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## Local disc jockey spins 'em true

### Work involves more than just playing tunes

By Frale de Guzman  
Emerald Reporter

With the ease of familiarity, Debi Starr, KZEL afternoon shift disc jockey, deftly inserts a change of record. Soon music from the Insiders' *Ghost on the Beach* album pervades the airwaves.

"Now," she said, "what can I do for you?" After telling her the purpose of the interview, we went to work. Between commercials, on-the-air-announcements and record changes, Starr filled me in on the duties of KZEL disc jockeys.

According to Starr, in comparison to the early morning programs, afternoon and late night shows operate on a much slower pace. Unlike the morning announcers who are expected to set up contests and prerecord calls to air the following morning, KZEL's afternoon and late night disc jockeys have more time to prepare their materials and play listener requests.

However, she added, because listeners tune in to KZEL to listen to music and not to listen to an announcer speak, little is heard from the afternoon and late night disc jockeys. Even the announcements of special programs like Rockline and the Legends of Rock are kept short.

Disc jockeys read from information cards that have

been prepared weeks in advance. "We want to reflect the DJ's personality, but we don't want to overkill the material," Starr said.

To meet the public's demand for continual music, Starr arrives at the KZEL studio, located at 2100 W. 11th Ave., an hour before her shift. According to Starr, this hour prep time not only enables her to select the music that will be played throughout her five-hour shift but it also allows her to catch up on back work.

Once on shift, Starr wholeheartedly plunges into her daily routine. Between records, she answers the phones, takes request and jokes with on-line callers. In addition, she jots down a meter reading of the station's broadcasting power, makes short announcements and locates the records that will be played later.

The slower paced atmosphere gives DJs who work the afternoon and late evening shifts more than enough time to prepare their on-the-air material, set out records to be played and take caller requests.

When asked how she dealt with prank callers, Starr replied, "you just hang up." However, she added, many of the calls received by radio personalities are from "people who are lonely but most of them are nice."

Quickly excusing herself,

Starr manipulates knobs on the control panel set in a booth that overlooks the afternoon traffic winding its way down West 11th Avenue.

Although Starr admitted that KZEL's glass booth has attracted pedestrian interest, the ability to watch the city wind down far outweighs the inconveniences. In addition, "most of the time, people come by with a wave and a smile" for the announcers behind the booth, Starr added.

But public interest is what keeps KZEL in operation. First established as an album rock station in December 1969, KZEL currently is celebrating its 18th anniversary.

"KZEL has changed a lot over the years," Starr said, especially in their music format. These days KZEL disc jockeys cater to the musical tastes of the general public. "Our audience now falls in the 20 to 45 age group, and we're still trying to attract more women listeners to the show," Starr said.

To gauge the public's taste in music, Starr jots down song requests. By logging these songs, "I can get an idea of what the public wants," Starr said. In addition, listener reaction to KZEL special programs like Rockline can be gaged and musical selections can be suggested to program director Ken Martin.

## Men Continued from Page 7

subplot there is more consistency in the story and the development.

What bothers me is just a little too much fairy tale throughout.

Hundreds of thousands of single women raise infants and discover the almost insurmountable problems of keeping a job and caring for a child. They don't have adequate child care facilities, let alone hundreds of thousands of dollars in consumer goods and stocks to bail them out.

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