

THE INDUSTRY'S NEWSPAPER

# How To Get The Most From R&R's Music Information

## R&R'S MUSIC INFORMATION HANDBOOK

The following booklet is intended as both an introduction and a refresher. Each Editor at R&R has provided a comprehensive, simply-stated explanation of the theories and practices involved in presenting the industry's most complete array of music information. The results comprise an introduction to new R&R readers and a convenient refresher course for those who have been with us for a longer time. It's a guide to the various music information and chart sections designed to maximize your ability to use and benefit from our information, whether to plan your playlist, plot your promotion strategy or merely to get an accurate overview of the progress of various records in various formats. R&R takes pride in providing the most accurate reflection of airplay and sales reality available to the industry. We use more radio station reporters in every format than any other publication, and utilize their raw data in various forms that have proved most useful to our readers. Further, R&R does not pick or project records; we reflect their true standing in airplay or in sales.

The various descriptive categories in R&R's chart pages (Breakers, New & Active, etc.) are not arbitrary classifications of records, but represent mathematically-derived status levels. The listings of radio station call letters following records in these sections, similarly, are not mere random groupings of stations, but are calculated to provide accurate regionalized reflections of nationwide activity. R&R music information concentrates on facts and statistics rather than editorialized predic-

tions and guesswork.

Reading R&R's music information and chart sections, you'll be able to gain the clearest possible picture of a given record's progress and relative standing at a specific point of time. This handbook is designed to make it easier for you to do so. We hope you'll find it a useful guide toward adapting for your particular needs the most comprehensive, accurate music information you can find anywhere.

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# MP-40



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R&R's Top 40 section begins with the Back Page, where a complete overview of national activity on singles and selected album cuts can be found.

The National Airplay/30 is exactly what the title implies: a compilation of airplay as reported by our 200 Top 40 station reporters. This chart reflects the playlists of all reporting stations and therefore is a function of many different types of music research. Stations using call-outs, sales, requests, focus groups and any other applicable tools, as well as combinations of all these music research systems, are included in R&R's weekly Top 40 input.

### NATIONAL AIRPLAY/30

All reporting stations are divided into three separate Parallels. The definitions of the Parallels are printed each week at the beginning of the Parallel song listings within the paper (back to those in a minute). In the computation of the chart, Parallel One stations are weighted more than Parallel Two stations, which in turn are weighted more than Parallel Three stations. There is a formula used which equalizes all regions and Parallels so that the chart cannot be controlled by any one area of the country or only by airplay in large markets, for example. We show a four-week trend on the chart to help you see at a glance the history of any record on the Thirty. The black circled numbers (you can call 'em bullets, everyone else does) indicate at least 60% of our reporters are moving the record up significantly. Now, a significant upward move would be 30-27 or better; however, a move of 30-29 would not be called significant. A one-point jump within the top 10 of a station's chart would be termed significant . . . what we're looking for before we give a song the extra added "plus" of a bullet is that the song is indeed making positive upward movement at a majority of our reporters.

### BREAKERS

Breakers are "those newer records that have the greatest level of station activity on any given week." What that means is simply this: to become a Breaker a song must be on at least 60% of our reporters with some sort of positive activity shown. That positive activity can take the form of jumps on their charts (as explained above) or debuts on their charts, and of course, station adds. In almost all cases Breakers will have been added at several stations in the week they achieve Breaker status, as well as a week or two prior to becoming a Breaker. Also, as a general rule Breakers nearly always debut on the National Airplay/30. However, it is possible to debut on the chart without becoming a Breaker.

### **NEW & ACTIVE**

Following Breakers on our Back Page is the New & Active section, which you may think of as an extension of the National Airplay/30. That's right; the first five to ten records listed under New & Active could easily be numbered 31-40 on an extended chart because they are in fact the next "in line" in overall national activity. The records listed in New & Active are arranged in order by the total number of reporters playing them in a given week. The two numbers that follow the artist/title/label designation are, first, the total reporting stations playing the song that week, followed by the total number of reporters who added the song that week. The second number is included in the first number; it's not in addition to the first number. As an example, if a song has numbers in New & Active of 50/25, that means 50 stations are playing it this week and of those 50, 25 added it for the first time this week.

#### Others Getting Significant Action

Beneath New & Active are Others Getting Significant Action, which is a simply a listing of songs with less overall activity than those in the N&A category. The typical progression of a song on the Back Page would be first to appear in Others, work its way up into New & Active, and finally become a Breaker, hit the chart and continue to ascend toward number one. Now, they all don't happen that way (just ask any promotion person), but that is the general trend.

The airplay activity following the "numbers" for all songs in New & Active and Others is a representation of overall national activity. We select stations with moves to show you a concise overview of that record's activity. If you were to see all upward moves, it would indicate that a majority of our reporters are moving the song up on their charts. The selected airplay activity shown is an accurate

(Continued on Page 4)

# **TOP-40**

(Continued from Page 3)

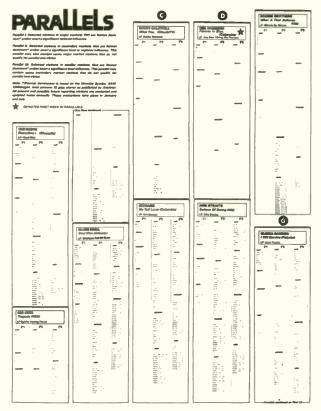
representation of all reports on the record, so that you may make your judgment based on a concise capsule of information presented.

### ADDS & HOTS

On the inside of R&R each week are six more pages of music information for Top 40 stations. The first is called Adds & Hots, and it lists all reporting stations for that particular week, separated by regions and parallels. Under the call letters, cities, and PD or MD name you will find all the records added by that station that week. Under those adds you will find five artists' names with chart jumps indicated. Those five listed are the five "hottest" songs as reported by that station that week. At the top of the page (broken down by region) are the Most Added and the Hottest songs, which are a simple compilation of all adds and hot reports within individual regions. These regional adds & hots are totaled for a national Most Added & Hottest report in the shaded box on the Back Page.



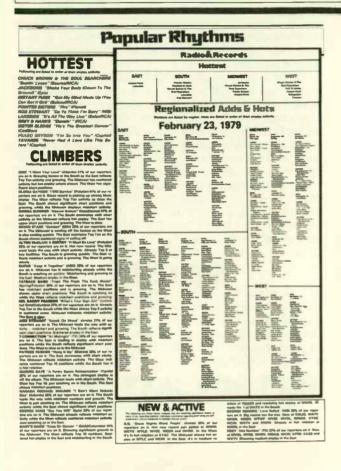
The next two pages of music information are perhaps the easiest to understand since the title tells all: Parallel One Playlists. Each parallel one station that reports on a given week will have its entire playlist printed under its logo, again grouped by region. If a particular list is missing one week, it simply means that station's report was not available.



Finally we have the Parallels themselves. On these pages appears the complete airplay picture of all active records on the National Airplay/30 and all Breakers. The exceptions are those records that have been on the chart for a long period of time and are now falling from the chart. In other words, a song that moves 20-28 on the chart would no longer have a listing in the parallels. The Parallels show you complete airplay activity . . . all moves, debuts, adds and ons for all reporters are listed.

That's it . . . and it should answer any questions you might have had (and were afraid to ask) regarding the Top 40 information found in R&R every week. One very important point: all the music information we publish is taken only from our radio reporters and represents a reflection of what is happening nationally. We don't predict, we don't project. We take what you give us, compile it, organize it, break it down and give it back to you in an organized presentation. Our information is only as good as the total of all our reporting stations, which is why we take great care in selecting those stations. The information present has changed over the five-year history of R&R. That change has always been a reflection of what you wanted and needed to know on a week-to-week basis. As your needs change, so will R&R change to meet those needs.

### **Popular Rhythms**



### HOTTEST

R&R's Black Radio section is divided into three parts — Popular Rhythms, which includes all records popular on Black-formatted radio stations; Disco Radio, and Jazz Radio. The Popular Rhythms section begins with the Hottest, which is simply a listing of the most played records which are still moving upward at our reporting stations, in order of airplay activity. Because such a large proportion of Black and Disco stations have eliminated the use of a numbered playlists, the Popular Rhythms section deemphasizes the use of actual numbers, since a strict numbered chart system would be essentially meaningless. Records are, however, listed in order of their airplay activity.

### **CLIMBERS**

Directly below the Hottest is a listing of Climbers, again in order of airplay activity. These are recently-released records which are showing significant upward movement at least 15% of our reporters nationwide, but have not yet reached Hottest status. After each title/artist/label listing, the percentage of reporters playing the record are listed, as well as a regional analysis of its progress.

### **NEW & ACTIVE**

Next in line comes the New & Active section, which is made up of those newly-released records which show strong early airplay at our reporters. The usual progression for a new record would be to debut in New & Active, move up to Climbers, and eventually to Hottest. However, certain fast-breaking records may skip a stage, moving for example, from New & Active one week directly to Hottest the next.

### Regionalized Adds & Hots

The remainder of the Popular Rhythms Page is covered by the Regionalized Adds & Hots. The country is divided into four sections (East, South, Midwest, and West), as in the rest of R&R, and each of our reporters lists the records it added in the last week, along with its ten (usually) hottest records. If an individual station's list does not appear in a given week, then its music information was not available for that particular week. This section allows you at a glance to see exactly which records are being added or getting hot airplay action at particular stations in the four regions. Above the Adds & Hots, a summary of the Hottest records in each of the four regions is listed for further convenience in music research.

DISCO

On the following page, the Disco Radio section lists the Hottest airplay records at our nationwide Disco radio station reporters. These are followed by New & Active, newer records which are getting significant Disco airplay but have not yet reached Hottest status; and by Most Added, which simply refers to the most added records at our reporters.

JAZZRADIO

The Jazz Radio section, below Disco Radio, is similarly structured. It lists the Hottest jazz albums, along with the leading tracks getting the most airplay from our Jazzformatted reporting stations. New & Active jazz albums are again, recently-released albums gaining significant airplay at our reporters.

#### **Album Airplay**

Finally, the Album Airplay section lists the top reported albums played at Black-formatted stations, in order of airplay activity. The most-played LP tracks are listed after each album, with tracks released as singles denoted with an asterisk.

Radio station reporters in the Popular Rhythm section are chosen on the basis of ratings success, overall market and national influence, and programming innovations. Disco and Jazz Radio reporters are chosen along similar lines, consistent with the needs and realities of their formats.

The Popular Rhythms section, together with the Disco and Jazz Radio information, concentrate strictly on airplay activity, and thus reflect current trends in Black radio music methodology, which plays down chart numbers in favor of rotation levels. The music information in the section is organized in order of airplay activity, and is also regionalized and broken out in detail at individual reporting stations, to provide our readers with a maximum of convenience and easy-to-read information with the option of researching in depth.



### (ALBUM ORIENTED ROCK)

Radio& Records Album Airplay/ 40. Chart Summary February 23, 1979

The Album Airplay/40 chart is AOR's venerable leader of radio airplay charts, presenting a weekly overview of the country's leading album airplay artists. Each week the trade industry's largest numerical representation of AOR stations nationwide call in to report albums they have added, or are playing in medium or hot rotations, as well as singles and jazz airplay information. R&R does not limit the number of records that can be reported in each of these lists, which eliminates reporters having to "play favorites" or give weekly preferences to different artists within categories. Stations are selected as reporters when they represent AOR radio in its most creative as well as its most successful incarnations, giving the chart a unique balance.

After the weekly calls have been taken, their reports of Adds, Medium, and Hots are "weighted" in correlation to the average amount of airplay an album receives in each of those three rotations. The end results appear on the Album Airplay/40 chart, presenting the most-played AOR of the week in order of total airplay nationwide. Artists whose alburns make substantial airplay gains for the week are shown in italics; cuts are listed in order of airplay preference. To the right of the chart is a weekly summary which provides a quick point of reference to spotlight and explain movements by the charting artists.

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The Most Added, Medium and Hottest charts, located directly below the Album Airplay/40 chart, provide graphic depictions of the growth patterns that albums take on as they are first introduced, and then developed in airplay. Albums are listed in order of total mentions received within the specific rotation for the week. Their activity is charted over a five-week period.

Next to each album title are two numbers: the first represents the total number of reporting stations playing the album that week (in all rotations combined). The second is the number of stations playing the album in each chart's specific rotation. For examply, 100/58 next to an album on the Hottest chart would mean that 100 reporters in all that week were playing the album, while 58 of them were playing it in Hot rotation.

In most cases an album will first show up on the Most Added chart and within weeks (as it grows in airplay and sales) it will also show up on the Medium and/or Hottest charts until it reaches its peak level of airplay (often during the first five weeks following an album's release, it may show up on all three charts concurrently, as some stations who added the record early will be moving it into heavier rotations while other stations will still be adding it). By watching the upward movement albums make on these charts, as well as the numerical figures after each album over a five-week spread, it becomes easy for the music programmer to spot trends and understand the movement of those albums on the Album Airplay/40 listing. Also provided on these three charts are preferred airplay cuts.

The 45's on this chart are either not available on an album or are from albums not currently on the Album Airplay/40 chart (which avoids duplication of information, since albums that chart on the Album Airplay/40 include the single release). The chart is listed in order of total mentions received this week.

### 50ft agr jazz on agr

These charts reflect growing trends in AOR programming. Their information is useful not only to stations specializing in Soft AOR or Jazz programming but to all AOR stations with expanded musical boundaries. The charts repre-





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sent activity based on a combination of Add, Medium and Hot reports. Additionally, the Jazz chart uses albums mentioned within a specific category for jazz programming. These albums received significant AOR airplay reports for the week, but did not chart on the week's Album Airplay/40 listing. While the Album Airplay/40 chart regularly contains major Soft AOR and Jazz artists in abundance, the Soft AOR and Jazz On AOR charts primarily showcase newer artists who are growing into potentially major acts in AOR's future.

### REGIONAL ASIR ACTIVITY

Often AOR music is highly regionalized in popularity; the acts which are the life's blood of one area's musical programming may be poison in another. Even when the differ-

gramming may be poison in another. Even when the differ-WAIN KLOL THE HOTTEST Q-FM-96 5 WEEK

ences are less dramatic, there is still much valuable programming information to be drawn from regional charts of album airplay activity. The regional charts are located directly above the reports of stations within that region (which have been listed alphabetically by city). The regional Most Added, Medium and Hottest charts are structured in much the same way as their national counterparts on the first chart page. Two numbers follow each album title; the first represents the total number of reporting stations within the specified region which are playing the album that week in all rotations combined, and the second is the number of regional stations playing the album in each chart's specific rotation (for example, 32/28 next to an album on the West's Hottest chart would mean that 32 Western reporters in all that week were playing the album while 28 of them reported it in a Hot rotation).



# COUNTRY

R&R's Country Section offers a number of distinct areas of information. Please approach the section as a broad-based forum, which not only includes the most current and comprehensive music research available, but is a centralized communication network for Country radio stations, and a meeting ground for the radio and record industries.



The Country Airplay/40 is probably what most programmers turn to first. It's a listing of the Top 40 songs of the week according to radio airplay. The chart procedure is as follows: R&R has over 135 reporting Country stations — major, medium and small markets — who report to us every week what they are playing, information their research has garnered, and how the record(s) are doing at their particular stations and markets. Reports are usually telephoned in, but some stations prefer to report by mail, on forms we send them. The information is logged, compiled and organized here. Each station carries a point value, which guarantees chart accuracy: no geographical region or major market can dominate disproportionately.

The chart shows a 4-week trend for all 40 records; at a glance you can see upward and downward activity. Records showing especially strong growth have "bullets" (black circles) to indicate their upward trend. Records debuting on the chart have large black arrows. Each record is listed first by artist, followed by title and record label.

### **BREAKERS**

Located directly to the left of the Airplay/40 Chart are Breakers, those newer records receiving the greatest amount of airplay and audience acceptance in any given week. There is no set number of "Breakers" each week; sometimes it is only one, sometimes as many as four or five. Breakers are not to be viewed as "Pick Hits" — R&R does not advise, predict, or project, but rather reflects exact information from reporting stations.

Under the artist, title and record label are listings of the record's activity for that week: examples of stations key chart moves, and the "adds" (additions to station playlists).

### **NEW & ACTIVE**

The New & Active Section can be viewed as an extension of the Top 40, although there is no set number of records included each week. Records are listed in order of activity for that week. After the artist/title/label are two numbers divided by a slash. The first number is the total number of reporters on the record that week. The second number is the amount of reporters who added the record that week. Following are examples of the record's activity for that week, chart moves and adds.

#### Others Getting Significant Action

Following New & Active are Others Getting Significant Action — usually referred to as "Others." A record's typical progression would be from Others to New & Active to Breakers, and up the chart. Others are listed in alphabetical order by artists' last names. The information is essentially the same provided in New & Active: number of stations on the record, number of adds that week, and examples of chart moves and adds from a cross-section of reporting stations.

### Most Added

Those records which were added by the greatest number of stations on a given week are grouped in the Most Added Section. There is no set number; the amount of songs depends on information fed to us by reporters. The records are listed in descending order of adds received that week, the Most Added being listed first.

### **Hottest:**

All reporters inform us weekly of their Hottest records: those which are receiving requests, good chart moves, sales action, and are indicated as "hot" by research the station uses. Again, there is no set amount for the weekly "Hottest" listing. Records are in alphabetical order followed by the artists' labels.

### **Most Requested**

As part of their weekly report, stations indicate to R&R what their Most Requested records of the week are. We compile the data and feed back to readers the top ten "Most Requested" records of the week, also indicating what, if any, request activity the record received the previous week on the Most Requested list.

#### **Active Re-Currents**

Often an especially popular record will still receive airplay after it has fallen off the charts. These records are referred to as Recurrents. R&R lists by alphabetical order those records that have a strong showing as recurrents by reporting stations.

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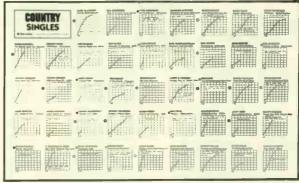


In our seemingly endless quest for information, we also ask reporters the newer album cuts they are playing which are receiving a positive response from listeners. We list cuts played most often, with the artists' names and the album titles.

Country Regional Adds

| Figure | Figur

All stations reporting to R&R on a given week are listed in the Country Regional Adds. The four major geographical areas are separated for ease in reading and analysis. The Adds are useful to programmers who wish to compare their stations' adds to those of any other — either competition, or a station in another market of similar size, demographics, listenership, etc. Stations are listed alphabetically by city in their regions.



The Graphs are a visual picture of newer records' activity. Records warrant a graph through a substantial amount of national airplay. Each record receives its own box, with a line graph indicating level of growth. At a glance the reader can observe the record as moving rapidly upward, or staying at the same level as the previous week, or moving in a downward curve. Graphs are listed alphabetically by artists' last names, followed by titles and record labels. Solid black circles by the artists' names indicate graphs are new for that week.

### Radio & Records

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Reporting stations are divided into two different "weight" categories: *Major* stations, which are in highly populated areas and have a dominant influence in the marketplace, and *Secondary* stations, which have a smaller population but still maintain a significant local influence. In the computation of the P/A chart, Major stations are given a higher point value than Secondary stations.

Additionally, P/A stations are "separated" into two formula concepts: 1) Trend stations are those that utilize a chart system that display numerical movement: 3-1, 20-14 etc. 2) Non-Trend are those that utilize an un-numbered "rotational" system, which is represented by A, B & C categories. Entering the P/A chart is baded upon the relative activity level (calculated by a mathematical point system) of those records receiving the greatest amount of airplay during any given survey week. The four-week trend helps you to see at a glance the increase or decline of any record on the Forty. Black-circled numbers represent significant numerical moves or rotational increases at 60% of our reporting stations.

### **BREAKERS**

Breakers are "those newer records that have the greatest level of station activity on any given week." Station activity could be chart jumps, rotational increases, chart debuts or station adds. In most cases Breakers will have been added to many stations in the week they achieve Breaker status, as well as a week or two prior to becoming a Breaker.

### **NEW & ACTIVE**

Listed below Breakers is the New & Active section, which

is a detailed account of charted records on the rise but not yet qualifying for Breaker status. This breakdown of station activity applies to the lower half of the Forty, and is primarily intended to aid programming understanding of its movement in various markets. The records listed in this section are those that are consistent with "continued" chart growth. After each record, we display a weekly and total numerical combination. The first number is the total number of stations playing that particular record, followed by the total number of stations who added the record that particular week. The second number is included in the first number and is not in addition to the first number. Simply put, if a record has numbers in New & Active of 38/12, that means 38 stations are playing it this week and of those 38, 12 have added it for the first time.

#### Others Getting Significant Action

Beneath New & Active is the Others Getting Significant Action section, which is simply an extension of New & Active for those titles which are not charted on the P/A 40. They, in theory, are next in line for New & Active and Chart status.

The breakdown of airplay activity following the "numbers" for all records in both New & Active and Others represents a positive trend, and is designed to help you form your own judgment based on the concise display of information.

#### Most Added: Hottest:

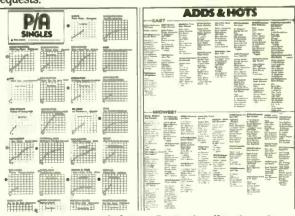
This is a simple complilation of the records (usually four or five) that receive the most station adds and are reported as the hottest in any given week.

#### Pop/Adult Album Airplay Tracks

These are album tracks reported by our stations as being exposed on a consistent basis. As soon as an album track is released in single form, it is dropped from this section.

### **ADDS & HOTS**

This is a weekly breakdown, regionally and station-bystation, of the latest adds at each of our reporting stations. It also lists those records receiving the maximum of attention, otherwise known as "hot" records. The adds are those records added by each station in any one given week. Hots are determined by the reporting stations' chart jumps and for non-trend stations, a pulse on local sales and or phone requests.



Graphs are intended to reflect, visually, the relative level of acceptance of those records recently released (but getting activity) on the basis of adds and early action.

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## MusicVision

The MusicVision section is intended to give an overview of the sales structure of the industry. The sales information received from the reporters is mostly quantitative in nature, with each account reporting on the exact piece counted movement of albums within their Top 30 sellers.



#### Disco Boom Hits Album Market

#### BREAKERS

### **NEW & ACTIVE**

**COMBINED TOP 30** February 23, 1979

#### Others Getting Significant Action

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The sales information is broken into its rack and retail sectors, with a national Top 15 given for each category, and is also combined into an overall Top 30. The separation of the information is intended to let the reader understand the differences between the rack and retail buyer as well as the actual flow of product in each sector. Retail traditionally responds more quickly to new product and establishes new stars; while racks, because of the relative vast nature of their operations, rely on proven album sellers.

The basic structure of the section is intended to follow the format of the Back Page of Radio & Records, with Breakers, New & Active albums, and Others Getting Significant Action. The positioning of records in each category is based on total number of reports, total piece counted sales; and each record's flow from one category to another is almost exactly as is reflected on the Back Page.

The Combined Top 30 and Retail and Rack Top 15 charts show four-week trends to plot the course of albums' actual sales patterns. No "bullets" are awarded and chart numbers are not "adjusted" to show a smooth upward movement; instead, the true movement of the chart records is shown weekly. Breakers are those albums showing the greatest level of sales activities at our reporters, with a sampling of rack and retail operations reporting Top 30 action following, as well as a summary of the records' activity. New & Active and Others follow the same pattern, and the normal pattern for a rising album is to debut in Others, rise to New & Active, and then to Breaker and the Combined Top 30. However, obviously all albums do not follow that precise pattern depending on their levels of activity. In addition to the above listings, the column in the upper lefthand section of the first MusicVision page highlights and offers in-depth explanations of the most significant trends and activity in the Combined Top 30.



The retail and rack operations chosen as reporters for the section are active, aggressive, and progressive in their marketing techniques, and their reporting is as accurate as their situations allow. The information deemed significant enough for each account to accurately reflect has been chosen by the editors to be the Top 30 albums at each reporting level. The Top 30 figure was chosen because the accuracy of the information for most of our reporters diminishes significantly below that figure.



The Regional Breakdown section reflects retail movement in one city in each of four selected regions. The regions are broken down simply into Midwest, South, East and West. The cities are chosen to reflect both breakout and top five sales information and are rotated monthly to give the reader a pattern for the area. The rotations are set in monthly sweeps, with Atlanta chosen to remain a constant factor for a longer period of rotation due to the exceptional importance of the market to the overall activity in other regions.

The editors of the MusicVision section will be constantly evaluating our reporters and looking to expand the sample base whenever feasible. The section will change with the marketplace and with expanded needs of our readership. We request your feedback and will continue to improve and refine the section.

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