

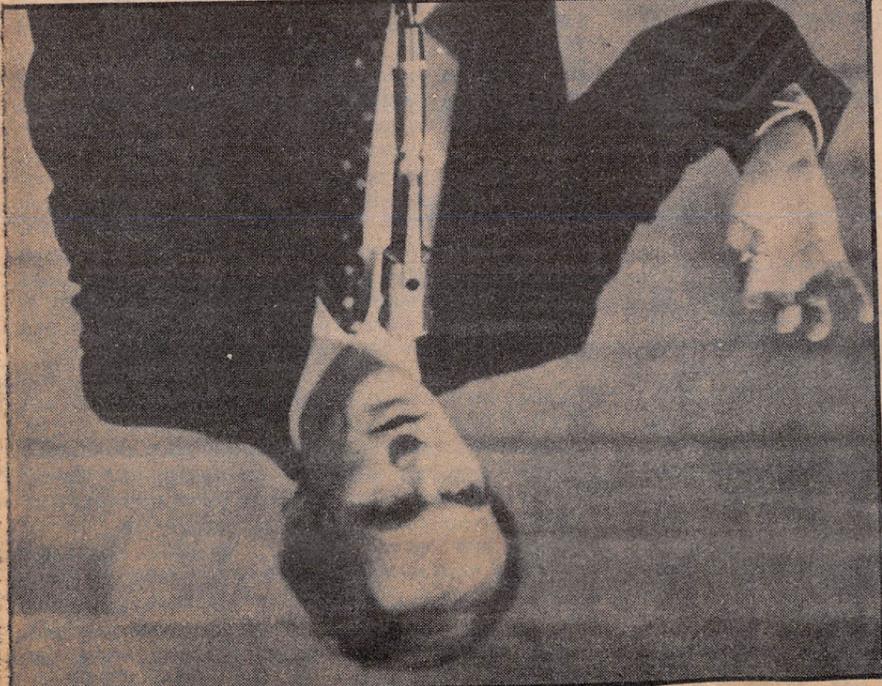
While Cal Poly may not be situated in the middle of
Watts or the Tenderloin, its idyllic small-town setting

Special to the Daily

by John Bachman

More lights, new phones would make Poly safer

Douglas Wixson of the University of Missouri, Rolla. Mustang Daily—Daily Shop



Wixson. People were witnessing the rule
of Stalin and the after effects of the fall
of Hitler, he added.
As a result of the times, both sides of
the Cold War tried to incorporate the
book into their ideologies, said Wixson.
"Many of my students, after reading
"1984", assume that the country of
Soviet Union. I don't think that was
Orwell's intention," said Wixson.
Orwell did intend to warn people
against the suppression of free thinking,
he explained.
In reading "1984", Wixson said there
are 2 conclusions most readers will
reach. One conclusion is that of defeat,
while the other is one of hope.
Wixson said he likes to believe that
because Winston Smith, the main
character of the book, has his imagina-
tion suppressed, it helps to make the
reader's imagination free.

George Orwell, author of the novel
"1984" wasn't trying to tell people what
to think, but simply to think, said a
visiting English professor to a standing-
room only crowd at the University
Union.
"Imagine the Imagination Dead, Im-
agine 1984" was the title of the speech
given by Douglas Wixson of the Univer-
sity of Missouri, Thursday.
Wixson's lecture emphasized the role
of reader interpretation and imagina-
tion in reading books. "Without the
reader, a book is just a printed page. All
the experience, bias and interpretation
are provided by the reader," he said.
During the late 1940's when "1984"
was first published, readers were in a
certain state of mind and that affected
the way they received the book, said

Staff Writer
by Jesse Chavarría

Imagination faces burial in Orwell's novel, '1984'

New KCPR format: Should it stay or should it go?

Editor:

I would like to personally thank Ray Garza for clarifying an issue I have pondered for several years: the difference between "quality" music and "lousy" music. The reason this has been a question of debate is that different people happen to have different tastes in music, just like in anything else. For this reason, I have never been able to reach a unanimous agreement as to if a particular song is quality or lousy. But with the insight of Garza's letter (10-19) I now see that the answer is obvious.

Good music is that which is on top of the top-40 charts for an extended period of time, and lousy music is that which is produced by unheard-of bands. Of course there are "rare" occasions when an unheard-of band will make quality music, but I sure would not want to have to listen to their songs on the radio before they have caught on. I would much rather hear the same forty songs over and over again. In fact if we limit radio to quality groups such as the Police, Michael Jackson, and Def Leppard, we might be able to eliminate obscure groups altogether. Wouldn't that be great? Then no one would have to decide for themselves whether or not a song is lousy. It will all be good. As for alternatives, who needs 'em? Casey Casem is God.

Daniel Pritchard

Editor:

This letter is addressed to Ray Garza in response to his letter of Oct. 19 criticizing KCPR's programming.

I must say I find your letter surprising. First of all, KCPR does play songs from "Synchronicity", "Pyromania" and "Thriller" that none of the other stations in the area play. We play seven songs from the Michael Jackson album and eight songs from the Police album. You also imply that the only good music

comes from established groups like the Police. How do you think the Police got started? Someone at a radio station had to take a chance and play a new group. Since we're a non-commercial station that doesn't have to please advertisers, we're the only ones that can play these new artists. If all you want to hear is established songs from established artists, I encourage you to listen to the other stations. But if you want to hear established songs mixed with new artists, KCPR is the only station providing this alternative.

Since we changed our format to include new music, the response from our listeners has been fantastic, also there are more students wanting to get involved with KCPR this quarter than anytime in the past, so we must be doing something right.

Ric Turner
KCPR Program Director

Editor:

I would like to comment on the letter criticizing KCPR on Oct. 19.

It seems to me that songs from the albums singled out are in fact played on the station, but a radio station cannot play songs from just three albums all day long.

What is lousy music and what is not, of course, is personal opinion and songs that become top hits are a result of this personal opinion.

KCPR's airplay is similar to that of the most listened-to station in Los Angeles and just because Mr. Garza may have never heard of a lot of these bands they are, nonetheless, some of the most popular bands in culturally-leading areas such as Los Angeles, New York and London. Get up to date.

Although KCPR seems to be a few months behind these leaders in the new music revolution, it does provide a good alternative to the dinosaur rock that is played by other local stations.

Dale Heuermann

Editor:

KZOZ more an alternative than KCPR...hardly. Obviously Mr. Garza has no idea of what the intent of "alternative" means in regard to college radio programming. As a three year veteran jock and management employee of KUCI (UC Irvine's radio station) it took me most of that time to develop the concept of alternativeness and implement changes in programming at KUCI. Changing a station from an AOR format to any other format requires great effort, growing pains and time which is what KCPR is experiencing at this time.

College radio stations have a great resource in the fact that they can experiment with programming to provide a good balance of public affairs, comprehensive news and entertainment. The primary goal of college radio is to provide "alternative" programming in relation to the surrounding commercial market and most college stations are licensed to provide such programming at an "educational" level to serve the surrounding community. This is the niche KCPR is currently striving for.

Documentaries, live talk shows (informative and issue oriented), on-location programs, comprehensive news programs, debates, city council meetings, interviews, new types of music and entertainment—and the list goes on—are all ways of providing quality alternative programming.

I suggest to you, Mr. Garza, that if you want what you claim is "quality music" then buy records...personally, I would rather listen to quality alternative programming so I'll be tuned in to KCPR. Keep up the good work guys and just remember that KCPR has a long way to go before reaching the true goal of college radio—to provide quality, alternative, educational programming.

Paul Cousineau