

Radio ad volume turned up

dave ware
strike up
the band

Something that has been creeping up on radio audiences in this area is the gradual metamorphosis of some of the long-established stations, both AM and FM, from their long-standing formats into guises that are, at best, more blatantly commercial than before.

Radio fans have listened incredulously as one by one, Lincoln broadcasting stations have bared their teeth, aiming for the ratings' jugular vein.

The changes in station programming vary widely: KLMS-AM (1480) has maintained its top-40 material, but has added incessant contests and promotional gimmickry that would make P.T. Bamum stand up and cheer. Their announcers have taken a high-profile stance as well, approaching obnoxiousness from time to time.

KFOR-AM (1240), meanwhile, has taken an "Up from Pabulum" approach, gradually becoming a top-40 station without the trappings of one. Their announcers are generally soft-spoken and genial, radiating good naturedness and a

polish that lacks big-city brassiness. Of all the AM stations in town, KFOR is probably the most agreeable one to listen to over long periods, since it plays a good quantity of the better "golden oldies" of the past few years.

The most subtle change has taken place in the programming of Lincoln's only youth-oriented commercial FM station, KFMQ. Long a sanctuary for those seeking the best of progressive rock, KFMQ has, within the past year or so, gradually shortened the length of its musical selections, and has faintly shifted the emphasis of its musical selection into tasteful, agreeable album cuts that complement (and occasionally duplicate) rather than contrast with the offerings of the AM bands.

Some observers have opined that the music currently being aired on KFMQ is, in the words of an otherwise quiet soul, "shorter, louder and lousier". This may or may not be true, depending on one's tastes, but it must be noted with some

puzzlement that KFMQ has found it necessary or desirable to mount an advertising campaign that, while done with good taste and restraint, still bears an unfortunate resemblance to those mounted by overtly advertising-oriented AM stations.

I am in no position to condone or condemn this change of tone on the part of KFMQ, since the station has a legitimate duty to its advertisers to increase its share of the audience. To refrain from doing so would be suicidal for the station, and therefore absurd and counterproductive. On the other hand, though, the inclusion of more "pop" material into the FM lineup forces the exclusion of some progressive material that has no chance of AM airplay, and hence depends on FM inclusion to gain a foothold of an audience. KFMQ's attitude, and indeed, the attitude of a growing number of "progressive" FM stations is justified, understandable and perhaps can even be sympathized with. But it seems a pity all the same.

Award-winning set design in studio production

By Susan Edwards

Dan Proett's set design for the season's final Studio Theater production, "Slow Dance on the Killing Ground," by William Hanley, was his first design actually executed.

The junior theater arts major was excited enough to simply see his design produced when it won first place in a national undergraduate scene design competition sponsored by Wichita State University.

"Slow Dance on the Killing Ground", directed by theater graduate student Nan Berghel, plays Wednesday through Sunday at 8 p.m. in the Temple building Studio Theater.

Proett, who said he didn't expect to win, was one of 37 designers from more than 20 universities who entered the contest. He completed the design in a special projects class taught by Nancy Myers, University Theater designer.

The process of designing a set, Proett said, involves deciding with the director what should be achieved and what mood established by the set.

Although library research helped with architectural models for the set, a New York City candy store in the 1960s, Proett said ideas for the details and the props came from crew members who had lived in New York.

He then created a thumbnail sketch to help with blocking problems and, at Berghel's request, a model to give an idea of the fragmented walls and proportions.

Proett won \$200 in the contest for one rendering showing both rooms of the set in a painting.

He and Berghel compromised on the degree of

realism in the set, which was to be a "recluse from the city of New York", a secure hideaway, Proett said.

The cutaway walls, producing a theatrical effect, in contrast to the realistic array of candy store shelf props, Proett said, results in a "fragment of realism."

During the drama, the candy store, set in the Brooklyn warehouse district, houses a black fugitive, a homely girl seeking an abortion and a guilt-ridden former Nazi victim on a June night in 1964.

The characters, who reveal their pasts and lives to each

other, are played by Doug Koth, as the candy store proprietor, Judy Sperath as Rosie and Lincoln High School senior Clarence Wells as the 17-year-old fugitive.

Berghel was formerly the Pius High School speech and drama teacher and last summer

directed the Lincoln Recreation Department's production of "Music Man."

Original music was composed for the play by junior Laurie Edwards. Costumes are by Sandy Moeller and lighting is directed by Liz Lewis.

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Produced by SAM SHAW • Written and Directed by JOHN CASSAVETES

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2