

CKDU summer plan

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whose executive director, Martin Sullivan, works on its staff. The AAUB wants to provide some central services for the eleven member stations. Sullivan hopes to arrange the details of a project to purchase and circulate quality programs from the Canadian Association of Broadcasters and National Public Radio in the States.

The organization might also compile information on the stations for the consultation of advertisers and the many companies, organizations, and government agencies which sell or offer radio shows. More should flow between the stations that constitute the Association.

The future might see taping and programming exchanges and improved sports and news correspondence. AAUB tries to fill a consultative function, too. It stages, with a degree of success that varies from one occasion to the next, conferences and forums where the staffs of member stations may discuss common problems and learn ways of perfecting their performance. At the moment, the Association's flimsy three-page constitution needs some fleshing out. Hopes run high, but summers habitually fritter away: how much September will see accomplished is not a matter for certain prediction.

Fall Referendum Planned

CKDU hopes to win approval in a referendum this Fall for plans to convert it into an FM station, a transformation which would require two or three years. Until it obtains our consent, and perhaps forever, it remains a phenomenon indigenous to Dalhousie, playing exclusively in the SUB and in the residences. There it delights some students and confuses and irritates others.

CKDU broadcasts "Let's Learn Japanese". As a resident student of Dalhousie, I hold it a duty to explain what happened to my neighbours.

Quite awhile ago now, the station's manager wrote requesting foreign recordings. Radio Japan replied with offers of excellent jazz and Classical performances, but couldn't the station air language lessons as well? CKDU is as good as its word.

Wile concedes that the scheduling was not good—the lessons are heard in prime time—but hesitates to change it. The demands of advertising and hourly deadlines argue against shuffling the time table. The shuffling might also disorient the large staff, which has learned to do the same things at the same time, week after week. Lame excuses, readers may charge, but Wile reports a compliment from at least one Dalhousie language student.

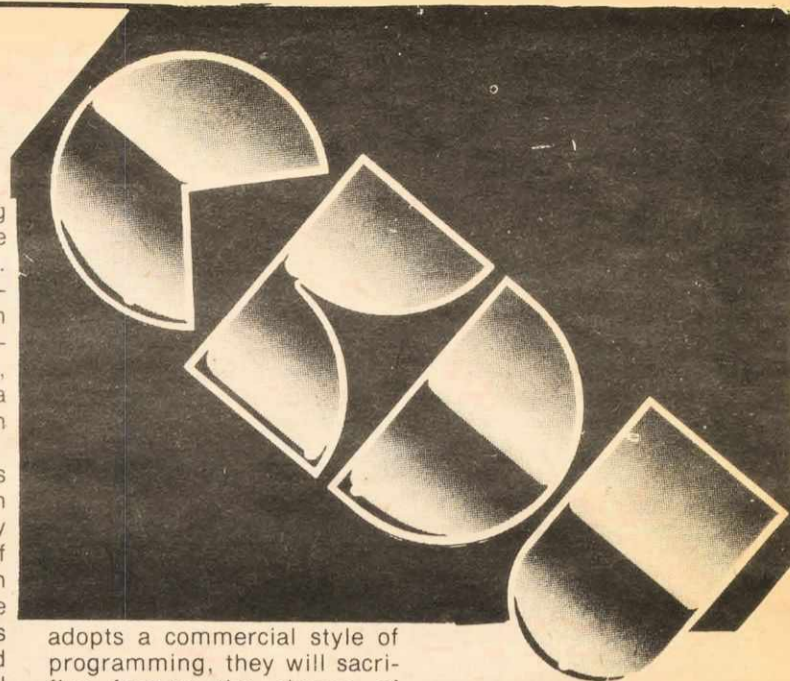
CKDU-haters usually detest its taste for little-known performers and several kinds of

the music it plays—punk, Maritime, American, and Upper Canadian folk music, blues, and "progressive" rock. On the other hand, the mildest praise of commercial popular music would draw nothing but a grimace from the staffers I spoke to. The station may well pay less attention to middle-of-the-road rock in '80-'81. It plans to commence taping music and interviews at The Space (Odin's Eye) next year.

Many staff members think Halifax offers little diversity in radio and believe that CKDU has a calling to be an alternative station. Most ab-

hor "top 40" programming and strive to feed an appetite half-satisfied by CBC Radio. Furthermore, legions of residence students grew up in areas of the Maritimes dominated by "top 40" stations, they say, and CKDU has a duty to broaden their tastes in music.

The CRTC, too, endorses the principle of diversity in entertainment. It generally grants a license to a station if it seems to promise to enrich the variety of music available to an area. The reasoning is that CKDU cannot and should not compete with commercial "top 40" enterprises. If it



adopts a commercial style of programming, they will sacrifice forever the chance of obtaining an FM licence.

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