

KLCC

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"My opinion of the way to go is to be much more informal, and by doing so turn people onto a more formal manner of education."

Storey-Wilt feels one way this can be done is by inviting a professor to do a five minute spot describing what his course offers. This way he or she can build interest in the class and perhaps convince students that it might be a worthwhile experience.

What she doesn't want to see is the broadcasting of classes or verbatim lectures. This, she feels, would quickly cause the station to lose ratings. (According to a Spring 1977 Arbiron rating survey, KLCC is ranked seventh in the 18-station Eugene radio market with a minimum of 10,000 listeners per week.)

"The trick is to be interesting without turning people off," she says.

Dunne, who Storey-Wilt says is "really success-oriented," would appear to agree.

"The implication has been made that community service and educational radio are mutually exclusive," he says. "KLCC is a non-commercial educational station, but the FCC does not permit a licensee to serve solely for education. It has to serve the social and cultural needs of the community also."

Rasmussen also expresses a point of view that would seem to assuage the fears of the staff that he intends to heavily stress educational radio.

"I agree completely with Jim Dunne that educational radio and the way KLCC has been in the past are not mutually exclusive," he says. "I have never advocated a massive change."

And in reference to Storey-Wilt's suggestions concerning use of spot interviews or announcements, Rasmussen thinks this is a good idea. Still, he doesn't rule out the possible broadcasting of classes in the future, though, he says, it may only consist of "a music appreciation course being run, say, three hours a week."

So the sides are not that far apart in how they view the station's programming emphasis.

"From my perspective, I don't think the question has ever been an all or nothing issue," Rasmussen says. "Rather it's who controls the station and what kind of public access there is to be."

"The taxpayers of Lane County (annually) put \$80,000 into the station (as opposed to \$20,000 annually from the Corporation for Public Broadcasting, \$4,000 from commercial sources and other fluctuating revenue from donations and benefits), so that means it is a limited access station. It's a clear mandate that the administrators run KLCC."

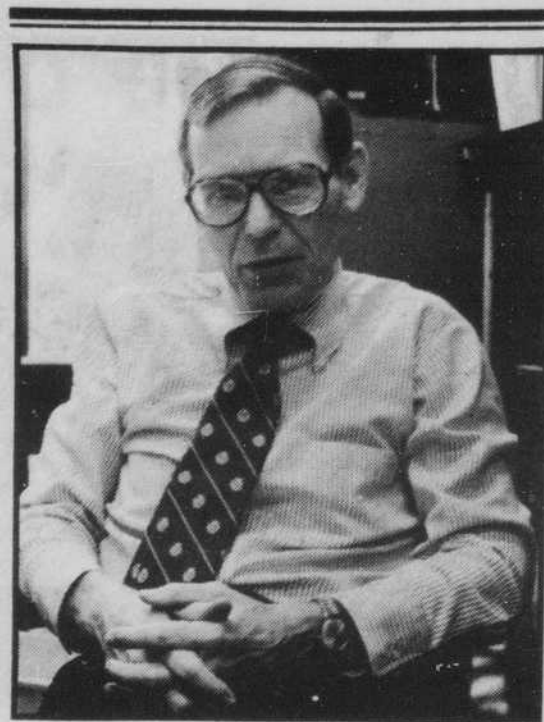
And, he adds, "I don't think the LCC Board of Education will continue to support the station year after year without some concession to educational radio."

Storey-Wilt understands this. But she worries that some of the school board members may have more radical changes in mind than those Rasmussen has suggested. So, to combat this she has become involved in the April 4 LCC Board of Education election, making calls, writing letters, even standing for hours in front of the EMU handing out leaflets urging voters to cast their ballots for the three school board candidates, whom she knows are supportive of the present KLCC format.

Rasmussen says "KLCC is not a listener-controlled station except that the listeners pay taxes like any other resident of Lane County." And while that may be true, that situation could quickly change if those taxpaying listeners succeed in becoming taxpaying members of the Board of Education.

If that happens the Board just may continue supporting KLCC for some time to come, be it educationally oriented or not.

By Dan Webster
Photos by Erich Boekleheide



"I didn't have time to talk things over with the staff . . . We now share information on a very regular basis."

— Jim Dunne, KLCC station manager

Diversity key to KZEL success, says director

By GARY LEY

"One of our strong points is that we're not averse to playing anything. We don't so much pre-judge records as let the audience listen to them at least once. There are certain things you have to play, the very popular records, if



Stan Garrett

you're intent on surviving. But we play the other things."

So says Stan Garrett, KZEL's program director and "Harry 'til seven."

As program director, Garrett is responsible for everything that

goes out over the air from KZEL, the music, the features and the on-air personalities.

He believes KZEL's willingness to be different is one reason for its success. It is the number three or four station in the Eugene market — depending on which survey you read — and is the most listened to station among the university population. The station also has a nationwide reputation for quality and innovation.

Because anything is likely to be played, KZEL has a record collection of some 15,000 albums, more than all the other stations in town put together, says Garrett.

"Other stations tend to be very selective as to what is available for airplay, he says. "We keep every record we get. What gets on the air, of course, is something else, but we keep all 100 albums we get a week. Of those 100, probably 20 will get into the control room and get to be played. But the others are available."

Announcers at KZEL are 100 percent responsible for what they play. There is no playlist. Garrett provides what he calls "a modicum of direction."

Since the announcer has such a responsibility for the music he plays, what does Garrett look for in hiring somebody to go on the air?

Experience plays very little in

it," Garrett says. "I just look for talent. I found Jamie Bates (who recently left KZEL to have a baby) at the University Bookstore through a friend of a friend. I talked to her a couple of times, looked at her record collection to see what kind of music she played, and she was interested and smart. So I put her on the all-night, there was something there, so I moved her to the weekend mornings and then to full-time."

Requests make up about 20 percent of the music played on KZEL. But it varies from day to day: "sometimes we'll play 40 percent requests and then some days zero percent."

"I like to have requests played as quickly as they come in. Filtering out those that come in everyday, filtering out those that are totally inappropriate, filtering out those that can wait," explains Garrett.

Garrett says that a big part of knowing what to play involves listening to records and knowing what is going to become popular.

How can you tell a record's going to become popular?

"By listening to it."

What do you listen for?

"A hit."

What's a hit?

"A hit is a record that's going to become popular. I mean, it's circular but there is such a thing as

listening to a record and knowing that it's going to be a hit. And it may not happen for two years. Karla Bonoff, first time you hear the record, she's going to do well in Eugene. If you play it enough, it's going to happen," says Garrett.

Garrett feels that Eugene is unique in that it is very receptive to new artists, but there is some music KZEL's audience just will not listen to.

"We have a hard time playing disco because the natural audience isn't there," he says. "And people don't want to hear Kiss on the radio. They'll buy their albums but they don't want them on the radio."

Garrett says that this is a difficult time for some stations because there is a lack of hits.

"This industry basically revolves around two or three artists at a time. If you have a Fleetwood Mac and a Debby Boone and a Shaun Cassidy to play, you don't need to play much else. But now that Fleetwood Mac isn't popular, stations are playing a lot of oldies."

Right now, KSND has no idea what to play. KBDF has no idea what to play."

As for the future of music, Garrett sees disco as continuing to be popular, "because it's such a social thing. This new wave will revive a lot of rock-and-roll, which will be a good thing, and new rock personalities, like Elvis Costello, who is really good. I see a lot of pop stuff. People like Andy Gibb, Debby Boone or Shaun Cassidy who get one or two hits out of their career and that's it."

"But I don't see any single trend," Garrett continues. "Country music isn't doing a thing in the big cities. You know, people are going for that Pablo Cruise, Hall and Oates, BeeGees smooth, sweet type of stuff. Very danceable. Maybe dance music is the thing. It's just going to be white rock-and-roll. Very clean. Very little social consciousness in it."

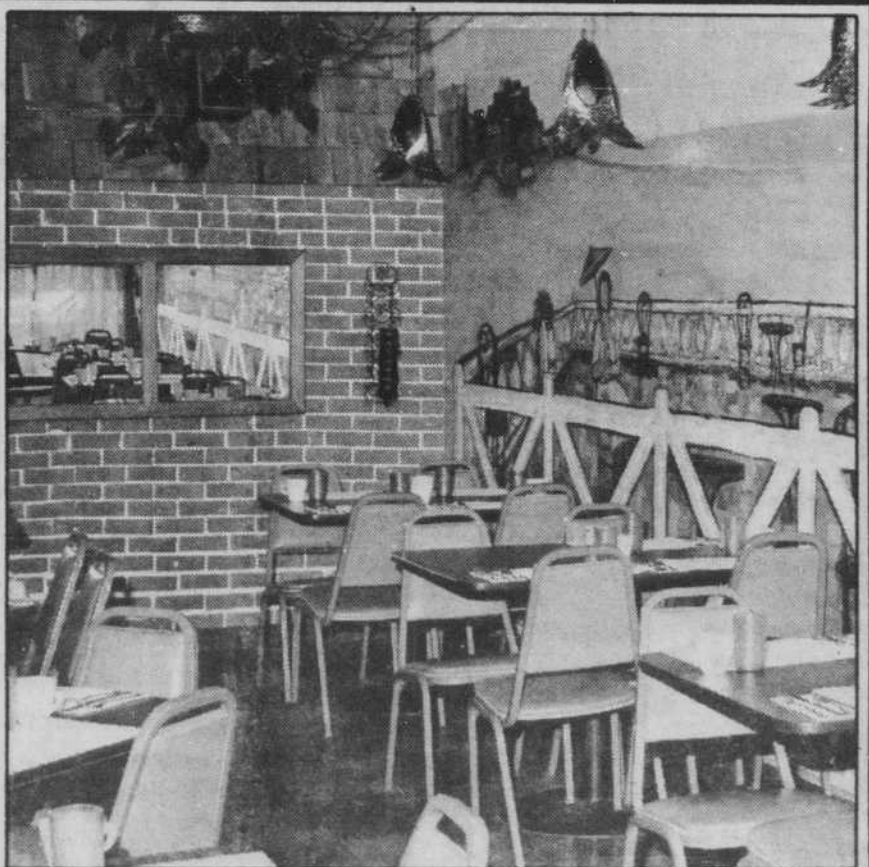
"You know, we're entering a sort of Jimmy Carter age, where you just smile a lot, say a couple of nice things and play a couple of nice licks and people like you a lot, for a little while."

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