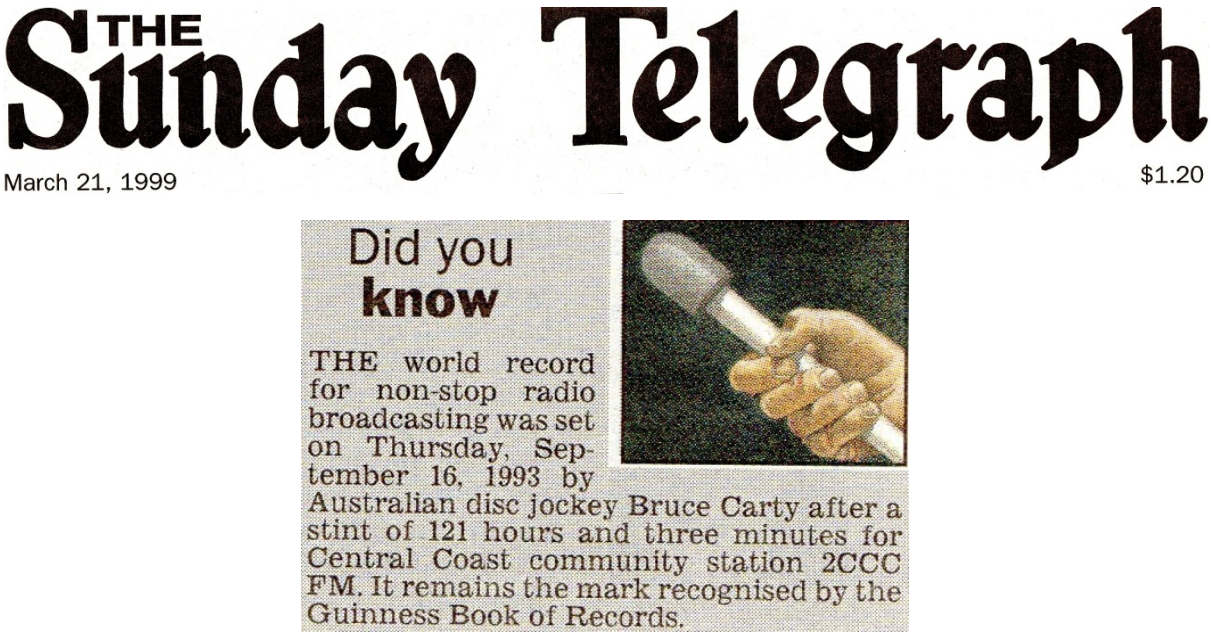
2CCC sanctioned the idea of attempting to break this record, but no one volunteered so I put my hand up. I contacted Guinness World Records to obtain the criteria necessary to break this record. They replied that they were not recognising this record any longer due to a lack of public interest as shown by the long time lapse. They did, however, send me the essential criteria that had been in place for a record to be recognised. As the proposed attempt was purely to raise awareness of 2CCC, I decided to go ahead. I told no one that Guinness World Records would not recognise this attempt. My rationale was that my much needed support for the stations publicity drive may not eventuate if this was known.

One interesting criteria was that I had to speak live to air at least once every five minutes. This meant that I would usually have to speak after every record as most records were around three minutes. This came about many years ago when a USA station claimed the record after their announcer played one side of an L.P. at a time, having a twenty minute nap during each side of the L.P's.

Several people expressed their concern about possible health problems staying awake for so long. I visited my local doctor seeking any possible consequences. He informed me that there should be no problems with my health but also told me that I would not be able to stay awake for that long. My body would simply give up and go to sleep.

The 2CCC volunteer technicians established a studio in a vacant shop inside the Bay Village shopping centre at Bateau Bay. The record attempt commenced at 6PM on 11-9-1993. Normally rostered announcers were still rostered in order to assist by producing each time slot for me. However, I ended up doing it all myself as most took a break for the week. Listener phone calls kept me going, along with encouragement from all the shoppers who added their support. I also have to mention my girlfriend (now wife) Kaye, who spent many of the hours with me. Local newspapers were very supportive, as was commercial station 2GO who interviewed me twice. Unfortunately, coverage by NBN-3 TV in Newcastle was sabotaged when someone contacted them advising not to bother as I wouldn't make it. But make it I did, with 121 hours and 3 minutes in total. (One of the Guinness World Record criteria was that the record had to be broken by more than one hour to be recognised)

At home I slept until 10AM, was awake for two hours, then slept all afternoon. 2CCC returned to normal programming and I returned to work after another week resting. The only side effect I experienced was being physically weak for a few days. Two months later I saw the new 1994 edition of the Guinness Book of Records in a shop and had a look. Despite them informing me that they were no longer recognising this record, the 2GF entry was still in situ. I then gathered all the relevant paperwork, witness statements, newspaper cuttings etc. and sent them off. As a result, my new world record was published in the 1995 Guinness Book of Records.



THE Sunday Telegraph

March 21, 1999 $1.20

Did you know

THE world record for non-stop radio broadcasting was set on Thursday, September 16, 1993 by Australian disc jockey Bruce Carty after a stint of 121 hours and three minutes for Central Coast community station 2CCC FM. It remains the mark recognised by the Guinness Book of Records.

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An Aussie DJ on Iceland Radio

After spending Christmas and New Year in London at 23 years of age, I visited Heathrow airport in 1973, purely for something to do. Two hours after arriving at Heathrow, I was on a plane to Iceland.

I first visited a local family on Vestmannaeyjar Island off the South coast of Iceland (I had earlier met them in Mount Isa, Queensland, Australia, where they were holidaying). Two days later I was hurriedly evacuated back to the mainland due to the Heimsey volcano eruption, which destroyed half the town.



Back in the capital, Reykjavik, I visited their radio station, which appeared to be one of only three in the country. This was a Government owned station (There were no private stations until 1986). They had a relay station which also had some local programs in the North of the country at Akureyri, near the Arctic Circle. The third radio station was at Keflavik, one hour West of Reykjavik, which was the location of the Icelandic International airport. This airport was also an American air base and the radio station was operated by the AFRTS.

I started hitchhiking around Iceland and eventually ended up at Akureyri, near the Arctic Circle. I introduced myself as a radio announcer from Australia, while visiting their radio studios, and was immediately offered a job. I did 1pm-5pm six days a week, presenting the “latest” releases. This wasn’t easy as the “latest” releases were hard to come by due to a lack of funds. Occasionally I would order some 45’s from London for my own use. Much later, when their severe winter hit, I resigned, but the manager told me to go to Reykavik where I could have a similar shift. This I did, but flew back to London two weeks later when winter arrived in the South of Iceland. I left my 45’s with the station.



Broadcasting began in Akureyri as early as 1928 © Wiki

In 1973, ISBS broadcast from Akureyri using 737kc AM with 5kW power, the main station was at 209kc Longwave from the capital Reykjavik using 100kW. There was also an FM service on 94.0 from the capital. Low power relays on AM and FM were scattered throughout the country. AFRTS broadcast from Keflavik on 1400kc with a low power relay 24/7.

Akureyri is known as the 'Capital of North Iceland' and in spite of cold winters, has an ice-free port and the main industry has been fishing for many years. Allied forces including the Royal Norwegian Air Force based here in WWII provided air cover for the North Atlantic convoys and the supply convoys to Murmansk in the Soviet Union.

Bruce was the youngest DJ in Australian commercial radio on 2KA Katoomba and after many years on air now conducts broadcasting heritage research, has published the well documented and illustrated “Australian Radio History” [now 5th edition] and is a member of the Radio Heritage Foundation Advisory Group.

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