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New FM station fills gaps on dial

Just when you thought the magic had gone out of local radio, ka-zam! A new radio station has arrived to break the spell of radio indifference. The magic call letters are KZAM.

The station, located on the dial at 95.3 FM, was signed on the air June 21. KZAM features a unique adult contemporary and jazz format that was developed specifically for this community.

After conducting studies to learn about available audiences in the Eugene area, a radio research team discovered that there was a fairly large void on the radio dial. Apparently, a sizable group of people between the ages of 18 and 49 were not being served by the current stations in this market.

that the compact disc is easily as important as stereo in terms of an innovation.

KZAM is the first station in this market to program a major portion of its music, currently 20 to 25 percent, from compact digital discs. The station's long-range plan is to increase that to 80 or 90 percent. The compact disc increases dynamic range, and eliminates pops and scratches, offering a clean sound to the listener.

Hanley feels that KZAM will attract the University population. "What we're trying to offer is a quality radio station, and quality is something that appeals to all generations."

"I think that the University is a sophisticated campus. I feel like they'll respond to us. I'm hoping that we can respond to some of their needs. A good radio station has a symbiotic relationship with the community," he says.

"We're every day slowly developing the station into what we'd like it to be. We want to be sensitive to what people are looking for out there. We're trying to listen to people and respond to the market."



Photo by Michael Clapp
Jeff Hanley came from Seattle to help create KZAM, the Eugene area's newest radio station.

The KZAM contention is that there's a large group of adults in this area who like rock 'n' roll, and have fairly broad musical tastes. These people are willing to open their minds and their ears to new music, but they also want to hear music from the '60s and '70s.

Jeff Hanley, a Seattle radio veteran, is the afternoon host and station program director. He was instrumental in developing the KZAM format.

Hanley explains KZAM's approach. "This is a format for the '80s. We're not an oldies station, though we do play a lot of older music."

local radio giants. KZAM has relatively low power. The station is limited to 3,000 watts, and competes with other FM's that blast through the air with as much as 100,000 watts of power.

Virtually everyone on the air staff at KZAM is a radio veteran. Morning host Nick Morrison came here with Hanley as part of the initial team to get the station started. Before that he was on the air for many years in Seattle.

Barry Coopers (mid-days) is the station's production director. A longtime radio veteran, he's worked at everything from top-40 to free-form stations.

Evening host Eydie Bowen came to this area about a year ago from the California radio scene.

Tom Krumm does all-nights and weekends. He also hosts "Get Back," Sundays from 8 p.m. to midnight, a show that features

the great music of the late '60s and early '70s.

"Radio Ray" Pietz handles "Bright Lights," a regularly scheduled digest of area arts and entertainment. He also does voice and production work.

Barbara Stern (weekends) and Syd Steen (all-nights), both Eugene radio veterans, round out the regular air staff.

In addition to "Bright Lights" and "Get Back," KZAM offers other special programming, including: "Sunday Morning Jazz, from 6 to 11 a.m., hosted by Jeff Hanley; "The Great Outdoors" Report," a daily feature of weather and activities for skiers, hikers and other outdoor people; and news reports from the CBS RadioRadio network.

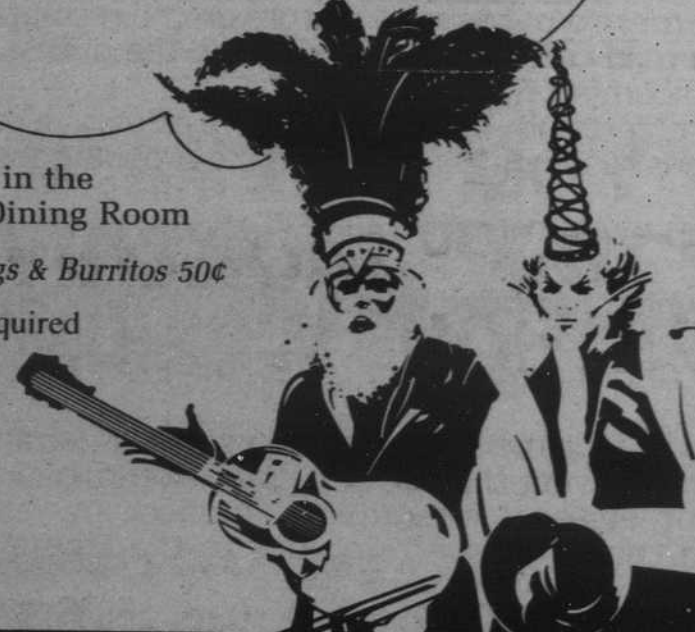
The KZAM business phone number is 741-1999, and the announcer line is 726-9595.

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NEW MUSIC

Heads still making sense

Stop Making Sense
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The Talking Heads are a difficult band to classify. Words like "cerebral" and "electronic" describe certain aspects of their sound, but fall short of pinpointing the group's essence.

This refusal to be compartmentalized accounts for much of the Talking Heads' appeal. They really aren't like any other musical entity, and their fans know it.

The band's latest release, **Stop Making Sense**, seems to affirm their desire to avoid labels and easy answers. It is a live record (their second) and is the soundtrack to the performance film of the same name.

Three of the album's nine tracks also appear on the group's previous live effort, **The Name of This Band Is The Talking Heads**, including the opening number, "Psycho Killer."

On the first live disc the song remained fairly true to the studio version. This time, however, it appears the way it was done on the 1983 tour featuring David Byrne alone on stage with his acoustic guitar, accompanied by a pre-recorded rhythm track. The cut loses some of its angry punch, but

this is more than compensated for by the sadness in Byrne's vocals and his aching, ringing guitar licks.

Competing with "Psycho Killer" for the album's best is side two's opener, "Once In A Lifetime." Like the aforementioned number, "Lifetime" receives a much different treatment than its studio counterpart. A subtle synthesizer motif runs through the song, punctuated by a skeletal bass line and inventive percussion figures. The guitar break is the record's finest moment, cutting through the mix with a locomotive-like devastation.

Stop Making Sense contains three cuts from the Talking Heads' last studio album, **Speaking In Tongues**. They are "Swamp," "Girlfriend Is Better" and the obligatory "Burnin' Down The House." These songs, while being enjoyable enough, haven't really achieved a life of their own yet in the Talking Heads' live repertoire.


Making Sense was recorded digitally, and is their finest sounding album to date. The guitars are crisp, the bass guitar and drums are explosive and the keyboards sizzle. The instruments all stand out well in the mix (no cluttery "wall of sound" here), and the stereo percussion bits make this a good disc to listen to on headphones.

This album was reviewed courtesy of Face The Music.
Kevin Frank

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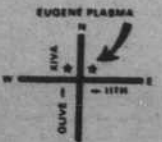
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