

The Collegiate

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The Collegiate is published nearly every week each regular semester by the students of Atlantic Christian College, Wilson, N.C. 27893. The views expressed herein are not necessarily those of the faculty or administration.



Welcome Back My Friends, To The Show That Never Ends

Contrary to first impression, the no-account looking crew above is not sitting in the waiting room of a parole office. They are your new Collegiate staff. They are interested in putting out a good newspaper, and that is what they intend to do.

As editor of a small college newspaper, I find myself in a very peculiar situation. I have to please people. I will admit to you that I am not used to this. If you know me, you'll know that I have let my "image" become "tarnished" in the past. However, as the elected editor of your newspaper, I have to take you into consideration. The best way to do this is to try to print material which is interesting to us as young people and students, not straights or freaks, blacks or whites, jocks or brains, or greeks or gammas.

I hope that you enjoy the Miss Lonelyhearts column, the artwork (which is very good, by the way), the photographs, the various columns, the features, the editorials, the poetry, and the sports coverage, all of which we are going to try to make more colorful and personal.

I am looking forward to being the editor of your newspaper, and I hope that our association will be a fruitful one.

Fred Claridge

The Collegiate is the newspaper of the student body and college community. It serves the college as both a source of information and a sounding board for ideas and opinions.

The editorial page of the Collegiate is open to members of the student body, faculty members, and administration officials. Letters to the editor and guest editorials are always welcome.

This paper must, however, establish and follow certain guidelines for the publication of letters and guest editorials. The guidelines for the 1976-77 Collegiate are:

1. Letters should not run over 250 words.
2. All letters will be verified by the editor before publication.
3. All letters must be signed, handwritten. Signatures will not be withheld.
4. Whether or not a letter is published is left to the discretion of the editor.
5. Material for publication must be in the editor's hands by 12:00 noon Tuesday in order to be published that week. Articles may be dropped by the Collegiate office or mailed to: The Collegiate, P. O. Box 5737, ACC, Wilson, N. C. 27893.

I am looking forward to seeing what you have to say, and I hope that you will contribute without any inhibitions.

Letter to the Editor

Editor,

A good friend was down to visit me a few weeks ago. When he first came he was thinking of transferring here; when he left he wasn't so sure. On the one hand he liked the campus, the students and the faculty, but on the other hand he felt that many of the rules and regulations concerning student life were outdated and ridiculous.

I agree with him. ACC is a good school, but if some of the rules aren't changed I don't think the college will be able to operate effectively for too many more years. Step back and take

a look at the situation; inflation has things tight all over, school enrollments are down, and those people who go through school can't find a job. With things the way they are you'd think the administration would realize that students are going to go to the school where they get the most for their money, and this doesn't mean only an education. Students just don't want to go to school where they have less freedom than they do at home.

I don't feel that changing some of the rules on alcohol and visitation would undermine the level of education. On the con-

trary I feel by improving the quality of student life you would improve the quality of your total program, and I think it would also give the college a better chance to compete with other schools for what enrollment there is. After all, it is the students that make the school, not the administration or the board of trustees. It's the students that foot most of the bills, and if you don't have the students you can't have the school.

Steven H. Sellers

WQDR: the how and why

WQDR: The How and Why
—from the NCSU
Technician

By PAUL CROWLEY

In 1973 WQDR signed on the air with the basic idea of providing an album-rock-stereo outlet for this community. Prior to its inception, there was a series of in-depth surveys conducted to find out what the people of the triangle wanted. These studies indicated that the area could provide a viable market for this type of radio station, and WQDR was the result.

Over the past three years, WQDR has developed into the number one FM station in the state. It was the first station in this area to expand its playlist to include a totally diverse genre of music, and has long been recognized for its power, credibility and innovative format.

CURRENTLY responsible for the music of WQDR is Bill Hard. Serving in a dual role of Programming and Music Director, Hard sees the objectives of setting up the station as follows: "At this type of radio station, the format revolves around three things; (1) the music, (2) the news and-or commentary and (3) the advertising. We feel that people tune into QDR because they want to hear music, so we make it a point to keep the flow as uninterrupted as possible. That's why we keep our comment brief and there is not a great deal of personality as far as the disc jockey is concerned. Personality is more evident in the commentary, where we attempt to express our views."

Over the past several years FM has cut decisively into the AM audience. While some degree of this can be attributed

to technological advancement, there is still a basic format division between the two media. Hard's thoughts on this: "I would have to say that AM-Top Forty music, as opposed to FM progressive, is basically a difference between subjectivity versus objectivity. The objective of an AM music director is to program his station by looking in the trade magazines — Billboard, Record World, Radio & Records — and he can see cold, hard facts of what's happening with the music. He can see that a record has gone from fifteen to eight. He can see that something has hit the charts very hard, like that "Convoy" thing or any novelty record, very hot on the national average, so he puts it on.

"On FM, it's more of a subjective thing. Everyone here at QDR has a major voice in the music. I'm the person that it's funneled into and make the ultimate decision of what goes on the air. But we try to make it as much of a forum as possible."

THE METHOD OF getting material onto the air begins when a record reaches the station. The programming office makes an attempt to listen to every album sent to WQDR, which is anywhere from five to eight each day.

If the recording is by an established artist, someone with a proven track record, it will be programmed almost immediately. If not, it becomes the feature album, which is tracked in its entirety each evening at midnight. The album is then watched closely and the station receives store reports from local retailers. If the album is moving, the station has a winner.

When an album is worked into the rotation, it becomes part of a makeup designed to provide the most extensive music spread possible and still maintain the greatest demographics. Hard

analyzes the system at WQDR: "In an hour-and-twenty-minute period, we play two current hit singles — right now it would be 'Dreamweaver' by Gary Wright and 'In France They Kiss On Main Street' by Joni Mitchell. People hear those on AM, they relate to them. Then there will be some old singles, for example 'Everyday People' by Sly Stone and America's 'A Horse With No Name.' These are relatively contemporary and compatible to what we play.

"WE ALSO PLAY contemporary album cuts, currently Phoebe Snow's 'Two Fisted Love' and 'Doobie Wah' by Peter Frampton. With this, you've got a pretty strong base to attract just about anybody, no matter what they're into.

These efforts to satisfy all reflections of taste are what make WQDR as strong as it is. In an area where there are such diverse elements of society as intellectuals, farmers, students and the governmental influence, all within a concentrated area, it is amazing that a station would even attempt to cater to all of these tastes, and succeed as WQDR has in satisfying them.

As the styles change, so do the stations. Yet Hard sees the core of the objectives of WQDR as such: "This station would like to do well ratings-wise with our core of eighteen to twenty-four year olds, and hopefully in the twenty-five to thirty-four bracket. We try to find a record that will appeal to the bulk of the people in those age groups. It's a very difficult thing to do and that's why we concentrate on nice, melodic songs, even good hard rockers as long as there is something to them that makes you feel good.

"Above all our function is to entertain people and make them happy and to hope they get off on the music, not to keep them listening so we get a mark in the rating book."

TO MY LOVER, THE SINKING SUN

I sit here thinking I could weep.
I won't weep, of course, but I will
feel melancholy,
For how can I celebrate night,
fair sun,
With your golden hues so
beautiful behind naked trees,
Dying.
You sink somewhere into the
earth
Leaving me alone with my
typewriter.
I watch, feeling calm and sad.
Benoit

A Short Story

The Scarlatti Tilt

By RICHARD BRAUTIGAN
"It's very hard to live in a studio apartment in San Jose with a man who's learning to play the violin." That's what she told the police when she handed them the empty revolver.

—from *Revenge
Of The Lawn*

