



Billboard



HOW

WE

TRACK

THE

HITS



FOR MORE THAN

80 YEARS

THE LEADING

AUTHORITY

IN THE

MUSIC

INDUSTRY





Billboard: "We've charted the hits for more than eight decades . . ."

Billboard started tracking the music America was singing as far back as 1906 — when sheet music was the rage and the No. 1 music medium. Today, Billboard charts have become the most quoted source of hit information on music in the world. Over 400 newspapers and major syndicated shows like the Top 40 Countdown on radio and Entertainment Tonight, Cable News Network and other TV news shows regularly quote Billboard charts to identify the hits for their huge national and international audiences.

Through the years Billboard charts have adapted and grown to provide the industry with its most timely and accurate indicator of current and emerging hits. Our first charts (published in 1913) tallied sheet music activity at a handful of barometer stores in major cities around the country. In the 1940s, Billboard started publishing a weekly chart of best-selling singles. The first album charts appeared in 1945. By the '50s, we were assembling the hits through a complex diary system.

Most of the input for Billboard sales charts in those days came straight from retailers. We had Western Union messengers racing around the streets of major cities collecting diaries and rushing them to our researchers for final preparation and publication.

Came the '60s and we started to pick up the reporting tempo with a telephone collection system. By this time we were calling radio stations to weight into our chart formulas.

In the early 1970s we computerized and by the '80s chart information was accessible on line through the Billboard Information Network (BIN).

Looking to the future, we are now preparing for the next phase of hi-tech research. In fact, we've already begun to collect actual sales data electronically from retailers. A number of chains are now transmitting their sales reports electronically to the Billboard computer.

As more mid-sized and smaller retailers adopt point-of-sale technology, we will collect record sales information electronically. Eventually, this will shift chart reporting from sales activity to actual unit counts of records sold.

On the horizon, we foresee utilizing technology that allows us to capture and count songs as they're being played on-the-air. The result will be charts that measure and reflect the number of actual plays on each monitored station.

It's been 80 years since we started charting sheet music. The industry has changed and so has Billboard. There's every reason to believe that the pace of change will continue and probably accelerate in the years ahead. The Billboard charts, as they have in the past, will be keeping up with the changes — with timely improvements and innovations that will help us keep pace as the industry's leading charter of hits.

Marty Feely
Director Of Research

JANUARY 6, 1957

The Billboard

SONGS and MUSIC

THE BILLBOARD'S SONG HINTS

Reliable Guide to the Best Songs in the Catalogs of the Leading Music Publishers

HONEY BOYS ADD TWO

Two new songs by the Honey Boys are featured in this week's Song Hints. The first is "I'm a Fool to Care," written by the duo and published by Music Publishers Corp. The second is "I'm a Fool to Care," written by the duo and published by Music Publishers Corp.

Doubles

Two songs are featured in this week's Song Hints. The first is "I'm a Fool to Care," written by the duo and published by Music Publishers Corp. The second is "I'm a Fool to Care," written by the duo and published by Music Publishers Corp.

Ballads

Two songs are featured in this week's Song Hints. The first is "I'm a Fool to Care," written by the duo and published by Music Publishers Corp. The second is "I'm a Fool to Care," written by the duo and published by Music Publishers Corp.

MEVER COMEN A TREATIE

Two songs are featured in this week's Song Hints. The first is "I'm a Fool to Care," written by the duo and published by Music Publishers Corp. The second is "I'm a Fool to Care," written by the duo and published by Music Publishers Corp.

SORCRO GETS FRONT PAGE

Two songs are featured in this week's Song Hints. The first is "I'm a Fool to Care," written by the duo and published by Music Publishers Corp. The second is "I'm a Fool to Care," written by the duo and published by Music Publishers Corp.

MUSIC RADIO

Records, albums and sheet music—popular, country & western, rhythm & blues, classical

The Billboard Music Popularity Charts

THE MUSIC INDUSTRY'S MOST COMPLETE GUIDE TO THE ACTUAL AND POTENTIAL SALE OF TUNES AND RECORDS IN ALL CATEGORIES

HONOR ROLL OF HITS

TRADE MARK REG.

THE NATION'S TOP TUNES

For survey week ending July 6

Rank	Title	Artist	Label
1	Inclined Melody	Billie Holiday	Decca
2	Rock Around the Clock	Bill Haley & His Comets	Decca
3	Cherry Pink and Apple Blossom White	Percy Faith and His Dominoes	Mercury
4	Learnin' the Blues	Ray Charles	Mercury
5	Missoula Fall	Billie Holiday	Decca
6	Something's Gotta Give	Billie Holiday	Decca
7	Honey Bait	Billie Holiday	Decca
8	Hard to Get	Billie Holiday	Decca
9	Ballad of a Soldier	Billie Holiday	Decca
10	Dance	Billie Holiday	Decca

Second Ten

11	It's a Sin to Tell a Lie	Billie Holiday	Decca
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RMI Pin Up SHEET

JULY 16, 1955

es for December

On Records

1	Blue Cole	Mercury
2	Blue Cole	Mercury
3	Blue Cole	Mercury
4	Blue Cole	Mercury
5	Blue Cole	Mercury
6	Blue Cole	Mercury
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9	Blue Cole	Mercury
10	Blue Cole	Mercury

The Billboard

December 7, 1966

MUSIC POPULARITY CHARTS

The Nation's Top Tunes

HONOR ROLL OF HITS

1	RUMORS ARE FLYING	Billie Holiday	Decca
2	OLE BUTTERFLY SKY	Billie Holiday	Decca
3	THE OLD LAMPGLASS	Billie Holiday	Decca

4	THE OLD LAMPGLASS	Billie Holiday	Decca
5	THE OLD LAMPGLASS	Billie Holiday	Decca
6	THE OLD LAMPGLASS	Billie Holiday	Decca
7	THE OLD LAMPGLASS	Billie Holiday	Decca
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39	THE OLD LAMPGLASS	Billie Holiday	Decca
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42	THE OLD LAMPGLASS	Billie Holiday	Decca
43	THE OLD LAMPGLASS	Billie Holiday	Decca
44	THE OLD LAMPGLASS	Billie Holiday	Decca
45	THE OLD LAMPGLASS	Billie Holiday	Decca
46	THE OLD LAMPGLASS	Billie Holiday	Decca
47	THE OLD LAMPGLASS	Billie Holiday	Decca
48	THE OLD LAMPGLASS	Billie Holiday	Decca
49	THE OLD LAMPGLASS	Billie Holiday	Decca
50	THE OLD LAMPGLASS	Billie Holiday	Decca

Billboard TOP LPs & TAPE

Rank	Title	Artist	Label
1	Billie Holiday	Billie Holiday	Decca
2	Billie Holiday	Billie Holiday	Decca
3	Billie Holiday	Billie Holiday	Decca
4	Billie Holiday	Billie Holiday	Decca
5	Billie Holiday	Billie Holiday	Decca
6	Billie Holiday	Billie Holiday	Decca
7	Billie Holiday	Billie Holiday	Decca
8	Billie Holiday	Billie Holiday	Decca
9	Billie Holiday	Billie Holiday	Decca
10	Billie Holiday	Billie Holiday	Decca

TOP POP ALBUMS

Rank	Title	Artist	Label
1	Billie Holiday	Billie Holiday	Decca
2	Billie Holiday	Billie Holiday	Decca
3	Billie Holiday	Billie Holiday	Decca
4	Billie Holiday	Billie Holiday	Decca
5	Billie Holiday	Billie Holiday	Decca
6	Billie Holiday	Billie Holiday	Decca
7	Billie Holiday	Billie Holiday	Decca
8	Billie Holiday	Billie Holiday	Decca
9	Billie Holiday	Billie Holiday	Decca
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TOP POP ALBUMS

Rank	Title	Artist	Label
1	Billie Holiday	Billie Holiday	Decca
2	Billie Holiday	Billie Holiday	Decca
3	Billie Holiday	Billie Holiday	Decca
4	Billie Holiday	Billie Holiday	Decca
5	Billie Holiday	Billie Holiday	Decca
6	Billie Holiday	Billie Holiday	Decca
7	Billie Holiday	Billie Holiday	Decca
8	Billie Holiday	Billie Holiday	Decca
9	Billie Holiday	Billie Holiday	Decca
10	Billie Holiday	Billie Holiday	Decca

Billboard: Investing \$2.0 million a year to track the hits

The nerve center of Billboard's chart research operation is in New York (with specialized research groups in Los Angeles and Nashville). It's staffed from 10 am to 6 pm (and later) by 20 specialists who hunt down data for 27 music charts by maintaining contact with 38 different retail and radio panels across the nation.

Inside the chart room: Every day, at a pre-set time (and according to a schedule), the chart researcher calls up a computer program which presents the day's assignment. The program provides the researcher with the panelist's name and phone number, a back-up contact, and the information required from each reporting panelist.



All retailers work from checksheets that Billboard provides each week. These computer-generated sheets contain a complete list of records by artist, title and label for album charts reporting; The singles checklists are alphabetized by title to ease reporting.

Retailers numerically rank their best sellers from a listing of as many as 300 titles . . . and provide additional rating information on top-sellers. Length of the list depends on market size and differs from chart to chart. Radio stations provide their ranked playlists, plus they report any adds or extras they're currently programming. A typical radio or retail call takes 10 minutes.

Check, double check: At the end of each call, drop-checks are made. Each chart researcher calls up a program that shows the titles reported the week before that are not on the list just entered. This catches input mistakes and inadvertent drops.

All retail and radio reports are sent to a research supervisor after calls are completed for another review, before moving on to the chart manager for final review. If something looks out of place, it is traced back, and a series of call-backs are initiated to verify or correct the data.

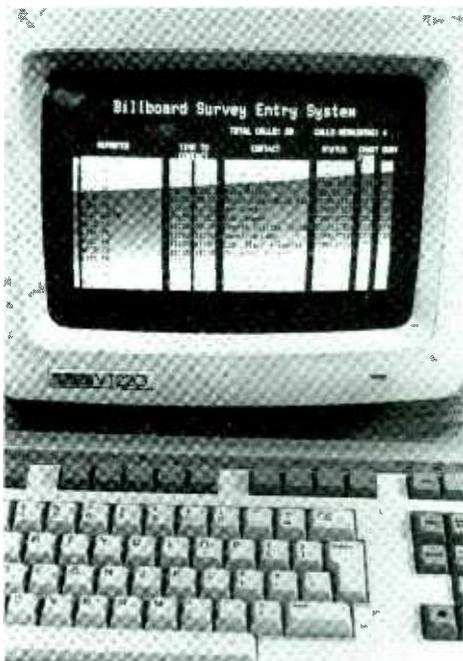
Panel updates: All radio panelists are selected based on Arbitron ratings. All retail reporters are selected based on their sales volume and their regional geographic distribution. The composition of each panel is regularly reviewed and updated based on Arbitron ratings changes and on local market conditions and changes. For more detail on specific panel composition see individual chart sections in this booklet.

Retail rotation: Not all reports are used each week to compile Billboard charts. On certain key charts a portion of the panel is rotated — to discourage tampering.

As a result of these techniques, Billboard researchers can make more than 400 contacts around the country every day gathering data from thousands of retail and radio locations.

Millions of location data reports are handled annually. Add to this the computer programming, the checking procedures, the panel updates and the methodologies described herein and you have the Billboard charts — over 1,000 of them across 51 issues.

Through the Billboard Information Network (BIN) all of the individual retail and radio reports are available to the industry. Individuals may access this information for review in a variety of report forms within seconds of its collection by researchers, providing yet another way chart data can be tracked, questioned and verified, but this time by the industry at large.



TOP POP ALBUMS



Any type of music can place on the Top Pop Albums chart — Classical albums have in the past, or Country and Jazz that were hot sellers.
Chart Manager
Tom Noonan

Started as a part-timer at Billboard in 1949. In 1955, he was promoted to Director of Charts and in 1965, moved to Columbia Records, later Motown Records, Metromedia Records and Polydor. Former West Coast Vice President/Marketing for Motown. Returned to Billboard in 1975 as Associate Publisher/Director of Sales, named to Associate Publisher/Director of Charts in April 1983.

TOP POP ALBUMS PANEL

The 200 position Top Pop Album Chart is based solely on sales reports from 210 retail reporters (chains, independents, one-stops and rack jobbers). Collectively, they represent more than 10,000 locations throughout the country.

All retail and rack reporters are contacted each week. For the final compila-

tion of the weekly chart, 150 retail reports and all rack jobber reports are used. Sixty percent of the retail panel are used each week and the remaining 40% are rotated.

Updates: The retail panel is updated twice a year to reflect changes in the marketplace.

WEIGHTING CRITERIA FOR TOP POP ALBUMS

Each reporter on the Top Pop Albums panel is weighted based on its share of the sales market. Retailers are assigned weights in 9 different categories:

Weight	No. of Accounts
0.5	95
1.0	44
1.5	30
2.0	7
2.5	7
5.0	6
7.5	4
10.0	1
12.0	1

HOW DATA IS GATHERED FOR TOP POP ALBUMS

Calls are made to retail and rack reporters on Friday and Monday each week . . . with 80% of them completed on Monday to include weekend sales activity.

All albums on the computer-generated checksheet are coded with 3-digit numbers to speed reporting. Each checksheet contains line items identifying the artist, title and label. Space is also provided for retailers to rank their top 50 and to identify additional strong and good selling albums. Rack jobbers report their top 50 sellers from computerized lists ranked by units sold.

PLACEMENT CRITERIA FOR THE TOP POP ALBUMS

At retail, a No. 1 record receives 65 points. The rest of the top 50 receive points in inverse fashion, with the No. 50

record receiving 16 points. Strong selling records receive 15 points and good sellers receive 10 points. Point totals are multiplied by the reporter-weights to determine the grand total awarded to each record. At rack jobbers', the same procedure is followed for the top 50 and the points are multiplied by the rack jobbers' assigned weight.

Final chart positions on the Top Pop Albums chart are determined by totaling all points.

CRITERIA FOR BULLETS ON THE TOP POP ALBUMS CHART

Bullets are awarded to albums that show significant upwards gain in point accumulation over the prior week (see table below). The No. 1 record always receives a bullet during its first week at No. 1 and all new entries are automatically bulleted. Point gains required to receive bullets vary, depending on a record's position on the chart.

HOW BULLETS ARE AWARDED

Chart Position	Point Gains Required	Chart Position	Point Gains Required
1-10	300	81-100	150
11-20	275	101-125	125
21-30	250	126-150	100
31-40	225	151-175	75
41-60	200	176-200	50
61-80	175		

The entry criterion of the Pop Albums chart is 400 points, from a minimum of 20 reporting dealers.



To chart on the Hot 100, a record must play on at least 10 reporting stations and generate 125 airplay points . . .
Chart Manager
Michael Ellis

Before joining Billboard in 1985, 7 years in New York radio programming; former Music Director at WKTU, Assistant Program Director at Z-100, Program Director at WAPP.

THE HOT 100 PANEL

Radio: The radio panel for this chart has 240 reporting stations today . . . including every top 40 radio station in the U.S. with a weekly cumulative audience of over 100,000 (based on Arbitron ratings) and selected stations with cumes under 100,000. Stations in unrated markets or with cumes under 40,000 are not used.

Retail: The retail panel for the Hot 100 chart consists of 185 dealers who are called each week . . . 135 of which are used weekly.

This panel includes chains, one-stops and independent stores, with at least one reporter in each of the nation's top 50 markets.

Updates: The Hot 100 radio panel is updated each time new Arbitron ratings are released . . . usually four times a year. The retail panel is updated twice a year to reflect changes in the retail marketplace.

In terms of points earned by an individual record, the sales/airplay ratio at the

top of the Hot 100 chart maintains a 50/50 balance. However, records in the first four to five weeks on the chart generally have more airplay points than sales points. As a record moves closer to the top of the chart sales points increase, mirroring the life cycle of a hit record.

WEIGHTING CRITERIA FOR THE HOT 100

All radio weights are assigned based on Arbitron weekly cume audience (Monday to Sunday, 6 A.M. to midnight for the total survey area) on the following basis:

Radio Stations

Weekly Cume	Category	Weight	No. of Reporters
over 1,000,000	Platinum	2.5	4
500,000-999,999	Gold	2.0	16
250,000-499,999	Silver	1.5	54
100,000-249,999	Bronze	1.0	107
under 100,000	Secondary	0.5	59

Retailers

The weighting for retail reporters is divided into seven categories (7.5, 5.0, 2.5, 2.0, 1.5, 1.0 and 0.5). Weights are assigned according to individual retailer's sales volume. These volumes are determined by share-of-market information provided by the major distribution companies.

HOW DATA IS GATHERED FOR THE HOT 100:

Ninety percent of all dealer calls are complete each Monday to include weekend sales activity — and the other 10% are made on the previous Friday. Radio stations are called Tuesday. The chart is compiled on the Wednesday prior to publication. Radio stations report their entire playlist. Each retail reporter identifies its 30 best-selling singles for the week, combining sales in all five configurations (7 inch, 12 inch, cassette single, cassette maxi single, and CD single).

PLACEMENT CRITERIA FOR THE HOT 100

Playlist information reported by each radio station is converted into a point score for each record, according to its rank on the playlist. The points are multiplied by the station's preassigned weight to achieve a total score. Points are

awarded in inverse fashion as follows:

Rank	Points	Rank	Points
1	25	26-30	8
2	24	31-35	7
↓	↓	36-40	6
15	11	Below 40	5
16-20	10	Extras	4
21-25	9	Adds	4

For retailers, an inverse point system is also used. A No. 1 ranking on a retail list receives 30 points multiplied by the retailer's weight . . . on down to No. 30 which is awarded 1 point and multiplied by the retailer's weight.

Every record that charts on the Hot 100 must (1) have airplay reported by at least 10 reporting stations on the panel and (2) receive at least 125 airplay points from those 10 (or more) stations. The record must be commercially available in at least one of the five single configurations

CRITERIA FOR BULLETS ON THE HOT 100

Bullets are awarded to records that show significant upwards gain in point-accumulation over the prior week (see table below). The No. 1 record always receives a bullet during its first week as No. 1 and all records debuting are automatically bulleted. Point gains required to receive bullets vary, depending on a record's position on the chart.

HOW BULLETS ARE AWARDED

Chart Position	Gains Required	Chart Position	Gains Required
1-10	600 points	51-60	150 points
11-20	500 points	61-70	125 points
21-30	400 points	71-80	100 points
31-40	300 points	81-90	75 points
41-50	200 points	91-100	50 points

Each week, the record that debuts in the highest position is designated the Hot Shot Debut and the record with the largest gain in sales points over the prior week is the Power Pick/Sales. The largest increase in radio points is the Power Pick/Airplay record. Records debuting or already in the top 20 are not eligible to be rated a Power Pick.



To chart on the Hot Black 100, singles have to capture at least 175 airplay points from a minimum of 20 stations . . . !
Chart Manager
Terri Rossi

Formerly with P.I.R., responsible for national dance promotions; before joining Billboard in 1986, did national radio promotion for SAM and Venture Records.

WEIGHTING CRITERIA FOR BLACK SINGLES

Radio: All radio weights are assigned based on weekly cumes — from Monday to Sunday, 6 A.M. to midnight for the total survey area. The radio panel uses five weight categories as follows:

Weekly Cume	Weight	No. of Reporters
over 500,000	2.5	5
250,000-499,999	2.0	10
100,000-249,999	1.5	35
50,000-99,999	1.0	32
20,000-49,999	0.5	20

Retail: The retail panel uses the same five weights, but they're based on the volume of sales for each account. These volumes are determined by marketshare data provided by the major distribution companies.

HOW DATA IS GATHERED FOR BLACK SINGLES

Black radio stations are called weekly, starting Friday and completed on the following Tuesday. Retail calls are made on Thursday of each week. Radio stations report their playlist up to 65 titles and retailers report their Top 30 best sellers, combining 7-inch, 12-inch, cassette, maxicassette, and CD single sales in their reports.

PLACEMENT CRITERIA FOR BLACK SINGLES

Radio playlist information is converted into a point score for each record according to its rank on the list. Each score value is multiplied by the station's preassigned weight (see table in the Hot 100 Singles section).

A similar system is used for retail top 30 reports. A No. 1 ranking on a retail list receives 30 points and No. 30 gets one point. Points are then multiplied by the retailer's weight to achieve an aggregate point score.

To chart on the Hot Black Singles chart, a record must meet three criteria: (1) the record must have airplay at 10 or more reporting stations, (2) it must have at least 150 airplay points and (3) it must be commercially available in any of the five single configurations.

CRITERIA FOR BULLETS ON THE BLACK SINGLES CHART

Bullets are awarded to records that show significant upwards gain in points accu-

mulation over the prior week (see table below).

HOW BLACK SINGLES BULLETS ARE AWARDED

Chart Position	Gain Required	Chart Position	Gain Required
1-10	350 points	51-60	100 points
11-20	300 points	61-70	75 points
21-30	250 points	71-90	50 points
31-40	200 points	91-100	30 points
41-50	150 points		

THE BLACK ALBUMS PANEL

The same 145 retailers who report to the Black Singles chart make up the retail panel for albums. Each week, all 145 retailers are called and 110 are used to compile the chart.

HOW DATA IS GATHERED FOR BLACK ALBUMS

All retail reporters are contacted on Thursday. Each uses a computerized checksheet received earlier in the week that alphabetically identifies records by artist and title. Retailers list their top 30 sellers and they rate 30 other albums as selling strong. These reports include all configurations.

PLACEMENT CRITERIA FOR BLACK ALBUMS

Albums reported No. 1 receive 50 points multiplied by the retailer's weight in descending order down to 21 points for the 30th ranked album. Albums rated strong receive 15 points. In each case, the number of points is multiplied by the retailer's weight.

CRITERIA FOR BULLETS ON BLACK ALBUMS CHART

Bullets are awarded to titles that show significant point gains over the previous week, as follows:

HOW BLACK ALBUM BULLETS ARE AWARDED

Chart Position	Gain Required	Chart Position	Gain Required
1-10	150 points	41-60	75 points
11-20	125 points	61-80	50 points
21-40	100 points	81-100	25 points

THE BLACK SINGLES PANEL

Radio: The radio panel today consists of 102 stations that span the largest metro markets ranked by black population. Each reporting station has over 20,000 weekly listeners. The Hot Black Singles radio panel is updated each time new Arbitron ratings are released — usually four times a year.

Retail: The retail panel for black singles is currently made up of 145 retailers who are called each week — 110 of the reports are used weekly. This panel includes chains, one-stops and independent stores with proper concentration in major urban markets and is updated twice a year.

In terms of points earned by an individual record, the sales/airplay ratio for the Hot Black Singles chart is about 50/50 at the top of the chart. Records in their first four or five weeks on the chart usually have more airplay points than sales points. As a record moves closer to the top of the chart, sales points increase, mirroring the life cycle of a record.



Today's Country LP sales panel has 80 reporters. It includes retail stores, one-stops and racks who sell a high volume of albums, tapes and compact disks . . .
Chart Manager:
Marie Ratliff

Former Country Chart Director for Record World, Vice President of MAP Advertising (in charge of advertising/promotion for Alabama's concert tours), joined Billboard May 1986.

THE COUNTRY SINGLES PANEL

The Hot Country Singles chart reflects only radio airplay. The panel consists of 156 radio stations — including most Arbitron-rated stations with weekly cumes over 100,000 plus a select group of stations with under 100,000 weekly cumes.

The Country singles chart is updated usually twice-a-year (Spring and Fall) — based on Arbitron ratings releases.

WEIGHTING CRITERIA FOR THE HOT COUNTRY SINGLES CHART

All radio weights are assigned based on weekly cumes Monday to Sunday, 6 a.m. to midnight, for the total survey area. The

panel is assigned the following weights:

Weekly Cume	Weight	No. of Reporters
Over 250,000	2.0	29
100,000-249,999	1.5	59
50,000-99,999	1.0	47
Under 50,000	0.5	21

HOW DATA IS GATHERED FOR THE HOT COUNTRY SINGLES

Country radio stations are called weekly starting Wednesday and completed on Thursday. Stations report their complete playlist.

PLACEMENT CRITERIA FOR THE HOT COUNTRY SINGLES

Radio playlist information is converted into a point score for each record, according to its rank on the list. Each score is multiplied by the station's pre-assigned weight to achieve a total score. Points are awarded as follows:

Rank	Points	Rank	Points
1	20	17-18	11
2	19	19-20	10
3-4	18	21-25	9
5-6	17	26-30	8
7-8	16	31-35	7
9-10	15	36-40	6
11-12	14	Below 40/ Adds, Extras	5
13-14	13		
15-16	12		

CRITERIA FOR BULLETS ON THE HOT COUNTRY SINGLES

Bullets are awarded to records that show a significant upward gain in points over the prior week. For a record to debut on the Hot Country Singles chart, it must score a total of 50 points on at least 10 reporting stations.

HOW BULLETS ARE AWARDED

Chart Position	Gain Required	Chart Position	Gain Required
1-10	200 points	51-60	100 points
11-20	180 points	61-70	75 points
21-30	160 points	71-80	50 points
31-40	140 points	81-100	35 points
41-50	120 points		

THE COUNTRY ALBUM PANEL

The Top Albums chart rank is based solely on sales reports from a panel of 80 retail reporters (chains, independents, one-store and rack jobbers). Collectively they represent thousands of high-volume locations across the country.

The retail panel is updated twice-a-year to reflect changes in the retail marketplace.

WEIGHTING CRITERIA FOR COUNTRY ALBUMS

Weights are assigned based on each account's share of the Country sales market — ranging from 5.0 to 0.5.

HOW DATA IS GATHERED FOR COUNTRY ALBUMS

Calls are made every Wednesday and Thursday. Prior to the call, retail panel reporters receive a computerized check-sheet listing every album on the chart, plus new releases with chart potential.

PLACEMENT CRITERIA FOR COUNTRY ALBUMS

Each retail reporter submits a top 30-ranked list, plus 20 strong sellers — a maximum of 50 titles each week. The 30-ranked titles are each awarded points inverse to their rank. Example: No. 1 receives 50 points, multiplied by the reporters, down to No. 30 which receives 15 points. All points are then multiplied by pre-assigned weight of the retail reporter.

BULLET CRITERIA FOR COUNTRY ALBUMS

To earn a bullet on the Country Albums chart, a title must register a 100 point gain over the previous week.



Hot Dance charts encompass two areas: Play in clubs for the Club Play Chart . . . and sales of 12-inch single records in stores for the Singles Sales Chart . . .
Chart Manager:
Sharon Russell

Joined Billboard as a researcher in 1985 on Black and Pop playlists and retail outlets. In 1986, was named Manager of Inspirational/Spiritual charts and Dance/Disco Manager in 1987.

HOT DANCE MUSIC CLUB PLAY THE DANCE/DJ PANEL

The panel for Billboard's Club Play Chart includes DJ reporters at 100 dance clubs in the largest 20 markets. Club DJs must work at least two nights a week at clubs they represent to qualify as panel reporters.

Updates: Changes are made in this panel more frequently than other panels because of the volatile nature of the club business.

HOW DATA IS GATHERED FOR CLUB PLAY

Calls to club reporters are made on Wednesdays and Thursdays — and the chart is completed every Friday.

WEIGHTING AND PLACEMENT CRITERIA FOR CLUB PLAY

Each DJ reports a ranked top 25 playlist, and each position on the list receives a point-award according to position and in descending order as follows:

HOW POINTS ARE AWARDED FOR CLUB-PLAY/DANCE

Rank	Points
1	25
2	24
↓	↓
25	1

Each week, as many as five new records may appear below the top 50 Club Play chart. They're designated as breakouts.

A record receives this designation only once, although it doesn't always rate this status before moving to the chart. (A breakout is defined as a record below the top 50, but above 90 in the computer-generated rankings that gained at least 30 points over the previous week.)

CRITERIA FOR BULLETS ON CLUB-PLAY CHARTS

The No. 1 dance record is awarded a bullet in its first week at No. 1. The rest of the bullet requirements are as follows:

CLUB PLAY/DANCE: HOW BULLETS ARE AWARDED

Chart Position	Gain Required	Chart Position	Gain Required
1-10	120 points	31-40	60 points
11-20	100 points	41-50	40 points
21-30	80 points		

New entry criteria for the Club Play chart is 200 total points from at least 10 reporters.

THE RETAIL/DANCE PANEL

Billboard's 12-Inch Singles Sales chart reflects sales of 12-inch singles in stores — and this panel matches the geographical makeup of the dance club panel in key metro markets. Only a single outlet reports, never an entire chain, because of the specialized nature and concentration of dance record buying patterns. These stores tend to have a commanding position in the sale of 12-inch records in these markets.

Updates: Changes can be made every month in the retail panel because of the volatility of the market and buying patterns.

HOW DATA IS GATHERED FOR 12-INCH SINGLES SALES CHART

Stores rank their top 25 selling records. Points are awarded inverse to their position: No. 1 gets 25 points, No. 2 receives 24 points on down to No. 25 with a single point.

WEIGHTING AND PLACEMENT FOR 12-INCH SINGLES SALES CHART

Each week, as many as five new records may appear below the 12-inch Singles Sales chart, designated as breakouts. A record receives this designation just once. (A breakout is defined as a record below the top 50, but above 90 in the computer-generated rankings that gained at least 30 points over the past week.)

CRITERIA FOR BULLETS ON 12-INCH SINGLES SALES CHART

The No. 1 record on this chart receives a bullet on its first week as No. 1. The rest of the bullet criteria are as follows:

12-INCH SINGLES SALES: HOW BULLETS ARE AWARDED

Chart Position	Gain Required	Chart Position	Gain Required
1-10	90 points	31-40	40 points
11-20	70 points	41-50	30 points
21-30	50 points		

New entry requirement for the 12-Inch Singles Sales chart is 150 total points from at least 10 dealers.

TRACKING HOT CROSSOVER 30

The Hot Crossover 30 is an airplay-only chart, made up of 28 radio stations in the crossover format — i.e., a mixture of pop, black and dance music. All weights are assigned by weekly cume categories, according to Arbitron, as follows:

Weekly Cume	Category	Weight	No. of Reporters
Over 1,000,000	Platinum	2.5	2
500,000-999,999	Gold	2.0	1
250,000-499,999	Silver	1.5	6
100,000-249,999	Bronze	1.0	16
Under 100,000	Secondary	0.5	3

Twelve of the 28 stations report exclusively to the Crossover chart. Ten stations also report to the Hot 100. Six are also reporters to the Hot Black Singles Chart.

Updates: The panel is updated every time new Arbitron ratings are released (four times a year), but may be adjusted more frequently if for any reason stations must be dropped.

Calls to the Hot Crossover 30 radio panel are made Friday through Tuesday. Every station reports its weekly playlist in ranked order.

PLACEMENT CRITERIA

Rankings are converted into points on the same basis as utilized in the Hot 100.

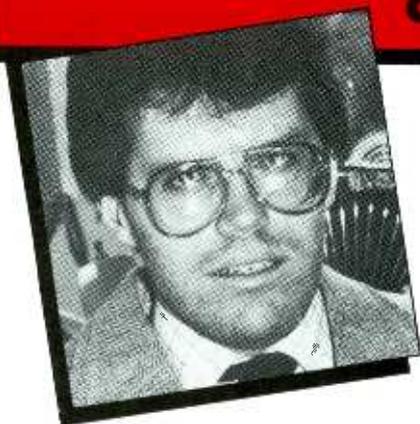
BULLET CRITERIA

Bullets are awarded to records showing significant upward movement in total points over the previous week, on the following basis:

HOW BULLETS ARE AWARDED

Chart Position	Gain Required	Chart Position	Gain Required
1-10	40 points	21-30	20 points
11-20	30 points		

New entry criteria for the Hot Crossover 30 is 175 points and 10 stations. Both singles and album cuts are eligible for the chart.



**Chart Manager
Classical**
Ed Coakley

A 1977 graduate of Oswego (BS in Business Admin.), worked for Equitable Life Assurance Society until 1983 and joined Billboard that year. Promoted to Classical Chart Manager 1984.



**Chart Manager
Inspirational**
Eleanor Greenberg

Started as a part-time key-punch operator at Billboard in 1982. Moved up as full-time surveyor in the chart department and after three years was promoted to Inspirational Manager.



**Chart Manager
Latin**
Carlos Agudelo

Started with Billboard in 1980 in the editorial department for Latin American music projects. In 1985, re-designed Top Latin Albums chart and also writes regular columns on Latin music.

**Chart Manager
Jazz**
Terri Rossi

**Chart Manager
Spiritual**
Sharon Russell

TRACKING CLASSICAL AND CLASSICAL CROSSOVER

The Top Classical Albums and Top Classical Crossover albums charts are bi-weekly. Classical consists of 25 titles and Classical Crossover 15 titles. The retail panel is composed of large record stores, major chains and selected outlets that specialize in Classical music. Weighting is based on store volume and accounts are placed in seven categories:

Weekly Classical Units Sold	Weight	No. of Reporters
Over 10,000	6.0	1
6,000-9,999	5.0	1
4,500-5,999	4.0	5
3,000-4,499	3.0	9
1,500-2,999	2.0	21
1,000-1,499	1.5	4
500-999	1.0	15
Under 500	0.5	4

Classical research calls are made every other week on Friday and Monday. During the calls, reporters list their top 15 classical titles for the Classical chart and their top 10 for Classical Crossover. Dealers are asked to include units sold in all configurations — CDs, cassettes and LPs.

PLACEMENT CRITERIA

Records need 350 points to debut on the Classical chart and 150 points to debut on the Classical Crossover chart.

TRACKING SPIRITUAL/INSPIRATIONAL:

The Spiritual Albums chart and companion Inspirational Albums chart are 40 positions deep. Each is composed of different panels that report monthly on their top 20 records. All reporters are equally weighted on this panel. Points are awarded on a straight inversion basis: No. 1 receives 20 points, No. 20 one point. The panels are reviewed twice a year and modified as market conditions require. These charts appear every four weeks. No bullets are awarded on the Spiritual/Inspirational charts.

TRACKING LATIN POP, TROPICAL/SALSA AND REGIONAL MEXICAN

These album sales charts run bi-weekly. Each lists the top 25 sellers, based on retail sales reports. The reporting panels

consist of 56 retailers for the Pop chart, 41 for Tropical/Salsa and 26 for Regional Mexican. All reporters are equally weighted. Points are awarded on a straight inversion formula: No. 1 gets 25 points, No. 25 one point. The panel is reviewed twice each year and is modified as market conditions require. No bullets are awarded on these charts.

TRACKING JAZZ AND CONTEMPORARY JAZZ ALBUMS

There are 95 retailers on the bi-weekly Top Jazz Albums and Top Contemporary Jazz Albums chart panels — including one-stops, chains and jazz specialty stores. (These dealers are not rotated.) Panel members are selected based on sales volume, their location in a major jazz market, diversity of products stocked, responsiveness to local jazz radio and overall knowledge of jazz music.

Jazz retailers are called on alternate Fridays. Using checksheets, dealers report their top 15 selling jazz albums and the top 20 contemporary jazz albums (including cassette and compact disks). Each record is designated for one chart only. A record reported No. 1 on the Jazz Albums chart receives 15 points and a record reported No. 15 receives 1 point. On the Contemporary Jazz chart the No. 1 record receives 20 points and the No. 20 record receives 1 point. All points are multiplied by the retailer's weight.

HOW BULLETS ARE AWARDED FOR THE TOP JAZZ ALBUM CHART

Chart Position	Gain Required
1-5	40 points
6-10	30 points
11-15	20 points

To debut on the Jazz chart, a record must accumulate 300 points.

HOW BULLETS ARE AWARDED ON THE TOP CONTEMPORARY JAZZ ALBUMS CHART

Chart Position	Gain Required	Chart Position	Gain Required
1-5	100 points	16-20	40 points
6-10	80 points	21-25	20 points
11-15	60 points		

To debut on the Jazz Contemporary chart, a record must accumulate 300 points.



Chart Manager
Album Rock Tracks
Modern Rock Tracks
Ron Cerrito

Joined Billboard in 1985 as Artist Touring Project Director. Advanced to chart research department in 1986 and became Radio Supervisor in October 1986. In June 1987, assumed post as Manager of the Album Rock Tracks chart, and added Modern Rock Tracks chart in September 1988.

Chart Manager
Adult Contemporary
Michael Ellis

TRACKING ALBUM ROCK TRACKS

Album Rock Tracks is an airplay-only chart. The radio panel consists of 84 stations around the U.S. Weights are assigned according to weekly cume, as follows:

Weekly Cume	Category	Weight	No. of Reporters
over 1,000,000	Platinum	2.5	3
500,000-999,999	Gold	2.0	7
250,000-499,999	Silver	1.5	25
100,000-249,999	Bronze	1.0	49
under 100,000	Secondary	0.5	0

Updates: The radio panel is updated every time new Arbitron ratings are released (four times a year), but may be adjusted more frequently to drop individual stations.

Calls to the Album Rock Track panel stations are made every Tuesday and Wednesday. Both singles and album cuts are eligible for the chart. Stations are contacted by telephone and report their entire playlists.

PLACEMENT CRITERIA

Information gathered from each station is converted into points in the following manner: Heavy rotation on the playlist receives 15 points; medium, 10 points; and light, 5 points. Points are multiplied by the station's weight.

CRITERIA FOR BULLETS

Bullets are awarded to records showing significant gain in total points over the previous week, according to the following:

HOW BULLETS ARE AWARDED

Chart Position	Gain Required	Chart Position	Gain Required
1-10	60	31-40	30
11-20	50	41-50	20
21-30	40		

The No. 1 record always receives a bullet in its first week in the top position and all debuts receive bullets. The highest debut of the week is the Flashmaker. The record below No. 20 that registers the greatest number of point gains over the previous week is the Power Track.

New entry criteria for Album Rock Tracks is 400 points and 20 stations.

TRACKING MODERN ROCK TRACKS

Modern Rock Tracks, Billboard's newest chart, is an airplay-only chart. The radio panel consists of 29 stations, of which 18 are commercial and 11 non-commercial college stations. Weights for the commercial stations are assigned according to weekly cume, using the same method as used in the Album Rock Tracks chart. Non-commercial stations are unrated and thus assigned to the lowest weight category.

UPDATES: As with Album Rock Tracks, updating is quarterly.

Calls to the Modern Rock Tracks panel stations are made every Friday. Both singles and album cuts are eligible for the chart. Stations are contacted by telephone and report their entire playlists.

PLACEMENT CRITERIA

Information gathered from each station is converted into points in the following manner: heavy rotation receives 20 points; medium, 10 points; and light, 5 points. Points are then multiplied by the station's weight. For stations that report by numbers, see the table for the Hot 100 Chart.

BULLETS

The Modern Rock Tracks chart does not have bullets at this time.

TRACKING HOT ADULT CONTEMPORARY

Adult Contemporary is an airplay-only chart. The radio panel consists of 93 stations with playlists containing at least 15 current records. All weights are assigned by weekly cume categories, Monday to Sunday (6 a.m. to midnight) as follows:

Weekly Cume	Category	Weight	No. of Reporters
Over 1,000,000	Platinum	2.5	3
500,000-999,999	Gold	2.0	3
250,000-499,999	Silver	1.5	17
100,000-249,999	Bronze	1.0	41
Under 100,000	Secondary	0.5	29

Updates: The radio panel is updated every time new Arbitron ratings are released (four times a year), but may be adjusted more frequently if individual stations must be dropped.

Adult Contemporary radio calls are made every Monday and Tuesday. Each station reports its weekly playlist, either by rotation or by number.

PLACEMENT CRITERIA

Points are awarded to records from stations reporting rotations on the following basis: heavy rotation, 20 points; medium rotation, 10 points; light rotation, 5 points. Points are then multiplied by the station's weight. For stations that report by numbers, see the table for the Hot 100 chart.

Every record that appears on the Hot Adult Contemporary chart must (1) have airplay on at least 10 reporting stations on the AC panel, (2) have at least 125 airplay points from those 10 or more stations. Both singles and album cuts are eligible to chart.

CRITERIA FOR BULLETS

Bullets are awarded to records showing significant upwards gain in total points over the previous week, based on the following:

HOW BULLETS ARE AWARDED

Chart Position	Gains Required	Chart Position	Gains Required
1-10	100	31-40	40
11-20	80	41-50	20
21-30	60		

A No. 1 record always receives a bullet in its first week as No. 1, and all debuts are automatically awarded bullets. The highest debut is awarded the Hot Shot Debut. The record with the largest gain in points below the top 20 is awarded the Power Pick.


**CHARTS AND
THEIR MANAGERS**

Top Pop LPs

Top CDs

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Los Angeles

Associate Publisher

213-859-5333

Hot 100 Singles

Adult Contemporary Singles

Michael Ellis

New York

Director of Charts

212-536-5039

Black Singles

Black Albums

Jazz LPs

Contemporary Jazz

Hot Crossover 30

Terri Rossi

New York

212-536-5053

Dance Sales

Dance Club Play

Spiritual

Sharon Russell

New York

212-536-5049

Country LPs

Country Singles

Marie Rattiff

Nashville

615-321-4295

Top Classical

Classical Crossover

Ed Coakley

New York

212-536-5059

Latin Charts

Carlos Agudelo

New York

212-536-5057

Album Rock Tracks

Modern Rock Tracks

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