

# arts / entertainment

## KBHL changes from religious to country format

By Bob Crisler

Lincoln FM radio station KBHL's religious format was apparently not "Kept By His Love."

As of 6 a.m. last Saturday KBHL metamorphosed into a country-pop station, filling a gap that had existed in the Lincoln radio market since the demise of KHAT's similar format several years ago.

"Right when we started, phone calls started coming in from the people who had been regular listeners of our religious format. Of course, they didn't like the change, but we've had an excellent response from new listeners," said Dave Graupner, program director at the station.

"When people think of country, they think of a twangy guitar or banjo. Country is just good music that doesn't need a lot of overdubs," Graupner said. "This is not just a country station, but is a 'sophisticated urban country' station."

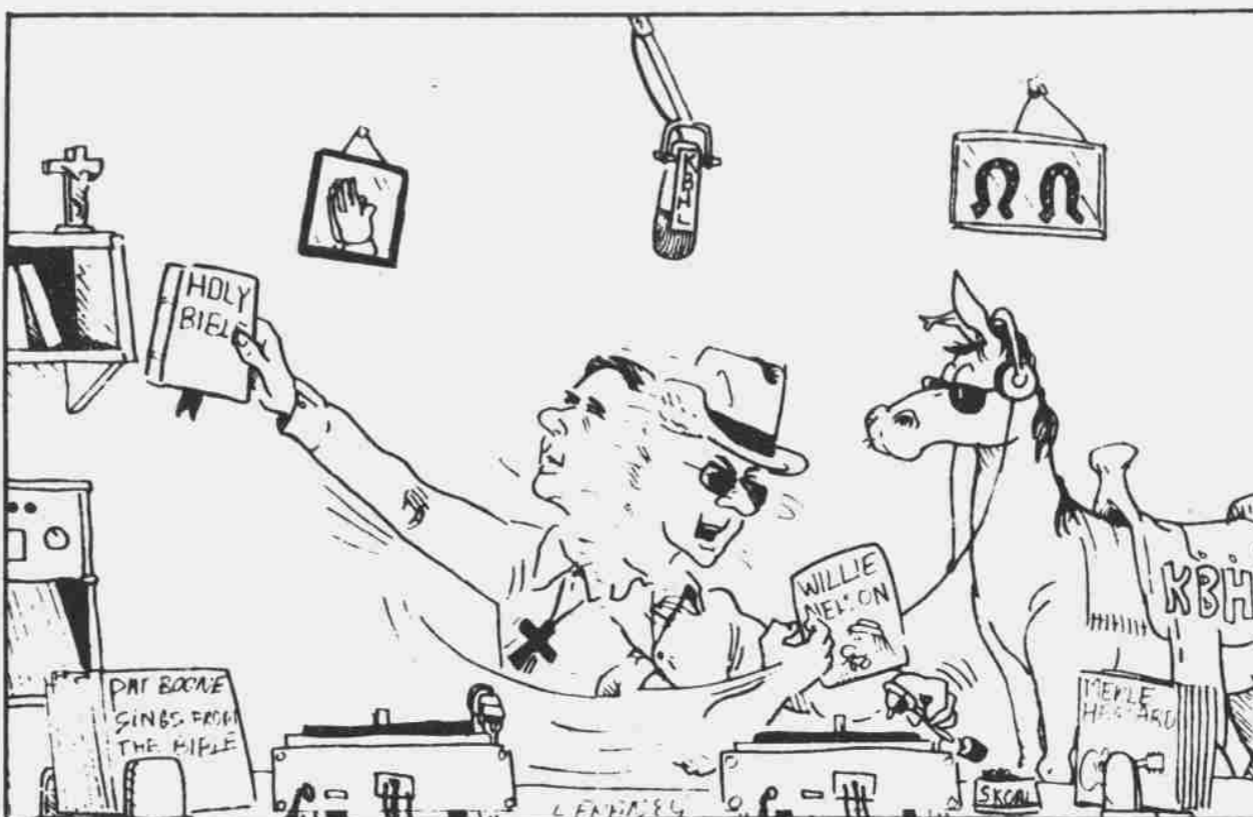
A self-confessed jazz fan, Graupner was at first reluctant to leave his old job at KFOR-AM to go to any country station.

"I've had a stereotyped image of country music being 'hick' music all my life," he said, "but when I started to listen to it, I fell in love with it."

"The people who listen to country music are statistically better educated and financially stable than the average American," Graupner said. "We play the usual run-of-the-mill popular country, but the difference is in the variety—it's like a buffet, instead of the same old hamburger that most stations give you everyday. I really don't see any direct competition in the market. We're not doing what KECK is doing."

### 'Flash in the pan'

Regarding the obvious correlation between the format change and a recent John Travolta movie, Graupner said, "I think



that this whole Urban Cowboy trip is just a flash in the pan, something that country music definitely is not."

An old hand overseeing the new staff recruits is David Benware, president of Sound Experiences Broadcasting Corporation, who took over the station in the fall of 1979.

According to Benware, "the Urban Cowboy film and the aura surrounding it has spurred this whole country trend. Country-western is fashionable—they're wearing cowboy hats and boots in New York City."

KBHL's parent company began its analysis of the station in May of this year.

"We made the decision to go to a country format six to eight weeks ago. We saw an opening in the market and we went for it. Generally speaking, country music is the hottest sound around right now,"

Benware said.

"We tried to continue with the religious format for nearly a year, but it just wasn't working. The central problem was a lack of acceptance of religious programming in this community. There was not a level of acceptance that we've come to expect from a city like Lincoln," Benware said. "I've been involved with many religious stations, and this one stands alone. It was a totally unique situation."

Benware sees religious radio going through big changes in the last few years.

"We are seeing the evangelistic preaching approach go downhill, with everyone going to Christian music and short theological messages."

### Became oversaturated

The biggest thing that hurt religious radio was that in the 70s it became oversaturated. Some markets have as many as

seven religious stations. There are more than 1,000 religious stations in this country, which is 10 percent of all broadcasters," Benware said.

Asked if finances had entered the picture when the decision was made to abandon the Christian format, Benware simply replied, "That's an answer better left unsaid."

Another newcomer to KBHL is general manager Tony Lupo, a 27-year veteran of NBC in New York and other East Coast broadcasting outlets. He is past vice-president of Crawford Broadcasting, a chain of contemporary Christian stations. Of Lupo, Benware said, "Tony Lupo is one of the finest broadcasters in the world today."

Lupo is pleased with the reprieve Lincoln has given him from the too-fast pace of the East Coast.

"It certainly isn't boring, as a matter of fact. I find it delightful. Lincoln is one of the most pleasant towns I've ever been in," he said.

"We are totally committed to making this radio station a factor in the community. We intend to dominate the market as soon as possible," Lupo said. "We plan to use as many promotions as there are ideas for them. We've got a biggie coming up Saturday at the Armadillo."

The "biggie" that Lupo speaks of is being billed as the "Lincoln Country Kick-Off Bash." Sour Mash will provide the vibes, with an interruption every half-hour for prize giveaways. At 11 p.m. the Grand Prize a cruise for two to the Bahamas will be awarded, according to Benware.

According to Program Director Graupner, no one has yet thought of a new slogan for the station, but he was not without an idea: "Kept By His Lariat?"

## Video/film artists use dancers to create moods

By Jennifer Bauman

Two video/film artists will be appearing at Sheldon Film Theater this weekend with some of their recent works. Doris Chase and Amy Greenfield share an interest in fusing the film/video medium with dance to create a new art form.

Chase's works use visual techniques such as multiple images, high contrast photography, distorted time frames and bright colors. She explores the possibilities of the video and filmmaking equipment in affecting images of dancers on screen.

movements. What is most impressive is that Greenfield and Dolphin can so effectively portray such a wide variety of feelings, and the camera work always complements their dancing.

*Transport* (1971) is a short color film by Greenfield that shows a group of people carrying two figures for a short distance. In direct opposition to the weightlessness of ballet-type modern dance, these figures are dead weight, and the film concentrates on their massiveness and the effect of gravity upon them. Strange camera angles,

often shot from below the carried forms, emphasize the downward pull.

In *Element* (1973), Greenfield's nude body moves in a sea of mud. The film is black and white and is silent, focusing our attention on Greenfield's movements and the textures and consistencies of mud-covered skin and hair. Moisture and sunlight and the various textures have a very strong tactile appeal.

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### video/film review

In *Dance Frame* (1978) we see the image of a dancer produced three times in different color and line treatments. A synthesizer-produced soundtrack is reminiscent of jungle noises. One image moves in and around a solid rectangle, emphasizing the contrast between confined and open space. But even as the figures act in open space, their movements are controlled, not expansive.

*Jazz Dance* (1979), another short film by Chase, is similar. A dancer is seen three times as a high contrast highlight in white against a solid background. As the images dance to a tune by Jelly Roll Morton, they draw apart and then together again, always in parallel motion. This precision is enhanced by multicolored horizontal bands that occasionally fill space between the images. The soft colors are a pleasant contrast with the otherwise black and white images. *Jazz Dance* is more successful than the other film partly because it lacks the garish, sometimes ugly color combinations of *Dance Frame*. Both films are quite short, but they exhaust the possibilities of their style, which really has little variety.

Amy Greenfield, directed, choreographed and edited *Videotape for a Woman and a Man* (1979), a half-hour dance performed by Greenfield and Ben Dolphin. The two nude figures interpret a relationship in its many forms, from hostility to tenderness. Greenfield and Dolphin dance in a studio and at the seashore, reproducing sensations of happiness, playfulness, love, melancholy, loneliness and anger. Sometimes Greenfield and Dolphin speak; sometimes there is silence; at other times we hear the music of J.S. Bach or the songs of humpback whales. The camera moves to different angles and distances from the dancers, sometimes moving in close for a detail, sometimes pulling back and allowing space to surround their

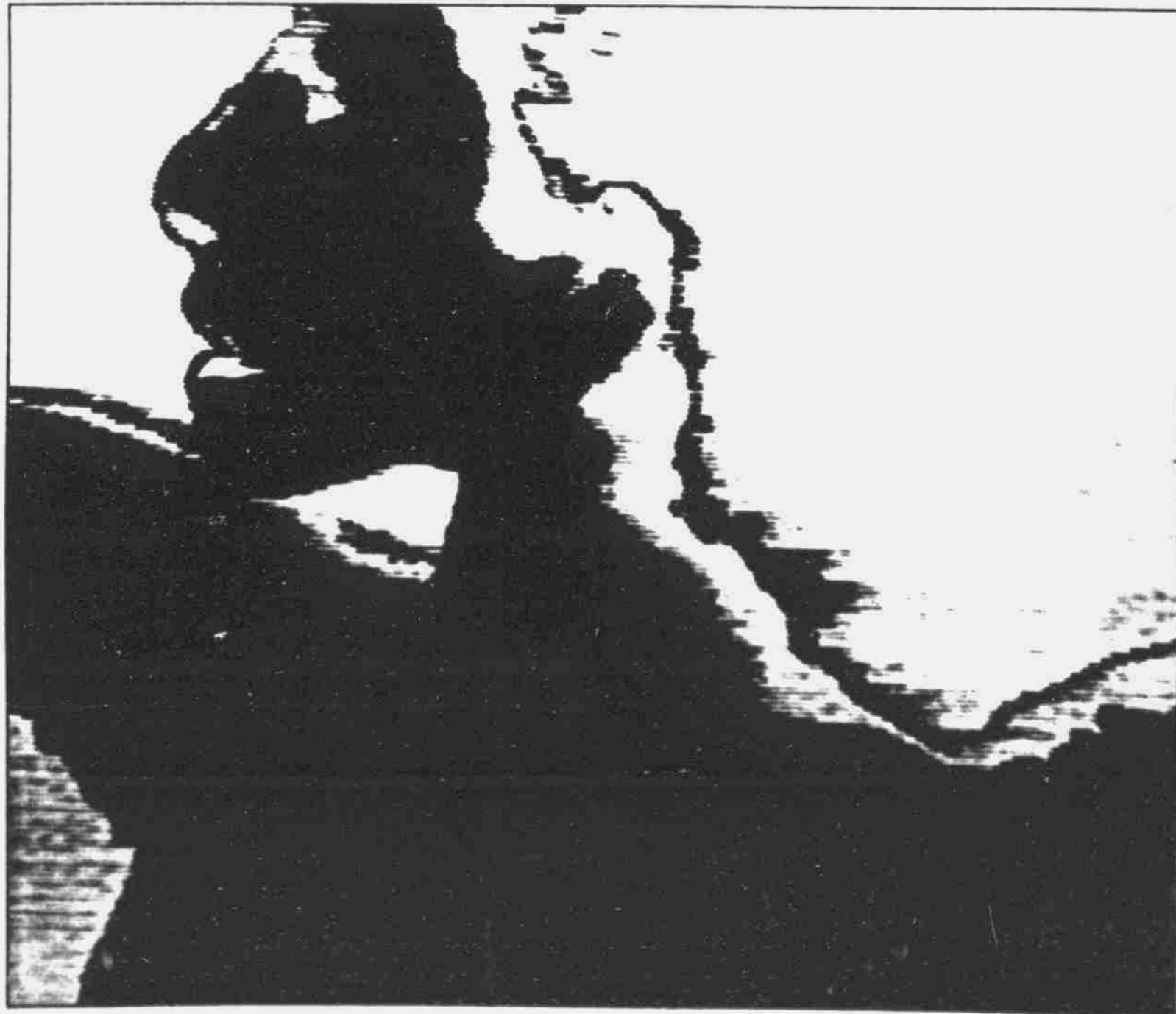


Photo courtesy of Sheldon Art Gallery

Dancer Sara Rudner forms a high-contrast image in a work by video film artist Doris Chase.