

**Comments on Jazz Radio Use and Gratification
Jazz Core Values Study Focus Groups (2004)**

PLEASURE

Positive Emotions

Moderator: Let me ask you something, because I want to go back to something that you guys were talking about. Mark was talking about serenity, and he said that when he listens to one radio station, he can be in his car it can be in a soothing situation. And then Clarence decided that the word—the opposite—was intense, okay? So here I've got a dimension. Here's serene, and here's intense. Where is the WCLK?

All over. All over. All of it. It touches everything.

Moderator: And why is that?

Well, you might listen to one cut. It might be John Coltrane plays a little something from his album *John Coltrane Plays for Lovers*, something real light like *Every Time We Say Goodbye*. The next one might be Jon Lucien. Or it might be Pharaoh Sanders kicking on something, or you might hit Oscar Peterson, and Oscar Peterson is not serene. Oscar Peterson assaults pianos.

Moderator: So let me be the devil's advocate here—is that good or bad?

It's great! It's great!

Moderator: Think about the benefits that the station delivers to you, okay? When we talk about KKJZ, what are the benefits that it delivers to you? What's the value of it?

The satisfaction from listening to it.

Moderator: What do you mean?

You just get the sense of everything's okay. (everybody agrees). We all seem to share the same feeling. I just feel like it just puts me in this state that's really a good place.

Moderator: Tell me about it. What kind of state is it? This is exactly what I want to hear.

I think it could motivate you. Yeah, it depends. Good beer, vacuum, jazz, blues... Yeah! (all talking) It makes you want to go do something.

Moderator: So this is a positive state that you're in?

Yes. That's what I was saying. When you get up in the morning and you've got to clean, you put that on and you can clean, go right on through the house and clean. Before you know it, it's done and you're like "I've got three hours. What do I do?"

PLEASURE

Active Involvement

Well the one thing that the other (smooth jazz) station—they don't do is....The old music, everybody has a chance to shine - piano solo, saxophone solo, drummer solo. (Yeah, Yeah) Everybody gets a chance. Everybody gets a chance to play.

Moderator: And why is that?

101.9—that music? Ok. Sade, love her to death. George Benson, love him to death. Al Jarreau, the same thing. But the old music - everybody plays. It's intense. You sit there and you listen.

Jazz is so unlimited. You can listen to maybe *Beethoven's Third*, and to me there's maybe 20 different conductors you can listen to, but it's the same. But you can take say a Fats Waller song - *Honeysuckle Rose* or something like that, and 20 or 25 different people play it 20 or 25 different ways, and that's so exciting!

Moderator: That's exciting to you?

It is very, very exciting. Oh yeah. I mean *Autumn Leaves*. Right!

Moderator: Interesting

KNOWLEDGE

Sense of History

Great jazz and history of jazz, because there's—Deb Moore gives background, and Deb Moore—let me be clear with who Deb Moore is. She's an air personality that's on about 9:00 or 10:00. Is it 10:00 to 2:00? I know it's over with at 2:00. Deb gives quite a bit of background on many of the jazz greats.

Moderator: Why is that a benefit to you? What does that do for you?

I love history, and I think that jazz is possibly to me the greatest music that was ever put on this earth. I just think that other music—actually, the other music that we hear comes—jazz is in that music. And so jazz has really made a wonderful statement in America, if possibly in the world

Moderator: Let's see Lara?

They're just—I think because jazz is an American art form and is so historical to me, that I really love to listen to all of the different formats they have. Because you're learning, you're not only listening to the music, but you're learning about history and it's just I don't know. I really like that aspect of it.

Moderator: You like the learning part of it?

Yeah, and the music is so – their formats for the different shows, it's all jazz, but they do the whole spectrum of jazz. And I didn't used to like jazz until I started to listen to it. It's been an acquired taste for me. So the more I listen, the more I like it, and now it's just I would say one of my favorites.

KNOWLEDGE

Learning More About Jazz

Part of what we talked about with KCSM is the educational aspect of it—hearing the DJ's and the talks that they have on there. God knows I've got the CD's at home. My husband collects record albums. So I've got the music to listen to and I can take it to the car. But that's not the same as hearing all these other stories and then maybe hearing—and then also hearing some of the new pieces. You hear some of the new artists, and then that encourages you to go out and buy their music.

I just want to relate one thing.

Moderator: That's why I'm here.

This was about five years ago. I was driving somewhere listening to KCSM, and this piece of music came on that I had never heard before. I had never heard anything like it before. It was a long piece. It was like eight minutes long or so. I got to my destination and I sat in my car, and I listened to the whole thing. I just sat there completely blown away. I went into this store that I wasn't even going to go into because they had a pay phone and I called KCSM and said, "What is that music?" And I went out and I bought the album and it's still one of my favorite albums. It turned me on to this whole... artist I had never heard of. Who's the artist? Dusko Goykovich—trumpeter. That would have never happened.

Moderator: That would have never happened if the station wasn't there?

That's right. And so if you're listening to your own music, if this station goes away, fine. You can listen to the music you already have. But how do you hear about some of the

new artists that you don't know or people you haven't been exposed to? It changed my life in a way. In a small way it changed my life and it's like that's really important.

I listen to it I think from 6:00 to 7:00 sometimes and try to catch the biographies on the different artists. I like that.

Moderator: Biographies on artists? Why do you like that? Why is that good?

I mean, it educates me. I like jazz and it educates me on their background and you get a lot of their very early stuff, a wide variety of the different artists. And it's turned me on to certain people. Then I'll go out and buy...

Moderator: Oh, so you go out and buy the CD or something?

Yeah.

KNOWLEDGE

TMI... Too Much Information

He ran his mouth too much. He was just kind of out there y'know as far as what he was talking about. It was good information but it was just a little too much information. It really wasn't clear information that had some kind of rhyme or reason behind it,

I just kept writing blah, blah, blah, blah, blah.

She gave, I put TMI – then I put 'too much information.' The information about the song and I mean the movie that she just went all into. Then she started telling about the movie – that was just TMI - too much information. (laughter) Yeah that's a good point. That's what I said. It could become tedious over time. I would have turned her off. She talks a lot

You know we can only handle so much information coming at us at one time depending on where you are, if you're in traffic, I mean sometimes there's just too much stuff. I started dropping off when she was saying... I just can't handle too much information.

Moderator: Where were you on this one?

The music I found good, but I tuned her out.

Moderator: You did because why?

It was just too much...too much talking.

Moderator: Too much talk?

I feel the same way. There was just too much talk. I like when she gave the information about the song, the musicians in case maybe you want to buy it or whatever. But then it just went on into too much talk. I mean give the name of the song, the artist, you know if you give a little bit of history about it but that's enough.

INTEGRITY

Authenticity of the Music

And sometimes you can get blues on there that I've never heard and you're just enjoying this stuff like the guys sitting on the porch with their banjos. (Everyone chimes in to agree). That's absolutely right. First word that I put down was authentic. The last word that I put down was iconic.

Moderator: Explain what you meant by those.

Well you know in the world of jazz, and I'm apparently not the greatest jazz expert at this table, but in all jazz there are and always will be the icons—Adderly and people like that—and Ella Fitzgerald. And when I listen to music—and I listen to jazz. I listen to rock. I listen to folk. I listen to classical music. I listen to African and Asian music - I always try to find out and stick with really those people that have defined this thing the way it will never change. When you get into rock music, you're talking about the Jerry Garcias of the world. And you get into American folk, you go back to those people like Alan Lomax found in the deep south in the 30's and 40's. You find the Huddie Ledbetters and the Doc Watsons and things like that. And then you get the classical music, and who are those great icons of—forget going back to Beethoven and Bach, but you talk about the ones that brought them to us—the Leonard Bernstein's and people like that, and I get that from this station.

Straight-ahead jazz.

Moderator: When you say straight-ahead jazz, what does that mean to you?

Modern jazz. Like you know you can listen to some Coltrane and some Lee Morgan. You know just the old, good stuff and they don't make music like that now. Straight-ahead jazz.

INTEGRITY

Community Institution

It's like an institution!

Moderator: What do you mean it's like an institution?

I mean it's been around so long so that it has a large audience. People look for that. They want to hear it. They want to hear what's on that station.

Moderator: Wouldn't that be true for any radio station?

(collectively) No! No! No, because the personalities that they hire are like y'all said, a part of the community, they're institutions, they're not just somebody who came in from another market like Chicago. The commercials, commercials, commercials! Yeah. You almost feel like you know these people.

Moderator: What are some other reactions? How would you react, Vince

The first image that came to mind when you expressed that is imagine tearing down Yankee Stadium.

Moderator: What do you mean?

It's been there. It's always been there. You expect it to always be there for you. There's history associated with it, a lot of nostalgia. I may not be the greatest Yankee fan in the world, but the bottom line is you can always count on it being there. I'd feel a loss from that.

Moderator: You'd feel a loss? This is a good image, but fill it out a little bit more for me. In what sense is WBGO like Yankee Stadium to you? What is it really?

They said it a few times—history, the quality, the original quality. When you think about maybe a Dizzy Gillespie or Ella Fitzgerald, you're going back to Mickey Mantle and those guys.