

## Radio Programming

## Cincy FMer Album Sells 10,000 Copies

By VICTOR HARRISON

CINCINNATI—WEBN-FM has released a fifth highly successful LP showcasing local talent on their own "Brute Force Cybernetics" label. 10,000 copies of "Album Project 5" sold out in four weeks as compared to the two months which passed before the first "Album Project" cleared the record store shelves in 1976.

Program director and producer of the album, Denton Marr, listened to some 250 tapes of original material

before deciding on this year's ten best. They are Spike, Just Like Kids, Rockduster, Urban Sprawl, Erector Set, Cheep Skates, Barb Kushner & Carefree Day, the Bagazoid Brothers, Sharks, and the Don Ho Barber-shop Quartet. "Album Project 5" is shipped to a dozen area record outlets, including Record Theatre, Swallens, Music World, Gold Circle, Record Bar, and Peaches, in time for the Christmas shopping rush. It sold for two dollars and all proceeds were donated to United Appeal.

The record, "a project of the WEBN Committee for Aesthetic Public Spectacle," is one way the station promotes and supports the local music scene. WEBN also collaborated with WCET-TV (Cincinnati's PBS station) on a series entitled "Rock Around the Block" which featured live, in-studio performances of area rock groups which appeared on WEBN's "Album Project 5." Complete with a live studio audience and local celebrities and WEBN jocks serving as emcees, "Rock Around the Block" was reportedly the highest viewed program in the television station's history. The audio was simulcast in stereo by WEBN. Denton Marr said that due to a lack of funds on the part of WCET-TV, the program will not be produced in 1981. However, several of the groups do appear on "Album Project 5."

## Memphis Station Hanging Tough

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some Doobie Brothers in on occasion. Then we mix in a little Earl Klugh or Bob James, a nice little jazz flavor. On this station we have a unique opportunity. No other (commercial) station will touch jazz because if they do, they are messing with their image.

Another of the station's strengths, according to Olson, is that "we're not a hype station. We don't play a lot of games. We just play the music. We don't get into lengthy news or editorials." WHRK estimates its audience is 70% black.

In discussing his style as an air personality, Olson says, "I finally realized after being told by program directors for so many years to 'just shut up and play the music, you're not the star,' that the music is the bottom line."

Olson believes that rocks are the link between keeping people and losing listeners. "The music speaks for itself," he says. "I tell my jocks, 'If you are going to talk, don't ramble on about nothing. Make sure it has some value and meaning. Otherwise, tell them what you've played, give the call letters, and go on to the commercial.'"

As for Olson's dialogue, he tries to be "totally aware all the time. I'm always working and taking notes on what's going on in the city. People know that they can listen to me and I'll fill them in on all the information."

## Billboard Begins New Radio-Play LP Lists

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trium of overlapping programming approaches. The common theme, however, is the continued commercial dominance of rock as the principal image element.

In addition to identifying the most-played album titles each week, the new research combination also affords flexibility in tracking the hottest individual songs regardless of the respective LP's ranking.

The new features detail airplay activity in three basic ways. First, the relative airplay ranking of the top 50 rock albums is charted in Billboard's rock albums.

Next, the relative airplay ranking of the top 60 rock songs is listed in Top Tracks. These selections are cited based on airplay, regardless of actual configuration, so that both singles and LP tracks are monitored. And where industry research in the past has identified individual tracks based on an existing list of top LP titles, Top Tracks represents a separate listing whereby a much-played selection can compete effectively even if its parent LP is relatively low on the Rock Albums chart, or yet to appear.

Finally, Billboard lists the week's most added albums as Top Adds, with up to 10 titles carried in each listing.

According to Billboard associate

publisher Bill Wardlow, the three new features have been developed and their research methodology refined over the past six months.

"The benefit to the industry is that these features will enable us to have that album play input in a form we've not had it in the past," explains Wardlow. "That will enable us to bring an album onto the charts with more radio input than in the past."

Wardlow reports that the magazine's research staff has been increased to field the heavier burden of station contacts. A newly-researched station sample, including both more conventional AOR formats and Hot 100 singles stations as well as hybrids of the two, has been established.

That sample is also being monitored on an ongoing basis, and may be expanded during the coming months based on the research department's requirements.

The new features have the support of Billboard's Radio Advisory Committee/AOR, headed by John Sebastian, who until recently programmed the successful WCOZ-FM Boston and now directs his own consulting firm.

For further analysis of the features' operation and their programming uses, see Mike Harrison's column, page 33.

## DEAD SPECIAL RATINGS SOAR

NEW YORK—The NBC Source 90-minute Grateful Dead Special, which affiliates ran the weekend of Feb. 6-8, has turned out to be the network's most successful special.

Almost 6.2 million listeners tuned the show in, at least, to listen to part of it. This cume figure was disclosed in research by R.H. Bruskin in its Omnitel survey in 1,010 telephone interviews a week after the show.

The survey found that 6.9% of the 18 to 34 year olds in the continental U.S. listened and 80% of these listeners were men. Among men 18 to 24, the show captured 18.3%.

The 6.9 rating surpasses a 5.4 rating in that age group scored a Source by Ted Nugent special last year.

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