

again, the completeness of this service results mainly from the dual nature of CBC revenues. Many fine sponsored programmes on both English and French networks could not be duplicated on a sustaining basis unless there were a very large increase in CBC revenue from licence fees. Others could not be duplicated under a non-commercial system.

Commercial programmes not only provide additional revenue for the national system, and affiliated private stations, but also make it possible for the CBC to maintain a good balance in a programme sense. Many listeners attracted by famous names on commercial programs from the United States remain tuned in to hear other types of programmes which might not normally come to their attention. Radio tastes of listeners are often broadened in this manner, and the listener receives increased benefits and entertainment from his radio.

In planning programme schedules, CBC programme personnel feel that they must plan to meet the listening audiences with varied tastes in radio fare, many of them overlapping. They believe that the lover of classical music has a right to expect more than a minor acknowledgment of his existence -- that he enjoys this music on more than a once-a-week basis, -- that the farmer wants and needs not only a programme of lively music in the early morning but also market prices and produce information at noon when he can most conveniently listen and that he can also benefit from a night-time programme devoted to his many problems.

The Canadian housewife is interested not only in recipes and daily serial dramas (soap opera) but also enjoys intelligent comment on world affairs such as the CBC's Women's News Commentary in the late afternoon, periods of good music throughout the day. These examples show that CBC does make a variety of programmes available to meet the tastes of various types of listeners and does meet the needs of listeners. If radio is to retain the interest of everyone, and if radio is not to waste its tremendous potentialities, the programme services of all stations and networks must meet all tastes and needs on a planned, regular basis, day in and day out, year in and year out.

In addition, radio has the responsibility of devoting a fair share of its broadcast time to a type of programming which might not be generally popular at the moment. This is exemplified by "CBC Wednesday Night" on the Trans-Canada network.

"CBC Wednesday Night" made history in North American radio when it came into being in December of 1947. For the first time on this continent an entire evening was set aside on a national network for the presentation of music, drama, talks and readings designed to meet the tastes of discriminating listeners. It was decided to ignore the conventional time limits for programmes to incorporate the wealth of material available which could not be used intelligently within the rigid confines of the normal radio clock. Even more important was the belief that this country had thousands of adult listeners who would enjoy a full evening of stimulating entertainment from their radio.

"CBC Wednesday Night" is valuable to everyone who likes a better type of entertainment but it is especially valued by listeners to whom the stage, lectures, concerts, libraries, museums and similar facilities to be found in the larger cities are not available.

One of the most ambitious programmes undertaken was "A Layman's History of Music" in which the history and development of music was traced, and illustrated, from the earliest days to the present time. This required two programmes, each 2½ hours in