

POPULAR TASTE IN MUSIC

AS REFLECTED BY BEHAVIOR WITH REGARD TO PHONOGRAPH RECORDS

A Personal Interview Study

conducted for

Columbia Records, Inc.

NATIONAL OPINION RESEARCH CENTER
University of Chicago

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PREFACE

The basic objective of this survey was to provide as complete and as accurate an answer as possible, within the limits of an admittedly exploratory inquiry, to the following questions:

Who buys, and who listens to, what kinds
of records, where, when and why?

When we relate the personal characteristics of record buyers to their other spare-time activities, the kinds of people they most often associate with, and their musical backgrounds and experiences, the survey may be seen more broadly as a study of popular taste in music, reflected in behavior with respect to phonograph records.

The data are based on personal interviews with a representative national sample of the record-buying public conducted during the Fall of 1961.

Dr. Vera Miller, Research Consultant to Columbia Records, Inc., formulated the original conception of the study, and participated in each step of its planning, execution and analysis.

Special acknowledgement and thanks should also be given to Paul Borsky, Jack Feldman, Paul Sheatsley and Pearl Zinner of the NORC staff, whose advice and experience were indispensable in solving many of the problems which arose in connection with sample design, interviewing procedures and method of analysis.

In general, this report is broadly descriptive, rather than analytical in its content. It presents answers to the basic questions the survey was designed to explore -- who buys, and who listens to, what kinds of records, where, when and why? -- and describes the variations in attitudes and behavior among groups with different music tastes.

This kind of information has long been lacking, and should fill a gap in the needs of both advertising and marketing men in the phonograph record industry, and of sociologists and other students of leisure time activities, musical tastes and social behavior.

We should point out, however, that reasons of time and cost precluded a lengthier and more intensive analysis of our data and that further examination of the relationships among the numerous variables under study may well contribute a great deal to our understanding of record buying behavior. It is to be hoped that the body of data collected in this study will not be forgotten but will rather be regarded as a lode which can be periodically mined for additional gold.

Meanwhile, the following pages describe how we went about our work and what we have learned thus far.

Ann F. Brunswick

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CHAPTER I

SUMMARY

A. Who Buys Records

We define a record buyer as someone who purchased at least one phonograph record during the preceding twelve months. Of the U.S. population as a whole (urban residents, 12 years of age or older), 22.6% qualify as record buyers according to this definition.

The proportion of record buyers in the population is very much higher in the younger years. Among the 12-15 age group, 36% have purchased a record during the last year, and the proportion reaches its peak in the 16-18 age group, almost half of whom are record buyers. At ages 19-22 the proportion drops back to a third, holds there during the young adult years of 23-34, and then drops to a rate of one person in five at ages 35-44, before tailing off to one person in ten over that age.

In general, there are more female than male record buyers. About a quarter of the women, but only about a fifth of the men, have bought a record in the last year. But while the female buying rate is clearly higher in the early teens (12-15) and in the adult years (age 23-on), the differences in the 16-18 and 19-22 age groups are small and inconsistent.

A slightly higher proportion of non-whites than of whites qualify as record buyers, though the difference is significant only for the 25-44 age group.

The rate of record purchase is somewhat higher in metropolitan areas than in non-metropolitan places. The largest metropolitan areas have the highest proportion of record purchasers during the teen years, but from age 19 on, proportionately more record purchasers are found in the smaller metropolitan areas (under one million population, 1950 Census). Regional differences in record buying are not marked, though a somewhat larger proportion of the population in the Far West states have purchased a record during the past year.

The foregoing data are based on the national population sample, all of whom were asked the question, "Have you yourself bought any phonograph records during the last twelve months?" Interviews were completed only with the 22.6% of the total who answered "Yes" to this question. All of the findings to follow are based on the personal interviews with this representative sample of record purchasers.

One third of the record buyers (33%) are white males; a little over half are white females (54%). Non-white males account for 6%, and non-white females for 7% of the total group. Summing these figures, three out of five record buyers are female; seven out of eight are white.

The median age of the record purchasers was 28. Their median total annual family income was \$6,640. The median educational level was high school completion. Two in every five record buyers are employed, three in ten are primarily engaged in keeping house, and a fourth of the total are attending school. Only one in fifty is retired. Occupationally, the record purchasers who are employed hold a wide range of jobs, with slightly more in clerical and sales positions than in any other occupational category.

The average record purchaser's household consists of four members. A little over a third of the sample (36%) are wives and mothers; one in five are husbands and fathers; one in six are minor daughters, and one in eight are boys under 21. About three record buyers in ten are heads of their households. Three out of five own the home they live in; two out of five are renters. The median (and modal) size dwelling was six rooms.

Seven record buyers out of eight have a car in the family; almost half the total group (47%) own a car which they bought new.

Almost two-thirds of the sample reported their religion as Protestant, not quite three in ten Catholic, and three in one hundred Jewish. Another 3% reported no religious preference. Close to three in five of all record buyers attend religious services at least once a week, and two-thirds say that, aside from attendance at worship, religion is "very important" to them.

Of the record purchasers in our (urban) sample, almost two in five live in the largest metropolitan areas, and a similar proportion in smaller metropolitan areas. Just fewer than one out of five live in non-metropolitan places. Regionally, the record buyers distribute in about the same manner as the general population, though somewhat more live in the Middle Atlantic states than their population would warrant.

Ninety-five percent of the sample were born in the United States, and 84% report that their father was also born in this country.

More than half the record buyers do not belong to any community group or organization. About one in five belong to one such group, and the same proportion belong to two or more.

A little more than a fourth of the record purchasers now play some musical instrument, most often the piano. An additional three in ten used to play an instrument, but no longer do so. Three-fourths of the total group report hearing records played in the home as a child.

B. Characteristics of the Ten Music Preference Groups

On the basis of replies to certain key questions in the interview, the dominant musical or record interests of each purchaser were evaluated and ten music preference groups were developed. These ten preference groups account for 95% of all record buyers. Chapter III of this report describes the preference groups and their derivation in detail. We present here a brief profile of the dominant personal characteristics of each group.

1. POP GROUP -- Their preferences are only for popular vocal, mood, dance, Latin-American or sing-along records. They represent 14% of all record buyers. There are very few non-white respondents in this group and, more than others, the "Pops" tend to reside in the smaller metropolitan areas. They are third oldest among the ten preference groups, with a greater concentration of respondents in the middle adult years (30-44) than any other. The Pop group have the fewest respondents who are still attending school. They are close to the average for all record purchasers in terms of education and income. The majority of Pop respondents (60%) occupy the role of wife or mother in the household and "keeping house" is their most usual activity. One third of the group are heads of their household; occupationally, clerical-sales type jobs predominate. The Pop group have a slightly higher proportion of foreign born and first-generation respondents than do most of the other preference groups.

2. RNR GROUP -- Their only musical interest is in rock 'n roll, teen-beat, and rhythm and blues records. They represent 6% of all record buyers. The group includes a higher than usual proportion of non-white females. They are the youngest of the ten preference groups. Over half the Rnr respondents are between 12 and 15 years of age, and more than three in five are still attending school. Considering the educational attainment of only those respondents who have completed their schooling, the Rnr's represent the lowest educational level; the majority did not finish high school. In terms of their fathers' education, however, the Rnr group is about average. The Rnr is a low income group, with the second lowest median income of any of the preference groups. Four in five Rnr's are minor sons or daughters in their household, and the most usual activity is attending school. The most frequent occupations of the heads of household among this group are in the craftsman-foreman and operative classifications. Among those few Rnr's who are themselves employed, service jobs predominate.

3. POP/RNR GROUP -- Their interests include both of the above types of music. They may have other musical interests, but if so, these are their third choice to Pop and Rnr. They represent 20% of all record buyers. They include a higher than average proportion of non-whites and of white females. There are proportionately somewhat more Pop/Rnr's in the West and in non-metropolitan areas. One of the youngest age groups, the Pop/Rnr's represent more of the older teen-agers than the pure Rnr group does. The Pop/Rnr's have the third highest proportion of respondents still attending school, half of the total group. They are next to lowest in terms of educational attainment; no one we interviewed in this group had completed college and two out of five have not finished high school. With respect to income, the Pop/Rnr group is close to average. Almost two-thirds of the group are minor sons or daughters; their most usual activity is attending school.

4. BROADWAY GROUP -- Their main record interest is in Broadway show albums or movie scores, or this interest is second to some kind of popular but not rnr music. They represent 5% of all record buyers. We found no non-white respondents in the Broadway group. The proportion of white women is higher than in most other groups. Proportionately more of the Broadway respondents live in the largest metropolitan areas; we found none in non-metropolitan places. Regionally, the Middle Atlantic states account for the greatest number of the group. In terms of age, the Broadway respondents are just about average, with a median of 30 years. They rank among the high education groups, a fifth of those no longer in school having completed college. They are the highest income group, the majority reporting annual incomes of \$8,000 or more. A third of the group are minor children (more often the daughter than the son); two-fifths are wives or mothers. They are quite evenly distributed among those whose usual activity is keeping house, working and attending school. The head of household's occupation is more often in the proprietor-manager-official category than any other. The Broadway group also show a relatively high rate of membership in community organizations.

5. JAZZ GROUP -- Their main music interest is in jazz, or this is second only to popular or rnr. They represent 12% of all record buyers. The Jazz group have the highest proportion of men, and especially of non-white men, of any of the preference groups. This is the only group in which men outnumber women. Fewer than usual of this group are found in non-metropolitan areas. They are about average in age, with a median of 28 years. Among those not now attending school, a fifth have completed college, but another third has less than a complete high school education. In terms of income and occupation, they show a similar dispersion. They are a medium income group, with the median just \$100 less than average, but there are substantial numbers in both the highest and lowest income categories. The predominant

usual activity is working. The Jazz respondents who are employed comprise substantial portions of the laborer and service, as well as the proprietor-manager-official occupation groups. The Jazz group has the highest proportion of people who rent rather than own their homes. About a third are husbands or fathers, a similar proportion are wives or mothers, and about a fifth are minor children.

6. COUNTRY GROUP -- Their main interest is in country music, or this is second only to popular or rnr. They represent 9% of all record buyers. The Country group includes very few non-white respondents, and a higher than average proportion of white men. They are more often located in non-metropolitan areas; relatively few are found in the largest metropolitan areas. More than other groups, the Country is predominantly Protestant. With respect to age, it is medium-young, with a median of 25.5 years. It is a low education group; none of the Country respondents we interviewed had completed college, and the majority of those out of school had not finished high school. The Country is the third lowest income group. Among those who are employed, there is a higher than average proportion of craftsman-foreman and service positions. A third of the Country respondents are heads of their households. The group includes quite similar proportions of respondents who are wife or mother, husband or father, and minor children in the household.

7. RELIGIOUS GROUP -- Their main interest is in religious music, or this is second only to popular or rnr. They represent 8% of all record buyers. The Religious group has the highest proportion of non-white women of all the preference groups. Relatively more of this group are found in non-metropolitan places and relatively fewer in the largest metropolitan areas. The heaviest proportion of Protestant respondents appears in this group. The Religious is one of the two oldest age groups. Educationally, they are quite diversified, with a quarter who have gone beyond high school, and about half who lack a complete high school education. This is the lowest income group. Respondents' occupations are frequently service jobs, and heads of household are most often operatives (semi-skilled). About two-thirds of the Religious group are the wife or mother in the household, and slightly more than a fifth are husband or father. The Religious group had one of the higher proportions of people who currently play some musical instrument.

8. CLASSICAL GROUP -- Their main interest is classical music, or this interest is second to some kind of popular but not rnr music. They represent 12% of all record buyers. There are few non-white respondents in the Classical group. A majority of these respondents are located in the largest metropolitan areas. The Classics have a higher than average proportion of respondents who say they never attend religious services and who say that religion is not important to them. They are an upper middle age group, with the median close to 33 years. They are the highest of all the preference groups in educational attainment, with just half having completed college. They are the second highest income group, and they include the highest proportion of retired people found in any preference group. Heads of household constitute about two-fifths of the group, and these are most frequently in professional or semi-professional occupations. There is a somewhat higher rate of membership in community organizations among the Classical group; they include one of the highest proportions of respondents who play a musical instrument; and the group also includes the largest proportion of foreign-born.

9. SEMI-CLASSICAL GROUP -- Their main interest is in semi-classical music, or this is second only to popular. They represent 5% of all record buyers. The Semi-Classical group includes scarcely any non-whites and has a markedly high proportion of women. Proportionately fewer of these respondents are found in the largest metropolitan areas, and proportionately more in the smaller metropolitan areas. The Semi-Classical is the oldest of the ten preference groups, with the highest proportion

of respondents aged 45-64 and a median age of 43 years. In terms of education, they are medium high, with a third having gone beyond high school. They were the group with the greatest apparent discrepancy between their own and their fathers' education, their own being very considerably higher. Their income is medium high; their most frequent activity is keeping house. Among working respondents, clerical* sales positions are most frequent. Home ownership is higher than usual in this group, and they include the highest proportion of first generation respondents and the fewest who have been in the U.S. for two generations or more. Three out of five in the Semi-Classical group are wives or mothers in their households. They are highest of all groups in the proportion who belong to community organizations.

10. FOLK GROUP -- Their main interest is in folk music, or this is second only to popular or rnr. They represent 4% of all record buyers. Hardly any non-white respondents are included in the Folk group. They are most often located in the largest metropolitan areas, and almost half of them are found in the Middle Atlantic states. They include a somewhat larger than average proportion of Jewish respondents. The Folk is one of the youngest of the groups, comparable in age to the Pop/Rnr's, and they have the second highest proportion of respondents who are still attending school. Among those who have finished their schooling, educational attainment is high; all have at least completed high school. They also rank high in terms of father's education, two thirds of the fathers having at least a complete high school education. They are the third highest income group, and almost a third of the household heads are employed in proprietor-managerial-official positions. Along with the Semi-Classical, they have the highest proportion of home ownership. They are also high in respect to membership in community groups, and in the proportion who play a musical instrument. About two-thirds of the Folk group are minor sons or daughters in their households.

The remaining 5% of all record buyers fit none of the ten basic preference groups. They are included in all descriptions of the total population of record buyers, but are not analyzed as a group. These are respondents who are interested in comedy or spoken records, ethnic music, percussion records, etc., or who have uncommon combinations of interests, such as rock 'n roll and classical, which do not fit the established preference groups.

C. Purchasing Behavior

To derive a measure of the total number of records bought in the three months prior to the interview, all reported purchases of Lp albums were multiplied by four, in order to equate them with singles. Thus, our discussion of the total number of all kinds of records bought is scaled to singles and does not reflect actual unit purchases.

About one respondent in five (21%) bought no record at all during the three months (usually July, August and September). The Semi-Classical group had the highest proportion making no purchase during the period; the Rnr's most often bought at least one record.

One in four of all respondents bought between one and four records, and just about half the Rnr's bought this number. About one in six record purchasers (18%) bought between five and eight records, another one in six (16%) bought between nine and twelve, and still another one in six between thirteen and twenty-four records. Only one in 25 purchasers (4%) bought 25 records or more -- or the equivalent of more than six Lp's.

Among the record preference groups, Classical and Jazz respondents bought the greatest number of records, followed by the Pop and then the Folk and Broadway groups. The Rnr, Country and Pop/Rnr respondents bought the fewest records. In these three groups, plus the Religious and Semi-Classical, at least half the respondents bought no more than four records in the three month period. But there were also one in five Religious respondents and one in four of the Semi-Classicals who bought more than twelve records (or three Lp albums).

Whereas Classical and Broadway respondents purchase Lp's almost uniformly, the Jazz and Religious groups most often divided their purchases between singles and Lp's. Among all the preference groups, only the Rnr, who bought singles almost exclusively, the Country, with more than twice as many singles as Lp's, and the Pop/Rnr groups bought a greater proportion of singles than albums. The Broadway group showed the highest average purchase of Hit Lp's, followed by the Jazz and Folk groups. For the entire group of respondents, Lp hits and non-hit records were purchased in a ratio of about one to four.

More than a third of the total sample said that the season of the year makes no difference to the number of records they buy. This was particularly true of Jazz, Country, Religious, Classical and Folk respondents. About a third of all purchasers indicated that their heaviest record buying occurs in winter. Pop, Semi-Classical and Broadway respondents most often bought more at this time of year. Only one in six respondents indicated that they bought more records in the summer than at other times of the year, and Rnr, Pop/Rnr and Folk respondents gave this reply. About one in ten of all purchasers, but one in five of the Country group, say they do most of their record buying in the Fall.

Slightly more than half of all record purchasers interviewed say they usually wait a while to buy a record, once they have decided they want it, rather than purchase it immediately. The most frequent reason for waiting is lack of funds with which to make the purchase. For considerably fewer, the reason for waiting is an unwillingness to make a special trip to the store for a record, or an intentional delay to see if they change their minds about wanting that particular record.

Generally, the low-income and/or predominantly young groups delay their purchases more often than the older, better-to-do groups. Thus Rnr, Pop/Rnr, Religious and Folk respondents were more likely than the Broadway, Jazz and Semi-Classical and Pop groups to wait a while before buying the record of their choice. Country and Classical respondents were exceptions to this pattern, with Country people more often than other low-income groups saying they go out to buy quite soon, and Classical more often than other older and higher income groups indicating that they wait to buy their chosen records.

Somewhat more than half of all the respondents say they sometimes buy records to give as gifts. This is most often true of the Broadway and Semi-Classical groups, of whom eight in ten give record gifts, and of the Folk and Classical respondents, seven in ten of whom give records as gifts. Giving records as gifts is least common among Rnr and Religious respondents. Folk and Semi-Classical respondents are the most frequent givers. Birthdays, Christmas and other holidays are the most frequent gift-giving occasions.

One in four of all record purchasers shop for records at least twice a month, and somewhat more than half buy records at least once a month. Highest proportions in the Rnr, Pop/Rnr, and Jazz groups shop for records at least monthly, and fewest among the Classical and Broadway groups do so. More among the Semi-Classical and Religious than of any other preference groups buy records less frequently than four times a year.

About six of every ten respondents, and an even higher proportion among the Classical, Broadway and Folk groups usually buy just one record on a shopping trip. What appears here is a relationship between Lp's and singles, with singles purchasers more likely than those buying Lp's to buy more than one record at a time.

The type of store in which record purchases most often are made is a record shop, followed by department stores, music or musical appliance shops, five and ten cent stores, general discount stores, supermarkets, and finally, combination book and record shops. More people buy their records in the immediate neighborhood than shop in neighborhood stores for other personal and household items. Nearly equal proportions use the suburbs for record purchases and for general shopping. In all, about half the respondents do most of their record buying in the downtown shopping district, three in ten in neighborhood stores, and one in five in the suburbs. Differences in the shopping patterns of the record preference groups are described in Chapter V of the report.

About one in eight record purchasers currently belong to a record club. Somewhat fewer than one in ten used to belong, but no longer do. Current membership is highest in the Pop and Jazz groups. Drop-out rates were highest in the Classical group. Three in five of all club members belong to the Columbia record club and half as many, three in ten club members, belong to the RCA club.

Mail order purchases of records other than through the clubs is small. Only one record buyer in seven has ever ordered a record by mail other than through a record club, and close to a third of these did so just once. About one in four respondents ever buys other things by phone or mail.

Only one in seven record buyers have an allowance or budget allotment for phonograph records. About two in five finance their record purchases with money left over from other expenses, and slightly fewer just take the money as they need it when they want to buy a record.

Somewhat more than a third of all those who buy $33 \frac{1}{3}$ Lp/s report that they usually spend \$3 or less, with one in six spending \$2 or less. About one Lp buyer in four usually spends more than \$4, and slightly more than a third pay between \$3 and \$4. The Broadway, Classical, Semi-Classical and Folk groups spend the highest amount per Lp. The Religious usually pay less than any of the other preference groups for their Lp's. The Rnr, Pop/Rnr and Pop groups also tend to buy less expensive Lp's.

About one in six of all the purchasers interviewed consider the current price of records, in comparison with other things they buy, "much too high," and about one in three consider record prices "somewhat high." Thus, about half the total group register some degree of dissatisfaction with record prices. But 44% consider record prices "about right," and the others have no opinion. The Folk and the Pop/Rnr groups indicate the most dissatisfaction with record prices. The Broadway and Country, followed by the Rnr and Semi-Classical, have the lowest proportions of dissatisfied people.

Four out of five purchasers usually know the records they want to buy before they go into the store, but this is less often the case with Pop respondents. Other data, too, point to the Pop group as the one most likely to make unplanned record purchases. Among all record buyers, about one in five go to browse among records "frequently," and one in four do so "sometimes." Pop, Religious and Semi-Classical purchasers browse less often than the others. A majority of all purchasers, three in five, report that they hardly ever buy more records on a shopping trip than they plan to.

D. Influences on Record Buying

The greatest number of purchasers, close to four out of five, report that they have bought a record after hearing it on the radio. Country and Pop/Rnr respondents are most likely to have done so, and Pop respondents least. The wishes of someone else in the family have, at one time or another, influenced the next greatest proportion of record purchasers, just about seven out of ten. The Classical and Broadway groups most often report family influences to buy, and the Folk and Rnr groups least often. The reputation of the performer ranked third in influencing decisions to buy a record. The Classical, Pop and Folk groups most often report buying for this reason, the Rnr and Religious groups least often.

About half of all purchasers have bought a record heard at a friend's house; most often Rnr, Pop/Rnr, Broadway, Jazz, Semi-Classical and Folk respondents, and least often Country and Religious respondents. On other measures of the influence of friends on record buying decisions, the Rnr come out consistently highest and the Pop/Rnr group is also higher than most.

Just about two in five of all respondents have been influenced to buy a record after hearing the music on TV: the Rnr's and Broadway's most often and the Classical and Folk groups least often. Just slightly fewer have bought a record because of seeing the performer on TV.

Almost half of all purchasers indicated that they have at some time bought a record because of a movie they saw and one in four have bought a record after seeing a stage musical. The Broadway's were highest in both these respects. About one in four of all purchasers, with large variations among the preference groups, have ever bought a record because of music they heard at a concert; one in seven have bought a record after hearing the artist at a dance; one in eight after hearing the artist at a night club.

A little more than a third of all purchasers have bought a record because they heard it over a juke box. About one in four respondents have purchased a record because it was on a listing of hits, and one in five because they saw it on a listing of new releases.

One in five purchasers say they have bought a record because of an advertisement. The ads which influenced their purchase somewhat more often appeared in a general magazine than in a music or record magazine or newspaper. One out of five of all purchasers say they have bought a record after reading a review of it, and again the general magazine is mentioned somewhat more often than music or record magazines or newspapers as the source of the review.

On all influences relating to reading material, the Classical group indicated the highest response, generally followed by the Semi-Classical, Broadway and Folk groups. This was true on the matter of reading about records and record artists in general; one in seven of all purchasers say they frequently read about such matters, and half say they hardly ever do. The daily newspaper was the most frequent source of general reading about records and record artists, followed by general magazines, and music or record magazines.

Three out of five respondents say they have listened to records at the store before making up their minds to buy. Two in five have discussed their proposed purchase with the store clerk. About one in six have ever talked with someone who knows a lot about music before buying a record. One in six say they may check a record catalog; fewer than one in ten indicate that they ever check a record magazine.

These last two alternatives were not clearly differentiated by respondents.

Only 7% of all the record purchasers interviewed are aware of ever having bought a record because they liked the record jacket or cover. The printed information on the cover appears to be of greater interest to most than the art work. Of various types of printed information, that describing the performer and the selection seems to have the greatest appeal. Art work related to what the record is about appears to evoke more interest than other forms of art work.

Differences among the preference groups on all these matters are described in detail in Chapter VI. Chief among group differences is the dominant influence on the Rnr group of friends, rather than family or of any type of reading about records or artists. Even the performer's reputation seems of little concern to Rnr purchasers, but listings of hits do influence them more than they do the other preference groups. The data suggest that Rnr respondents are more interested in the general style of music than they are in following particular performers.

The Broadway group, as might be expected, show the greatest responsiveness to the influence of entertainment experiences such as TV fare, stage productions and movies. The Jazz group showed a uniquely higher disposition to purchase records following a visit to a night club or jazz spot. The groups most responsive to ads and written material were pointed out earlier in this summary.

In general, the groups more likely to have a particular experience were more likely also to say that such an experience influenced a record purchase decision. For example, we see from other data that Jazz respondents are most likely to go to night clubs and that they also report the greatest effect of night clubs on purchasing. Classical respondents do relatively little televising, and they report little impact of television on their record purchases.

E. The Record Collections

About half of all the record purchasers indicated that their records were part of a family collection; slightly fewer, about two in five have their own personal record collections. The proportion of personal record collections is greatest among the Rnr, Pop/Rnr and Folk groups. The predominance of family collections over personal collections is greatest among Semi-Classical, Country and Pop respondents. Close to one in ten of the purchasers did not consider themselves record collectors; this occurred most frequently among the Pop, Religious and Classical respondents.

The Country respondents have the largest number of records in their collections (which are heavily family collections). The Religious group have the smallest sized record collections. In between these, the preference groups array themselves from large to small, as follows: Classical, Jazz, Semi-Classical, Broadway, Pop/Rnr, Folk, Rnr and Pop. For all record purchasers with collections, the median size of the collection was 68 records.

More collections are comprised entirely of Lp records than entirely of singles. On the other hand, when collections include both types, the proportion of singles more often exceeds that of Lp's. Rnr's, Pop/Rnr's, Country and those Folk respondents who have personal collections report the highest proportions of singles records.

The types of records which appeared in the greatest number of collections were "popular vocal" and "rock 'n roll, teen-beat, rhythm and blues." From most to least frequent there then followed: classical, mood and instrumental music not elsewhere

classified, jazz and blues; then semi-classical, dance, country and popular vocal-rock 'n roll; Broadway show records, religious, children's, and lastly movie scores, folk, Mitch Miller sing-alongs, and combination popular vocal-folk records.

Close to half of all collectors say they are completely satisfied with their record collections; slightly fewer, just about two in five, say they are fairly well satisfied, and only one in eight is not at all satisfied with his record collection. Pop/Rnr and Folk respondents, and then the Broadway, are least often satisfied; the Religious and Rnr, followed by the Pop and Country, appear the most satisfied.

Collectors were about equally divided in the proportions who considered their collections better than those of most of their friends, about the same or equally good, and not as good as the collections of their friends. The Classical group, followed by Jazz and Rnr respondents, appear most often satisfied with their own records when making the comparison; the Country and Folk groups are most often critical of their own collections in this regard.

F. Listening to Records

The median number of hours per week that the total group of record purchasers spent listening to records during the fall of 1961 was 4.3. Jazz respondents were the heaviest listeners, with a median of 7 hours, and the Pop/Rnr were the second heaviest listening group. Then followed the Country and Religious, Semi-Classical, Classical, Rnr and Pop groups. The Broadway and Folk groups do the least record listening, just under 3 hours per week.

Six in seven of all respondents indicated that the amount of time they spend listening to records varies between weekdays and the weekend. The majority do more listening on weekends; slightly less than a third listen to records more during the week. Fewest in the Broadway and Folk groups, and the largest proportions in the Country and Religious groups, prefer weekdays to weekends for their record listening.

As to seasonal preferences, the greatest number do more record listening in the winter than in any other season. About a quarter have no seasonal preference, and a similar number listen most during the summer. Few preferred the fall, and even fewer the spring as the season for heaviest record listening.

The Rnr and Folk groups do not conform to the general preference. These groups spend more time listening to records in the summer than in the winter, while the Pop/Rnr's are equally divided between summer and winter preference. It is noted that these seasonal preferences are consistent with the general activity schedules of the respondents, so that the groups with the higher proportions favoring summer listening are the ones with the greatest proportion of respondents who are still in school attendance.

Three out of five respondents said there are records they like to listen to alone, and just about half have records they particularly like to listen to with their families. The Classical and Broadway groups have the highest proportions who enjoy solitary listening; the Country, Classical and Semi-Classical groups had the highest proportions enjoying family listening. In terms of the actual amount of time devoted to such listening, however, the Jazz, Religious and Pop groups spend the most hours listening to records by themselves, and the Pop and Jazz groups report the greatest number of hours of family listening.

Three in four of all the record purchasers said they sometimes listen to records at another person's home. This was especially true for the Folk, Rnr and Pop/Rnr groups. Almost the same proportion say they sometimes play records for company, and the number of hours they spend doing this appears to be somewhat greater than the number of hours they spend listening to records at somebody else's home. The Jazz group, followed by the Rnr, Broadway and Classical, have the highest proportions who play records for company. The Rnr's spend the greatest number of hours doing this, followed by the Country, Jazz, Folk and Pop/Rnr groups.

About half of all record purchasers ever listen to records on a juke box. The proportion of Rnr, and then Pop/Rnr, Country and Folk groups is considerably higher than this. Of those who listen at all to juke box recordings, the Rnr, Jazz and Folk groups spend the greatest amount of time doing so.

Considering the type of music that is played in all these listening situations, Rnr records are most often mentioned in reference to the social situations of entertaining company or listening at another's house. They are somewhat less often mentioned as the preference for solitary listening, and much less often are named as family listening fare. Jazz records follow somewhat the same pattern; they are played considerably less often for family listening than on social occasions or for solitary listening. Classical and mood music, on the other hand, are more often preferred for solitary listening than in a group situation. Only popular vocal recordings were cited with similar frequency in all listening situations.

When listening to records alone, with their families, or at somebody else's home, half of all the record purchasers say they just listen or relax. When playing records for company, a majority indicate that they carry on general conversation not related to the music. About a third of all purchasers usually do housework while listening to records, one in five read, one in seven eat or drink, and a similar proportion dance to the records. When playing records for company, one in four dance and the same number talk about the music. In family listening situations, a third of the purchasers report that they and their families are doing separate things. Variations among the preference groups in these respects are discussed in Chapter VIII.

G. Additional Comments on the Range of Record Interests

Respondents are less often able to name a current favorite record than they are to state their preference for a particular kind of music or certain record artists. Rnr and Religious respondents were most likely to have a favorite record, Pop and Broadway the least so. For Jazz respondents, the favorite recording is as likely to be by a pop voc or rnr artist as it is to be jazz; a noticeable proportion of Country and Religious respondents have an rnr record favorite. Favorite records among the Semi-Classical group are often "pop." More Folk respondents mentioned an rnr recording as their current favorite than any other type of record. These preferences for types of music were noted also in the choices of favorite recording artists made by the various groups.

Different preference groups respond to different aspects of their favorite music, as evidenced in the reasons they give for their preference. For example, Pop and Semi-Classical most often like their music because it is "easy to listen to." Rnr's respond most to the "beat." Religious respondents are most sensitive to the "mood quality" of the music, while Classical are most attracted by the musical arrangement.

Not quite as many record buyers could name a kind of music they did not like as could cite a favorite kind, but they were more often able to name a kind of music they dislike than a particular recording artist they do not like. As might be expected, rnr music was the most frequently disliked kind of music, especially among Pop and Classical respondents. Two-fifths of all respondents named either rnr or what we classified as pop/rnr as the kind of music they "do not like so much." After this, "classical" music, mentioned by a fifth of all respondents, arouses the greatest dislike. Rnr's, Pop/Rnr's and Country respondents were most likely to criticize classical recordings. About a tenth of all respondents, and more of the Broadway group, named jazz as a kind of music they do not like to listen to.

H. Social Orientations of Record Purchasers

From their replies to a variety of questions about whom they spend their free time with and whom they discuss records and music with, the ten preference groups can be characterized as follows: The Religious first, and then the Pop group, are most "alone-oriented." The Rnr and the Pop/Rnr are most friends- and least family-oriented. The Folk group spend considerable time with both friends and family, but more often discuss records with friends. The remaining groups -- Broadway, Jazz, Country, Classical and Semi-Classical -- are somewhat more family- than friends-oriented, though the Country and Semi-Classical in particular evidence a high degree of sociability with friends as well.

The Folk, Rnr, Pop/Rnr and Jazz groups more often considered their musical taste to be different from that of their families, while the remaining groups more often said that their families shared their tastes in music. The Semi-Classical, followed by the Pop and Country, registered this similarity to the highest degree. Jazz, Classical and Country respondents most often reported discussions of music and records with their families; the Folk group were quite the lowest in this respect.

The Broadway and Folk groups are most likely to have friends who also have record collections, and considerable proportions of Classical, Rnr, Pop/Rnr, Jazz and Country respondents also report many friends with record collections. Fewest of the Religious group, then the Pops, and finally the Semi-Classicals, have many friends with record collections.

The Semi-Classical group appears to be the most sociable in terms of visiting friends and entertaining at home, and the Religious group least so. Country and Folk respondents, along with the Semi-Classical, appear to go out to gatherings at friends' homes the most often.

I. Leisure Time Activities

Among the total sample of record buyers, television and radio absorbed more free time than record listening -- at least at the time of year in which they were interviewed, in the Fall. The median amount of reported televiewing was 11.7 hours per week; of radio listening, 8.0; and of record listening, 4.3 hours per week. However, there was considerable variation among the preference groups.

The Jazz group are the most devoted record listeners and they spend less time than average on TV and radio. The Country group, about average in terms of record listening, spent more hours than any other group on both TV and radio. The Pop/Rnr's were consistently high in all three activities. The Rnr group were above average

for radio listening but relatively low on record playing and very low on television. The Pop group spend much time with TV and radio, relatively little on records. The Semi-Classicals were average in terms of record listening, low on both TV and radio. The Classical group devoted more hours than most to records, and reported the fewest number of hours spent watching television. The Religious group reported little radio listening, but above-average TV exposure. The Broadway and Folk groups spent least time listening to records.

Mystery-adventure-detective programs were most often mentioned as favorite TV fare, and particularly so by the Rnr's. Family series and situation comedies were the second most preferred type, followed closely by Westerns. Country respondents were clearly the most frequent enthusiasts of the latter. Variety and musical shows were favored by about a quarter of the total group, and most often by the Pop and Pop/Rnr groups. The Mitch Miller show was specifically mentioned by 4% of the total sample. News and public information programs were preferred most often by the Classical group, and sports programs by the Jazz.

Almost all record buyers (seven out of eight) read at least one daily newspaper. A third or more of the Classical, Broadway, Semi-Classical, Folk, Jazz and Pop groups read more than one. About a quarter of all record buyers do not read any magazine regularly, though more than a third read one or two and a similar proportion read three or more. Magazine readers are more often found among the Classical, Semi-Classical, Pop and Folk groups. The most popular magazines are the general family and home publications, with business and news magazines mentioned next most often. Quality magazines are most often read by the Classical and Semi-Classical readers. Classical respondents also mentioned travel and geographic magazines fairly often. Sport and outdoor life magazines are read most often by Folk, Jazz and Country readers.

About a third of all record buyers have read no book at all during the last year. The proportion is highest among Rnr, Religious and Pop respondents; lowest among the Folk, Classical and Broadway groups. Fiction is more often read than non-fiction. Current fiction is the most frequent favorite, except among Rnr, Religious and Country respondents. Mystery-detective stories followed next, then books on history-philosophy-economics-political affairs.

About three record purchasers in ten did not go to the movies at all in the three months prior to interview, but one in five saw eight or more movies in this period. The Pop/Rnr's and the Rnr's were the heaviest attenders. About half the total sample reported attendance at a sports event during the preceding twelve months, an activity most characteristic of the Folk, Pop/Rnr and Jazz groups. About one record buyer in three visited a night club or jazz spot during the year, with Jazz respondents reporting the highest such attendance. Only a quarter of all respondents attended an opera, ballet or concert during the year, these most usually Classical or Folk respondents. Musical stage shows were attended by one in four, most often by the Classical, Broadway and Folk groups. Non-musical stage productions were seen by one in five; again, the Classical and Folk groups were the more frequent attenders.

A third of all purchasers, and a higher proportion of Jazz and Folk respondents, named some form of active sports as their particular hobby or special interest. Next followed such domestic activities as sewing, baking and the like, mentioned most often by the Semi-Classical, Religious and Pop groups. Reading, studying or letter writing, the third most frequent choice, was more often favored by the Broadway, Folk and Classical groups. Only 6% of the total sample mentioned singing or playing a musical instrument, but Folk and Classical respondents were more likely to cite this as a favorite leisure-time activity. Playing records was named by 11% of all purchasers, and this answer too was most often given by the Classical group.

Presented with a list of 29 activities from which to choose their favorites first in the warm weather months and then in the cool weather months, the sample of record buyers named radio and TV music programs as first choice for both times of the year. Outdoor sports just slightly exceeded the popularity of record playing in warm weather; playing records was the second most frequent choice for cold weather. Reading and visiting friends were high on the list in both seasons. Non-music radio and TV programs were more popular in cold weather than warm.

Two-thirds of all the record purchasers took some vacation trip during the year preceding the interview. Broadway, Classical and Rnr respondents most often reported more than one such trip.

When presented with a list of seven goals in life from which to choose, "Pleasing my family" and "Living up to my moral and religious ideals" were most often selected as important. The Pop group most frequently chose the former, the Religious group the latter. "Enjoying myself" was named as least important of the seven goals, by about half the total sample, and by more of the Pop and Religious respondents.

If given an extra \$5 a week to spend on anything they wanted, more record buyers said they would spend it on clothes than on anything else. This answer was most often given by Rnr, Pop/Rnr and Folk respondents. Other choices varied widely among the preference groups. About one in ten of all respondents indicated they would spend the extra money on records or record playing equipment. If they had to cut down expenditures by \$5 a week, recreation and entertainment were named most often, followed by snack foods, cigarettes and liquor (as one category). The third most dispensable item is clothing. Only 6% of the total group said they would buy fewer records.

J. Record Playing Equipment

Two out of three record purchasers, and even more of the Religious, Country, Jazz and Rnr groups, have but one record player in the house. Half of all purchasers use a player which combines 16, 33 and 45 speeds; a third have 33 and 45. A quarter of the Rnr's, but only one in twelve of all purchasers have a player for 45's only. Four in five have a player which accommodates 78's as well as the other speeds.

Half of the total group have had their current record players for three years or more. Half the record buyers paid less than \$100 for their equipment; the Broadway, Jazz and Classical groups more often reported more expensive sets. More than nine record buyers out of ten bought their record player already assembled; Jazz and Classical respondents more often said they assembled their own equipment or had it custom built.

Close to half the Pop, Jazz and Semi-Classical groups have stereophonic sets; only one in five Classical, Rnr and Folk have stereo. Of the record purchaser population as a whole, just better than a third have stereo equipment. The most frequent reason for buying stereo is improved tone, and three out of four who have stereo say they are enjoying it more than they did their former set. But fewer than a third of stereo owners say they are buying only stereo records, and a sixth of the group buy "hardly any." Pop, Broadway and Semi-Classical respondents are most likely to buy only stereo records; the Country stereo owners most often buy few. Of those without stereo equipment, one in seven say they plan to buy it during the year ahead and another 12% are uncertain.

The majority of record buyers keep their phonograph in the living room, though the Rnr group more often have it in their bedroom. Seven respondents out of eight keep their records in the same room as the record player.

About a third of all record buyers store their records in open racks; slightly fewer use a closed cabinet. About a fourth keep them in piles, while one in five stacks them vertically on shelves. The Broadway, Classical and Semi-Classical groups most often use a closed cabinet, and the Classical group was also most likely to file the records vertically on shelves. Country and Religious respondents more often have their records in piles, while among the Rnr, Pop/Rnr, Jazz and Folk respondents, the most frequent means of storage is open racks. Only one record buyer in four have their records listed, arranged or filed in any special way. Of those who do, the most frequent arrangement is by type of music.

K. Miscellaneous Matters

Record buyers generally report increased purchase of Lp's as against singles over the past year, though question wording difficulties cast some doubt on the validity of this finding.

Two-fifths of all record purchasers say they would prefer a 7-inch Lp to the 12-inch if one were available with equivalent playing time. This was most true among Rnr and Country respondents (heavy singles purchasers). Greater ease of storage and handling was the most frequent reason for preferring the 7-inch. But one respondent in five would still prefer the 12-inch in order to maintain consistency with the size of other records in the collection. The Classical and Folk groups most often give this response.

Three respondents in ten indicated some awareness of the Columbia Record Club and slightly fewer, about one in five, are aware of the RCA club. Jazz, Pop and Classical respondents were most familiar with both.

About one fifth of the record buyers in New York, Chicago and Los Angeles said they had seen one or more of the PLAYBACK programs on television. Three-fourths of these viewers rated the program as good; only one in eight was critical.

Only one record buyer in eight showed any awareness of a connection between CBS and Columbia Records. The Classical group were most knowledgeable, though only three out of ten of these saw any connection. Two respondents out of five believe there is no connection between the two, and almost half of the total group have no idea on the matter. Of the minority who are aware of any connection, two-thirds express an attitude of indifference. Two percent of the total sample consider the connection bad, and 3% think it is good.

Six record buyers out of seven say it would make no difference to them whether a record had a Columbia label or a CBS label. Only 2% felt they would be more interested in a CBS label, and about one in ten would be less interested in a CBS label. The Classical and Broadway groups (about one in five) were more likely to express a preference for the Columbia label.

Close to half of all record buyers (44%) named blue as their favorite color. The second choice, red, was mentioned by only 18%, and this was followed by green and brown.

CHAPTER II

METHODOLOGY

A number of difficulties confront the researcher who wishes to study the public's record-buying behavior, and foremost is the problem of identifying and locating, for interview purposes, a representative sample of record purchasers or users.

A review of available past research on the subject indicated that the samples employed were in all cases admittedly unrepresentative. They were based on known purchasers interviewed as they emerged from a particular record shop; on interviews with adult men and women in a sample of phonograph homes; on returns from mail questionnaires, and so on. None of them provided a representative cross-section of all types of purchasers.

Early attention was given to conducting this survey in two or three metropolitan areas known to differ in their record-buying habits. Such a design would have certain advantages, in that each area could be studied more intensively than is possible in a national survey, and their similarities and differences could be observed more closely.

But in view of the large differences known to exist in record-buying behavior between East and West, North and South, small towns and big cities, it seemed more useful to document these differences by means of a national survey. The decision was strengthened by the absence, noted above, of any reliable data from other sources concerning record purchases by age, sex, income, etc., for the country as a whole.

One modification of the sample was made, however, in order to exclude the least populous areas, defined by NORC as all counties containing no town as large as 10,000 population. Omission of these counties, which represent about 20% of the total population, greatly increased the efficiency of the sample, since the increased cost of locating record purchasers in scattered rural areas would have added disproportionately to our total costs.

Having decided on a national survey, further decisions were required on the definition of a record buyer. Should one interview any family with a phonograph in the home, or should some recent record purchase be necessary in order to qualify for interview? And if the latter, how recent or how frequent should the purchases be in order to qualify? And within the family, who should be interviewed? Any responsible adult? The person who buys most records for the home?

Answers to such questions are not easy when one considers the following situations: people who have a phonograph but no longer buy records; people who have no phonograph but who buy records as gifts or for young children; youngsters who buy records for their own phonographs with their own money and whose parents are largely ignorant of their purchases; families in which two or more individuals have their own record players and purchase records independently.

Definition of a Record Purchaser

It was decided first to sample only individual record purchasers, however these might later be defined. The decision was made in full knowledge that certain significant groups would thereby be excluded -- women, for example, who select the household's records but whose husbands may do the actual purchasing; or youngsters who have definite musical tastes but whose records are purchased for them by others -- while other less interesting groups would thereby be included; e.g., people who buy records only as gifts for others; those who have only bought one record and this happened to be during the past year. We did have exactly one such case in our sample of completed interviews: a respondent who owns only one record which is the Good Housekeeping plan for reducing.

Any other definition, however, would have had even more serious drawbacks. Mere possession of a phonograph is not an adequate criterion; the player may never be used. Interest in recorded music is probably characteristic of many people who never purchase any of the records they hear. The fact of owning a record collection is largely irrelevant if the collection is a "dead" one in the sense of never being supplemented.

Additional arguments for selecting our sample from record purchasers were that a record purchase is an objective clear-cut fact, as compared with "interest in records", for example; that the nature of the actual market for phonograph records, in terms of purchases, constituted unique and valuable data; and that any record purchase, even those made as gifts for other people, was not without interest for the purposes of this survey.

The next problem was to define the "record purchaser." How many records must he buy to qualify as a purchaser; or, more precisely, within what period of time must he have bought a record in order to qualify as a purchaser?

There was reason to believe that, at least for some segments of the market, record purchases are seasonal in nature, some people buying more in winter, others in summer. This consideration argued against basing the definition upon a purchase within the "last month" or the "last three months." A short time period, too, would have the effect of weighting the sample with heavy or frequent purchasers and of discriminating against the much more numerous group who buy records only occasionally. On the other hand, defining a purchaser as one who has "ever" bought a record, or who has bought one within the last couple of years, would probably load the sample far too heavily with current non-purchasers.

Our final decision was to define as a purchaser anyone who had bought any kind of phonograph record during the last twelve months.

A person who had not bought a record in the last year was considered to be largely outside the market and irrelevant to our survey, even though he might be interested in music or a constant radio listener. Anyone who had bought a record during the last year, even a single "45" or as a gift to someone else, was regarded as within our field of interest.*

* Interviewers were advised that, when called upon to interpret eligibility as a purchaser, we were interested in as broad a definition of a record purchaser as possible: "Anyone who has actually bought a record during the past 12 months (even though he does not normally buy records) is eligible. Anyone who feels that he was responsible for the purchase of a record is eligible, even though he asked someone else to pick it up for him. And someone who only buys records for someone else (e.g., a mother for a child) is eligible, providing he has bought one during the last year."

Sampling the Record Purchasers

Had there been current or recent data on the phonograph record market, by sex, age, size of town and geographical region, an adequately representative sample could quite easily have been obtained by quota-sampling methods. That is, interviewers in each locality around the country could have been instructed to interview the number of record buyers in each sex-age cell which were appropriate for their particular area.

Lacking such data, the only means of obtaining a representative sample of record purchasers was to screen a representative sample of the public in general, but to interview only those who passed the screening -- i.e., those who had purchased a record within the last twelve months. But this procedure had two major difficulties.

First, it was felt that the amount of record purchasing varies greatly by age. Teen-agers and young adults were thought to comprise a heavy share of the total market, with older persons contributing relatively lightly to the total. Yet half of the general public are beyond 40 years of age. Teen-agers, of particular interest as a special market, constitute only about one-seventh of the total population.

Screening a representative sample of the general public, therefore, would be very inefficient and costly. Half the interviewers' calls would be on older adults, only a fraction of whom might qualify as record purchasers; whereas only relatively few of their calls would be on the heavy-purchasing teen-agers and young adults.

This problem was solved by weighting the sample so that interviewers screened fewer older people than their proportion in the population would call for, while screening relatively more younger people. Specifically, interviewers screened only five people in every eight over the age of 45, and five people for every four under that age. This procedure produced the following ratios:

45 and older	.625
Under 45	1.250

These ratios increased the efficiency of the sample by reducing the number of unproductive calls the interviewers had to make -- or, to put it another way, by increasing the probability that the person called on would have purchased a record during the last year and would thus qualify for an interview. And the ratios were such that by simply giving each older adult a weight of 2, in the tabulations, the sample could be brought into proper balance, accurately representative of the total public (excluding smallest counties).

The second major difficulty in screening a cross-section of individuals for record purchasers was the absence of data concerning the number of purchasers we might find in any 100 calls. There were estimates that about half the households in urban areas had LP record players; on the other hand, a 10-year-old study by the Bureau of Labor Statistics indicated that only a fourth to a third of the households, depending upon the locality, had purchased any phonograph records in the last year.

These of course were household estimates. What we might expect to find in our sample of individuals was even less clear, for a household containing many individuals might include but one record buyer.

The problem was important because it was estimated that the survey budget could cover a maximum of only 800 interviews. Thus, if it were decided to screen 2,000 individuals, for example, in the hope of turning up 800 record buyers, costs would run far out of hand if the screening produced 1,000 persons who were eligible for the interview. And by omitting the smallest counties and oversampling younger adults, such a result did not seem outside the bounds of possibility.

On the other hand, if 2,000 screens turned up only 500 record buyers, the study would be in an equal amount of trouble. Such a number would not support the planned analysis, but the cost of screening 2,000 people would almost certainly leave insufficient funds to carry out any supplementary screening for additional interviews.

The problem was resolved by compromise. There would be a "first wave" of 1600 screenings. If we found record buyers in every other household, we would have our 800 cases immediately. If we found even 650 or 700 purchasers, we could probably make do with that number. And if the screening turned up only 400 or so, we would have sufficient funds still available to conduct a "second wave" to boost the total.

A Summary of the Sample Design and Screening Procedure

NORC's master national sample was employed, except that counties without a town of at least 10,000 population were excluded from this study. A sample of the population was screened in each of 50 Primary Sampling Units (PSU's), representing three major size classifications: Metropolitan Areas with 1,000,000 or more population as of the 1950 Census, such as New York and Los Angeles; Metropolitan Areas with fewer than 1,000,000 population, such as Minneapolis-St. Paul and Atlanta; and non-metropolitan counties containing at least one city with a population of 10,000 or more, such as Monmouth Co., N. J., and Dyer Co., Tenn.

Within each PSU, two or more segments or smaller areas were drawn by area probability methods. Within each segment, interviewers were assigned "starting points" on a random basis -- usually the corner of a particular intersection. From that point the interviewer was instructed to canvass each dwelling unit, in a systematic clockwise fashion around the block. After calling at every household on that block, the interviewer proceeded, in accordance with systematic instructions, to follow the same procedure in another block; and so on, until she had completed her quota of calls.

By following probability sampling procedures down to the block level, and then by screening each dwelling unit on the block in systematic fashion, no element of choice was left to the interviewer in selecting her respondents. She had no choice of the blocks she worked in, and she was compelled to call at all dwelling units on the block, including those which looked difficult for one reason or another.

Within each segment, the interviewer had a quota of individuals to screen classified by age/sex/race. The quota for each segment averaged about eight, but might vary from five to ten or more. Because younger teen-agers might more frequently be found at home, and because 13-year-olds' tastes in music were thought to vary from those of 18-year-olds', for example, the teen-age quota was sub-divided into three groups: 12-15, 16-18, and 19-22.

Approaching her first dwelling unit, the interviewer introduced herself as follows:

"Hello. I'm (name) from the National Opinion Research Center of the University of Chicago. We're making a study of some of the ways that different people spend their free time. Is there a (man, woman, boy, girl) between the ages () and () who lives here?"

Since teen-agers and men are usually harder to find at home at any given time, interviewers usually started by asking for these hard-to-find groups. On her first call, therefore, if the interviewer's quota included a boy in the 12-15 age cell, she would ask: "Is there a boy between the ages of 12 and 15 who lives here?" If that household did not contain a person of the age/sex she had asked for she would ask for a different person still needed for her quota. If there was a quota eligible person, she would ask to speak to him and then ask him the "Screener Question":

"Tell me -- Have you yourself bought any phonograph records during the last twelve months?"

If the answer was "No," she would record the call and its results on her Record Sheet and would check off on her Quota Sheet the assigned screening of the Male 12-15. If the answer was "Yes," she would complete an interview with the boy.

Having tallied her Male 12-15, the interviewer would proceed to the next house seeking someone else to fill her age/sex quota and repeat the procedure. Obviously, as she continues around the block filling more and more of her quota for the segment, her calls become less and less productive, since she is finally reduced to a search for one particular age/sex group. In some cases, she may have to call on fifty or more dwelling units in the prescribed fashion before she finally comes upon one in which she finds the elusive 17-year-old boy, or whatever other type she is seeking.

It is important to realize that the quota represents screenings and not completed interviews. In certain areas, such as a city block composed of cheap rooming houses, the interviewer might well complete her entire quota without coming across a single record purchaser, and thus without completing a single interview. In other areas, such as a pleasant suburban street, the interviewer might screen eight individuals who fit her quota and find every one of them a record buyer eligible for the interview.

Interviewers kept a record of each call in a continuous listing for each segment. The address of each dwelling unit was recorded along with the results of the call. If no one in the household was screened, that fact was indicated along with the reason: nobody in the home fit the quota, no one was home at the time, no English was spoken, or whatever.

If someone in the household was screened, that fact was indicated on the Record Sheet along with the person's age, sex and race. Depending upon the answer to the Screener Question, the interviewer then indicated either "No Record Purchase" or "Interview Completed" -- or in a few cases, "Can't be interviewed now."

Thus, the population screened represents (when weighted) an accurate cross-section of the total population 12 years or older (excluding the smallest counties, with no town as large as 10,000), and within each age/sex/race group we can easily calculate from the interviewers' Record Sheets the proportion who have purchased a phonograph record during the last year.

The "Second Wave"

Disappointingly, the first wave of screenings produced only about 400 interviews with record buyers. This was not enough for purposes of the planned analysis, and yet the cost of the 1600 screenings left very little money available for a second wave. Since interviewers are paid "portal to portal" for all their time in the field, a series of unproductive screenings may run up costs very quickly, especially if these entail more than one trip to a difficult area or a lengthy search for one particular quota type.

To increase the efficiency of the second wave of screenings, it was decided to sub-sample only those particular segments which appeared to contain a fairly sizeable proportion of record buyers, and to skip the segments which turned up few or none. Again, the sample could be restored to balance simply by giving heavier weights in the tabulations to the less productive segments which were undersampled.

In 68 of the 226 segments, therefore, which had produced as many as 40% record buyers in the first wave, a second wave of screenings was assigned. Quotas in these segments were doubled over those of the first wave, and these produced about 250 additional interviews with record purchasers. By assigning a weight of 1 to interviews from the segments sampled in the second wave, and a weight of 3 to interviews from segments sampled only in the first wave, the total sample was again brought back to balance.

The Obtained Sample

A total of 657 interviews were obtained in the two waves. When properly weighted to account for the undersampling of older people and the two waves of interviewing, the total count becomes 1,157, and it is from this weighted total that our percentages and other statistical indices are derived.

Not all record purchasers could be interviewed. A weighted total of 1,347 record buyers were found, and it is this figure which is used to compile purchase rates for the various sex/age/race groups. The 14% sample loss, representing purchasers who could not be interviewed, is accounted for largely by persons who were otherwise occupied at the time of the interviewer's call. Many such individuals were interviewed later if the interviewer was again in the neighborhood in the course of her work, but the staff were instructed not to make special return visits to distant segments in order to pick up individual interviews.

Since interviewers recorded the race, sex and age of all record purchasers, whether they were successfully interviewed or not, we can compare the characteristics of the obtained sample with those of the total. Careful analysis reveals no significant bias in these respects, the difference rarely exceeding two percentage points.

Thus, while 41% of all purchasers are male, our interview sample contains 39% men; while 12% are non-white, 13% of our interviews are with this group. The largest difference occurs in the older age group. Whereas 20% of the record buyers are over 45, only 16% of our obtained interviews are with this group.

The Questionnaire

The final questionnaire developed out of a number of early drafts, which were successively pretested by NORC office and field staff in New York. It contained exactly 100 numbered questions, though some of these had as many as ten or twelve sub-parts. On the other hand, some of the questions were omitted if the respondent's previous answer made them inappropriate.

The length of interview ranged anywhere from 50 minutes to over two hours, depending upon the respondent's ease of answering and the amount he had to say. Most interviews took from an hour to an hour and a half, with the median time one hour and ten minutes.

As indicated, a central purpose of the questionnaire was to relate the respondent's record buying behavior and musical tastes to his other activities and to his social and demographic characteristics. Thus, the interviewer introduced herself as "making a study of the ways that different people spend their free time", and the first six pages of the questionnaire dealt with varied leisure-time activities, with no special emphasis on phonograph records. In this way it was possible to avoid the exaggerated statements of interest in recorded music which might have resulted if the interview had been described as "a survey about phonograph records."

The table of contents of this report reflects the various areas of subject matter which were covered in the course of the interview. The interview opened with questions about record listening, television viewing, radio listening; reading of newspapers, magazines and books; movie-going and attendance at theatre, sports events and other entertainments. Measures were obtained of the frequency with which the respondent engaged in these activities, and in the case of TV, radio and records, of the circumstances in which he used these media.

He was then questioned about his other hobbies or interests, his vacation habits, and his general goals in life. At this point, before phonograph records had received any special attention, he was asked "If you had \$5 more a week to spend than you have now, what do you think you would probably spend it on?" and "How about the opposite -- If you had \$5 a week less to spend than you have now, what do you think you would most likely do without?"

The interview then proceeded to inquire about record purchasing behavior: whether such expenses were budgeted; the frequency, amount, time and place of purchase, usual prices paid, the nature and frequency of "impulse buying", and a listing of all records purchased during the last three months.

The respondent was then questioned about his own or the family's record collection: the number and types of records included, and his satisfaction with it. He was then asked a battery of questions about the various possible influences on his purchases: family and friends, exposure to a record via radio or juke box, record reviews, album covers, and so on.

Attention then turned to the respondent's record listening behavior: what types he enjoyed under various circumstances, the amount of time spent listening alone, with family or friends, etc. We asked how often he went out or entertained friends, and whether records were played on these occasions, and to what extent he discussed records with other people.

Next, the respondent was asked to name his favorite records and recording artists, and those he did not like so much. His musical background was explored, and then came a series of questions about his record-playing equipment and his means of storing or filing his records.

Background questions inquired about his general shopping habits, the composition of his family, his occupation, education, nationality, group memberships, and so on.

Of the 75 interviewees employed on the study, more than half described it as "more interesting than usual" and only a fourth found it "less interesting." In general, they found that record buyers enjoyed talking about records and answered the questions easily and frankly.

CHAPTER III

CLASSIFICATION OF RECORDS AND OF RECORD PURCHASERS

We have discussed the problems of defining and locating, for interview purposes, a representative sample of record purchasers. One other major difficulty lay in finding a method by which the records they purchased could be classified in some meaningful way and, related to this, devising some means by which the purchasers themselves could be sorted into groups according to their musical tastes.

Respondents were asked, for example, to list the title and performer of the last six records they bought. Hundreds of different performers and thousands of titles were given in response to this question (and some mentioned titles without knowing the name of the artist, while others named the performer but couldn't recall the name of the selection). The problem was one of classifying all these records in a limited number of categories in some systematic and non-arbitrary manner.

The categories themselves could be set up a priori. "Classical" and "semi-classical" (however these might be defined) were obvious choices. "Popular vocals" would be distinguished from mood or dance music. There was special interest in rock 'n' roll, country and western, jazz and blues, and folk. Latin American, Broadway shows, movie scores, percussion albums, comedy records, were fairly easily distinguished.

The difficulty lay in defining the limits of the categories and in deciding ambiguous cases. Sinatra records, for example, would seem obviously to be popular vocals (pop voc), but suppose he sang an album of blues with jazz accompaniment? Lombardo is dance music, but what if he is playing a selection of Latin-American numbers? Is Harry Belafonte a folk artist or a pop vocalist? How about the many country records which verge on rock 'n' roll (rnr), and vice versa?

A twofold solution was found to such problems. First, all popular records were classified according to the artist, rather than the type of music. Thus, any record by Sinatra was classified as "pop voc", no matter what kind of material he was singing; anything by Lavern Baker was classified as rnr; anything by Guy Lombardo was dance. And second, separate categories were established for those artists whose work overlapped two different types of music. Thus, a "pop voc/rnr" group was set up for performers such as Elvis Presley and Paul Anka; a "pop voc/jazz" group for Ella Fitzgerald and Sarah Vaughn; a "pop voc/folk" category for Harry Belafonte, etc.

To facilitate systematic coding of the various records, some 500 individual artists were listed alphabetically with their appropriate classification, and this guide was followed throughout.*

* Record artists were classified with the aid of a staff member of Columbia Records and, in doubtful cases, with the aid of a member of the editorial staff of The Billboard.

In distinction to the popular records which were classified by artist, classical and semi-classical records were classified according to the selection or title. Thus, Benny Goodman playing a Mozart quintet would be called classical; the Warsaw Concerto or a group of Strauss waltzes would be semi-classical no matter by whom played.

In all, 24 record categories were established, as follows:

CLASSICAL: Classified according to repertoire or title. Covers all symphonic music (including concertos), chamber music, solo instrumentals, opera, concert vocal music, ballet music, etc.

SEMI-CLASSICAL OR LIGHT CLASSICAL: Classified according to repertoire or title. Includes, among others: operettas, Strauss waltzes, and marches.

POPULAR VOCAL (pop voc): Classified according to record artist; e.g., Doris Day, Perry Como, Frank Sinatra.

MOOD MUSIC AND OTHER INSTRUMENTAL NOT ELSEWHERE CLASSIFIED (mood): Classified according to artist: e.g., Frank Chacksfield, Percy Faith, Mantovani.

DANCE MUSIC: Classified according to artist; e.g., Les Elgart, Lester Lanin, Guy Lombardo.

ROCK'N'ROLL, TEEN-BEAT, RHYTHM & BLUES (rnr): Classified according to artist; e.g., Gary U.S. Bonds, Chubby Checker.

COUNTRY & WESTERN (country): Classified according to artist; e.g., Johnny Cash, Johnny Horton, Ferlin Husky.

JAZZ & BLUES (jazz): Classified according to artist; e.g., Louis Armstrong, Count Basie, Dave Brubeck.

FOLK: Classified according to artist; e.g., Limelitters, Kingston Trio.

LATIN AMERICAN: Includes all Latin American dance records, such as mambo records. Usually classified according to record artist; e.g., Xavier Cugat, Perez Prado.

MITCH MILLER'S SING ALONGS (sing alongs): This category covers only Mitch Miller records which are sing-alongs.

PERCUSSION ALBUMS: Stereo demonstration and special sound effects records. Classified according to repertoire if "Percussion" is in the title of the selection, or by record artist; e.g., Enoch Light, Terry Snyder.

BROADWAY SHOWS: Generally contain the words "Original Cast" in the record title. These refer to the complete score of a Broadway show, not one tune from the show.

MOVIE SCORES: Includes all selections with words "Sound Track" in the title. Also includes scores of movie musicals; e.g., Gigi album, Mitzi Gaynor South Pacific album.

COMEDY: Classified according to artist; e.g., Shelley Berman, Stan Freberg, Bob Newhart.

POPULAR VOCAL & ROCK 'N' ROLL (pop voc/rnr): Classified according to artist; e.g., Paul Anka, Bobby Darin, Elvis Presley.

POPULAR VOCAL & JAZZ (pop voc/jazz): Classified according to artist; e.g., Ella Fitzgerald.

POPULAR VOCAL & COUNTRY (pop voc/country): Classified according to artist; e.g., Troy Shondell.

POPULAR VOCAL & FOLK (pop voc/folk): Classified according to artist; e.g., Harry Belafonte.

MOOD & DANCE Classified according to artist; e.g., Ray Conniff.

COUNTRY & ROCK 'N' ROLL (country/rnr): Classified according to artist; e.g., Chet Atkins.

CHILDREN'S: Often evident from respondent's description and title. Includes Mitch Miller's "Instruments of the Orchestra" and all Golden Records, Cricket records, etc.

RELIGIOUS: Classified by repertoire or by artist; e.g., Staple Singers, Blackwood Brothers, Mahalia Jackson.

OTHER: Not elsewhere classifiable; e.g., Polish polkas, Greek ballads, German bands, pipe and bugle corps music, square dance records, seasonal and Christmas songs, spoken records.

In discussing record types throughout this report, we consistently abbreviate these categories, but the reader should remember that the full category is always intended. Thus, "rnr" stands not only for rock and roll, but also for rhythm and blues or "teen-beat" records; "jazz" always includes blues as well, etc.

Classification of Interest Groups

A key element of our proposed analysis involved detailed comparisons among groups with different musical tastes; e.g., what are the characteristics of rock 'n' roll (rnr) fans, as compared with those who favor folk, dance or jazz? Thus, having achieved a system of record classification, it was yet necessary to devise some means of grouping the record buyers, the respondents, according to their preferred types of music.

In the course of the interview, we accumulated a great deal of information, from many different kinds of questions, concerning the respondent's musical preferences. We had detailed information on his most recent purchases; a description of his collection, in terms of the types of records included (with specific examples) and the number of each type; his own account of the "kind" of records he most likes to listen to, with examples; and we had additional data on particular records he was planning to buy, records he especially enjoyed listening to while alone, when with the family, etc.

It was obvious from cursory inspection of the interviews that few record buyers restricted their interest to but one of our 24 "kinds" of records. The great majority had recently bought, or had in their collection, or expressed a preference for several, and sometimes many types. The Rnr group were the only ones who, in significant numbers, narrowed their interest to a single kind of music.

It was also obvious that no single one of the questions we asked could provide a reliable index to the respondent's preferences. The records bought during the last three months, for example, may have been intended for others rather than themselves, or may indicate a superficial current interest quite different from the kind of records making up the bulk of their collection.

The collection itself was not a reliable guide because in many cases it was a general family collection, reflecting the taste of other persons as well as that of the respondent. Moreover, many of the records in the collection may have been purchased years ago when the respondent's tastes were quite different.

Accordingly, all relevant parts of each interview were examined independently by two judges, who classified the respondent on the basis of his most favored kind of music; then his second most favored, if any; and finally on his third most favored kind of music, if any.

In forming these judgments, preference was given to the respondent's own statement of the type of music he preferred, whenever this was clear, on the basis of his replies to such questions as "What kind of record do you most like to listen to?" and "What is your favorite record right now?" For information on his second and third choices, if any, and in cases where responses to the above questions were vague or contradictory, the judges reviewed the respondent's description of his collection, the kind of records most recently purchased, the records the respondent said he is planning to buy, and the kinds of records he likes to play when alone.

The independent ratings of the two judges were then compared, and any disagreements were resolved by means of a review of the original materials.

On the basis of these ratings, our sample of record purchasers was divided into ten groups, according to the following criteria for determining their musical preferences.

First was a Popular group developed by combining those respondents who were interested only in popular vocal, mood, dance, Latin American or sing-along records.

Second was the "pure" Rnr group, whose only interest was in rock 'n' roll, teen-beat or rhythm and blues records.

A third group, called Pop/Rnr, included those who were interested in both rnr and any one or more of the elements included under Popular, or in artists who themselves were classified as pop/rnr.

Respondents were classified as Jazz, Country, Religious or Folk, when this type of music represented their first choice, or when it was combined with the common preferences for pop and/or rnr.

The Broadway and/or Movie Score, Classical and Semi-Classical groups included those respondents for whom such records represented their first choice, or were second to some kind of popular but not rnr music.

Because these ten preference groups are central to an understanding of the following pages, we recapitulate them here, together with the proportion of the total sample represented by each:

1. POPULAR -- referred to as Pops. Preferences are only popular vocal, mood, dance, Latin American or sing-along. These represented 14% of the total sample.
2. ROCK 'N ROLL -- referred to as Rnr. Including teen-beat and rhythm & blues. No other preference at all. Represented 6% of the total.
3. POPULAR & RNR -- referred to as Pop/Rnr. Preferences fall into both of above groups. May also like other types of music but only as third choice. Represented 20% of all purchasers.
4. BROADWAY and/or MOVIE SCORE -- referred to as Broadway. This represents their first choice or is second to some kind of popular but not rnr music. Represented 5% of the total.
5. JAZZ -- Either first choice or second to popular or rnr. Represented 12% of all record buyers.
6. COUNTRY -- Either first choice or second to popular or rnr. Represented 9% of the total.
7. RELIGIOUS -- Either first choice or second to popular or rnr. Represented 8% of all purchasers.
8. CLASSICAL -- Either first choice or second only to popular, not rnr. Represented 12% of the total.
9. SEMI-CLASSICAL -- Either first choice or second only to popular. Represented 5% of the total.
10. FOLK -- Either first choice or second to popular or rnr. Represented 4% of all purchasers.
11. ALL OTHER TYPES -- Some other type of music is first choice or second only to popular or rnr; or first choice is rnr and second is Broadway, movie score, classical, semi-classical, comedy, percussion or "other"; or otherwise unclassifiable. Represented 5% of the total.

Group 11 constitutes a residual category. The ten primary preference groups covered 95% of the sample and presented us with relatively homogeneous taste entities, whose attitudes and behavior could be compared with those found for the record buyer population as a whole. The 5% included in the "All Other" category contribute to our findings for the total sample, but are excluded from the preference group comparisons which we make in succeeding chapters.

CHAPTER IV

WHO BUYS RECORDS

A. Proportions of the General Population Who Are Record Purchasers

Through the procedures described in Chapter II, a representative sample of all urban residents of the United States who were 12 years of age or older were asked, "Have you yourself bought any phonograph records during the last twelve months?" For the sample as a whole, 22.6% answered this question affirmatively.

Since we have information on the age, sex, race, size of community, and geographical region of the non-purchasers as well as of the purchasers, we are able to compare the purchase rates of the various population subgroups classified according to these factors. And when we break down the data in these ways, it is apparent that the largest difference between the record buying population and the general population is one of age.

As shown in Table 1, only 11% of the population aged 45 or more have bought a record during the last year, while in each of the younger age groups the proportion is markedly higher. We have no data on whether or to what extent 10- and 11-year-olds buy phonograph records, but 36% of the youngsters in the 12-15 age group qualify as record buyers according to our criterion, and the proportion reaches its peak in the 16-18 age group, almost half of whom say they bought at least one record during the preceding twelve months. At ages 19-22 the proportion drops back to a third, holds there during the young adult years of 23-34, and then drops to a rate of one person in five at ages 35-44, before tailing off to one person in ten over that age.

TABLE 1

PROPORTIONS OF RECORD PURCHASERS BY AGE

<u>Age Group</u>	<u>Percent Who Have Bought Record in Last Year</u>
12-15	36%
16-18	47
19-22	32
23-34	31
35-44	20
45-up	11

Because age is so crucial, it will be useful to control for this factor when we examine differences in record buying rates by sex, race, and place of residence. Table 2 indicates, for example, that among the population as a whole, females outnumber males as record purchasers. About a quarter of the women, but only about a fifth of the men, have bought a record in the last year. But while the female buying rate is clearly higher in the early teens (12-15 years) and in the adult years (age 23-on), the differences in the 16-18 and 19-22 age groups are not statistically significant. Indeed, among the 16-year-olds, in our present sample, the boys show a higher record-buying rate than the girls.

TABLE 2

PROPORTIONS OF RECORD PURCHASERS BY AGE AND SEX

<u>Age</u>	<u>Male</u>	<u>Female</u>
All ages.	19%	26%
12-15	30	42
16-18	49	45
19-22	29	36
23-34	27	35
35-44	14	25
45-up	9	12

Turning to race, the rate of record purchasers is somewhat higher among non-whites than among whites. In four of the six age groups, we note a tendency for proportionately more of the non-white than white people to buy records, although the difference proved to be statistically significant only among the 35-44 year-old group.

In the other two age groups, 16-18 and 23-34, somewhat more of the whites than of the non-whites purchased records.

TABLE 3

PROPORTION OF RECORD PURCHASERS BY AGE AND RACE

<u>Age</u>	<u>White</u>	<u>Non-White</u>
All ages.	22%	26%
12-15	36	40
16-18	48	42
19-22	31	38
23-34	31	29
35-44	19	27
45 and over	11	14

We note in Table 3 that the drop in purchasing with increasing age occurs at different age intervals among whites and non-whites. Among whites, the first sharp drop occurs between the late teen and early adult years (when the proportion drops from 48% to 31%), but among the non-white group it occurs one age-step later. There is another drop among the white population at the 35-44 age level, whereas among non-whites the drop again occurs one interval later at age 44.

Three size groupings were used to classify the communities in which interviews were conducted. Size 1 comprised the large Metropolitan areas with a population of one million or more in the 1950 census; size 2 included all other Metropolitan areas, with less than one million population in 1950; size 3 represented non-metropolitan counties which had at least one city of 10,000 or more people in 1950. Roughly speaking, size 1 places are the largest cities (and their suburbs), size 2 are middle-sized, and size 3 represent the smallest communities included in the study.

Proportionately fewer people in the smallest (size 3) communities are record purchasers than in either the largest or middle sized metropolitan areas. In the largest areas, 23% of the population are record purchasers; in middle-sized areas, 24%; and in the smallest urban places, only 20%. The difference between the size 1 and size 2 rates is so small that it could derive from chance sampling fluctuations.

However, if we control for age, these community size differences do not remain constant. In the youngest groups, covering 12-18 years of age, more people in the largest than in the middle-sized communities are record purchasers. And in the 12-15 group, more people in the smallest communities than in the middle-sized communities buy records-- the only time the smallest communities do not show the lowest rate of purchase.

Among people aged 19 years or older, the size 2 communities have a higher proportion of record purchasers than the size 3 communities. Among the 23-34 year old population, this difference was not great enough to be statistically reliable but was in the consistent direction. Within this 23-34 year group the proportions of purchasers in all size communities were similar.

The differences between size 1 and size 2 communities fluctuate with different age groups. Below 19, the largest areas had a markedly higher proportion of purchasers. In the 19-44 year range, there was a consistently smaller proportion of purchasers in the large cities than in the middle-sized areas, though the differences are not large enough to be statistically reliable. Only in the oldest group, 45 and over, was there a significantly greater proportion of purchasers in the middle-sized communities than in the largest areas. But among adults over 45, there was hardly any difference in the proportion of purchasers living in the largest and in the smallest sized communities. These findings are presented in Table 4 below.

Table 4

RECORD PURCHASERS BY AGE AND SIZE OF COMMUNITY

	<u>Size 1</u>	<u>Size 2</u>	<u>Size 3</u>
All ages.	23%	24%	20%
12-15	43	24	42
16-18	66	40	33
19-22	32	41	23
23-34	31	33	29
35-44	20	24	14
45-up	9	15	9

Comparing the proportion of record purchasers living in states in the East, South, Midwest and West, we find that only the West shows a true difference. The population of the Mountain and Pacific states have a somewhat higher rate of purchase than people elsewhere. In the Northeast the purchase rate is 21.5%, in the Midwest it is 23.1%; in the South the purchase rate is 21.3%; and in the West, 25.9%.

* * *

From this point on, we are concerned with record purchasers only, and with differences within the population of record buyers. The reader should bear in mind throughout that the population of record buyers is but a fraction (22.6%) of the total population, and that it presents a highly distorted age distribution. For example, approximately 40% of the U.S. population is over the age of 45, while in our sample of record purchasers this age group represents only 15%. Conversely, teenagers (12-18) comprise only about 16% of the total population, but 28% of our sample. We turn now to a descriptive analysis of the characteristics of the record buying public, both in total and among the ten basic musical preference groups.

B. Demographic and Personal Characteristics of Record Purchasers:

Among our total sample of record purchasers, about seven out of eight (87%) are white, the other one in eight (13%) non-white; about two out of five (39%) are men, and three of five (61%) women. Describing the population in terms of these two characteristics combined, we find that one-third of the record purchasers are white males (33%), just better than half are white females (54%); slightly better than one in twenty are non-white males (6%), and about an equal proportion are non-white females (7%).

There are marked differences among the musical preference groups as to their racial composition. Hardly any non-white people are found in the Pop, Folk, Country and Broadway groups; these four groups are quite homogeneously white. Somewhat more non-whites are included among the Classical and Semi-Classical groups, but even here, non-whites account for only one record buyer in twenty in these two groups. In the Pop/Rnr, twice that proportion (11%) are non-white. The highest proportions of non-whites were found in the Religious, Jazz, and Rnr groups, where they accounted for between three and four out of every ten respondents.

The highest concentration of women occurs in the Semi-Classical group, of whom men account for only about one record buyer in six. The Religious and Broadway groups are also heavily feminine, by a ratio of about three to one. In only one of the ten preference groups, Jazz, do male purchasers actually outnumber female purchasers (the ratio is three men to two women), although the Country group is about evenly divided between the sexes.

Table 5 summarizes these data for each of the ten groups. It will be noted that, with one exception, the male/female preferences hold for both whites and non-whites. Thus, the Religious group is predominantly female, and the Jazz group is composed mostly of men, within each racial group. The exception is the Rnr group. Among whites, almost as many boys as girls are classified as Rnr, but among non-whites, girls outnumber the boys almost three to one in this group. Indeed, the high proportion of non-whites found in the Rnr group (three out of ten) is due very largely to non-white females; relatively few non-white males were classified as Rnr.

TABLE 5

RECORD PURCHASERS: BY RACE AND SEX

	TOTAL MEN	White Men	Non-White Men	TOTAL WOMEN	White Women	Non-White Women	TOTAL WHITE	TOTAL NON-WHITE
Total (1157)	39%	33	6	61%	54	7	87%	13
Pop (160)	35	35	-	65	64	1	99	1
Rnr (73)	41	33	8	59	37	22	70	30
Pop/Rnr (235)	32	28	4	68	61	7	89	11
Bway. (58)	28	28	-	72	72	-	100	-
Jazz (139)	61	39	22	39	23	16	62	38
Cntry. (106)	48	47	1	52	52	-	99	1
Relig. (95)	24	13	11	76	46	30	59	41
Class. (135)	42	38	4	58	56	2	94	6
Semi-Class. (59)	15	12	3	85	83	2	95	5
Folk (44)	43	43	-	57	55	2	98	2

The Age Distribution of Record Purchasers.

As noted in our earlier comparisons of the record buying public with the general U.S. population, record purchasers are relatively younger. One of every six record purchasers we interviewed (16%) was a young teenager, 12-15 years old, and about one in eight (12%) was between 16 and 18. Thus, somewhat better than one-quarter of our total sample of purchasers were teenagers. (We use a behavioral rather than literal definition of the term. We consider the 19-year-old a part of the young adult population, since he is usually either in the working community or at college).

Almost one in ten of all purchasers interviewed (9%) were between 19 and 22 years of age, and about twice that number were between 23 and 29 -- totaling again just about one-quarter of the purchasers who were young adults.

One in eight purchasers (13%) were between 30 and 34; one in twelve (8%) between 35 and 39, and a similar number (9%) between 40 and 44. Only about one record buyer in six (16%) was 45 years or older, and most of these were under 55 years of age.

The median age, that is, the half-way mark in the age distribution of record purchasers, was 28. The preference groups, however, are clearly distinguishable in terms of their dominant age patterns. Working from youngest to oldest, the Rnr's are noticeably younger than all other groups. Better than half the Rnr's are young teenagers between 12 and 15. The next youngest groups were the Pop/Rnr and the Folk, whose age distributions were rather similar and who included a higher proportion of the older teen-agers (16-18) than either the Rnr's or any other preference group. Next oldest are the Country and Jazz groups, which have median ages of 25.5 and 28, respectively. The Country group has a somewhat higher proportion of young teenagers (12-15) than the Jazz, but otherwise the age distributions of these two groups are similar.

Midway in the age distributions, we find the Broadway and Classical respondents, with median ages of 29.9 and 32.7 respectively. However, the Broadway group has more teen-agers than does the Classical, and the Classical group has a greater proportion than any other preference group of people aged 65 years or over (about one in eight). The Pop group had a median age of 34.5 and included more respondents in the middle adult years (30-44) than any of the other preference groups.

The two oldest groups were the Religious and Semi-Classical, with median ages of 41.4 and 43.2, respectively. The Religious group was heavily concentrated in the 45-54 age category, better than a third (36%) falling here; the Semi-Classicals were more widely dispersed in age but had a substantial proportion between 45 and 64 years old.

The Income of Record Purchasers.

Only one in twenty record purchasers has a total family income of less than \$2,000 a year. One in ten has an annual family income between \$2,000 and \$3,999, and about the same proportion (11%) earn between \$4,000 and \$4,999. Thus, just about a quarter of all purchasers report less than \$5,000 a year in total family income. A greater proportion of the Religious, Country, Jazz and Rnr groups (from a third of the last three groups to almost half the Religious) report incomes of less than \$5,000.

One in six of all record purchasers (16%) reports an income between \$5,000 and \$5,999, one in eight (12%) between \$6,000 and \$6,999, and about one in ten (11%) has total family earnings between \$7,000 and \$7,999.

About a third of the total sample (35%) earn \$8,000 a year or better. One in six (15%) report between \$8,000 and \$9,999; one in ten (9%) between \$10,000 and \$12,999; one in twenty between \$13,000 and \$15,999; and another one in twenty of the total record-buying population report an annual total family income of \$16,000 or better. The Broadway respondents, followed by the Classical, have the greatest number (15% and 12%, respectively) in the highest income category of \$16,000 or more.

The median income for all record purchasers is \$6,640. The ten preference groups divide themselves roughly into three income segments. Lowest are the Religious, with a median income of \$5,250, the Rnr with \$5,620, and the Country, whose median is \$5,640. The middle income groups include the Pop/Rnr with a median of \$6,330; the Jazz with \$6,540, the Pop with \$6,630, and the Semi-Classical whose median income is \$7,120. The three groups with highest median income are the Folk with \$7,680, the Classical with \$8,150, and the Broadway group, whose median annual income is \$9,370. It should be noted that the Broadway group numbered only 52 respondents and therefore is subject to more sampling variation than other larger groups. There is no doubt, however, that these respondents are in the top income group.

The Educational Background of Record Purchasers.

Consistent with their youth, one in four of every record purchasers we interviewed was presently attending school. Since the education level of school children is almost entirely a function of their age, it will be most meaningful to discuss years of schooling separately for those whose education is completed and for those still in school attendance.

Of those record buyers not now in school, about one in ten (9%) did not go beyond grammar school. This proportion is considerably higher among Rnr respondents who have completed their education. Almost half of these did not go beyond elementary school. And in the Pop/Rnr and Religious groups, there were twice the average proportion who did not go beyond grammar school.

One in five of those no longer in school report attending but not completing high school. The Country respondents (40%) most frequently were at this level of education. Two of every five record purchasers who had finished their education reported completing high school. This was most characteristic of the Folk group, for whom the proportion is almost three in four, and of the Pop, Pop/Rnr and Semi-Classical respondents, of whom close to half have completed high school.

One in seven of all those no longer in school, and a somewhat higher proportion of Semi-Classical respondents indicated that they attended but did not complete college. Less than one in ten of the total (8%), but almost four times that number of Classical respondents (30%), have completed college. One in twenty of the total group (6%) have done some graduate work, and this proportion is also highest among the Classical respondents, of whom one in five (21%) indicated study beyond their bachelor's degree.

In median terms, the average education level for the entire group is high school completion. The only groups to differ noticeably from this median are the Rnr, where three out of five did not complete high school, and the Classical, where two out of three respondents went beyond the high school level. It should be noted that these Rnr data are subject to considerable sampling variability, since we are dealing only with that portion of the group who are out of school, only 27 respondents.

There are some differences in education level among the preference groups which the medians do not reflect. Two out of five Broadway and Jazz respondents, indicated education beyond the high school level; this ranks these groups second to the Classics in terms of frequency of higher education. One in three Semi-Classicals, and one in four Folk and Religious respondents have gone beyond high school. But only one in five Pop respondents have gone beyond high school, and fewer than one in ten of the Pop/Rnr and Country groups.

The Religious group shows the widest educational spread. Almost equal proportions have no more than a grammar school education (22%) and have gone on to college (26%). The education level of Jazz respondents also shows considerable spread. A third have less than a complete high school education, but two out of five have gone beyond high school.

Better than three out of five of the Rnr and Folk respondents, half the Pop/Rnr's, and two out of five Broadway respondents are still in school. The education level of those still attending of course correlates very highly with age, so that six out of ten Rnr's, but fewer of the Pop/Rnr, Broadway and Folk groups, have not completed more than grammar school. Better than half the Pop/Rnr and Folk groups, and a third of the Broadway, are still in high school.

Keeping in mind these distinctions between those still attending and those out of school, as the proportions vary from preference group to preference group, we can divide the groups roughly into three levels of relative education. The lowest education levels are found in the Rnr, Pop/Rnr, and Country groups; in the middle are the Pop, Semi-Classical, and Religious (with the Religious showing the widest education dispersion); the highest education levels are characteristic of the Classical respondents, followed by the Broadway, Jazz, and then the Folk.

In studying the relationship between education and musical tastes, a potentially superior measure of the former is father's education. This indicator is applicable to the total sample, including those still attending school. One might expect, moreover, that the father's educational level would affect the musical environment to which the respondent was exposed in his earlier years, and thus influence his taste. When we consider father's education rather than respondent's, however, we find little change among the various preference groups.

The same four groups fall into the highest education level: the Broadway, almost half of whose fathers had gone beyond high school; the Classical, with two out of five; and the Jazz and Folk, where about one respondent in four reported that his father went beyond high school. The Rnr, Pop/Rnr, Pop, and Country groups include about one respondent in four whose fathers completed high school. The two lowest groups in terms of father's schooling are the Religious and Semi-Classical, with almost half of the former and three out of five of the latter reporting no more than grade school education. The Semi-Classical is the only group which report a markedly lower educational level for their fathers than for themselves. The Rnr and Pop/Rnr groups report a somewhat higher educational level for their fathers than for themselves.

Occupations of Record Purchasers.

Two out of five of all record purchasers are employed in some work. The highest rates of employment are in the Jazz and Religious groups, where better than half are working. Three in ten of all purchasers are occupied with keeping house; this is more frequent among Pop and Semi-Classical respondents, where half are so occupied. As noted earlier, a quarter of all record buyers report that they are going to school; this is most often true of the Rnr, Pop/Rnr, and Folk groups which have between half and two-thirds of their number in school attendance. Only one in fifty purchasers is retired, but among Classical respondents the proportion of retired reaches one in ten.

Of those respondents who are working, just better than one in five (23%) are employed in clerical or sales positions, about one in five are in service positions (19%), and a similar proportion are craftsmen or foremen (18%). About one in six are in professional or semi-professional occupations. Among the few retired respondents, better than half had done professional or semi-professional work, the difference being attributable to the relative prevalence of retired people among the Classical group and the concentration also within this group of professional and semi-professional occupations. Among all record purchasers who are currently working, about one in seven (15%) report operative or semi-skilled jobs. Only about one in twenty (6%) are in proprietary, managerial or official positions, and but half that number (3%) are laborers.

When we look at the total sample, in terms of the occupation of the main wage earner, there are some shifts in the proportions within the different job categories. Clerical and sales positions are considerably less usual, accounting for but one in seven (14%) heads of households. Service positions are much less often reported (8%), but a greater number are in proprietary or managerial positions, this accounting for one in seven heads of households. The proportion of professional and semi-professional people remains unchanged, and there is just a slight shift upward among craftsmen-foremen occupations and operative jobs when we consider the main earner's occupation.

There were variations among the preference groups in terms of their concentration in different types of jobs and, as might be expected, these differences were more clearcut in terms of the respondent's own work than when looked at in terms of the household head's occupation. Craftsmen and foremen are most concentrated in the Pop and Country groups. The Pop group is secondarily heavy in clerical-sales people when judged in terms of the respondent's, but not the household head's occupation. The Country group's secondary concentration is in service positions when looking at the respondent's own occupation, and in operative jobs when judged in terms of the work of the main earner.

Service positions are most frequent among working Rnr's and Religious respondents. The heads of households among the Rnr are heavily craftsmen-foremen and operatives; among the Religious, heads of households are most often employed as operatives. Operative or semi-skilled jobs are also the most frequent for Pop/Rnr respondents. Clerical-sales positions are most frequent among Semi-Classical respondents, and secondarily among the Semi-Classical heads of households are craftsmen-foremen positions. Heads of households in the Broadway and Folk groups are most often in proprietor or managerial positions, and the Classical respondents most often report professional or semi-professional work.

Occupations among the Jazz group are quite diversified and not easy to characterize. A somewhat higher proportion of working respondents in the Jazz group than in the other groups are in the laborer, service and proprietor-manager positions. When looked at in terms of household head's occupation, the Jazz group is most frequently in professional or semi-professional positions and has the next highest proportion to the Classics who are thus occupied. But otherwise, the occupations of the household heads among Jazz respondents are also diversified.

Household Composition.

The average (mean) size of the record buyers' households was four members. Close to three in ten (28%) reported a household of this size, about one in five (19%) reported three people, and just fewer (18%) reported five people.

Less than one in twenty (4%) purchasers is living by himself, somewhat more than this among the Country (8%) and Semi-Classical (12%) groups. One in seven record buyers is living with just one other person. But the two-person household is much more common among Religious respondents and is the most characteristic household size in this group. Two out of five (39%) Religious respondents report a two-person household and this group also had the smallest average number of household members.

The Broadway, Classical and Semi-Classical groups also had a somewhat greater than usual proportion of two-person households. These groups, too, along with the Jazz, were somewhat below the total group's average size of household.

About one in six respondents (16%) reported households of six members or more. The Rnr's have by far the greatest proportion of large households, with two of five in this group reporting six or more members, and a mean average household size of five. The Pop/Rnr's are second to the Rnr's in reporting six or more family members and also have the second largest average household size. The Country and Folk groups too had somewhat larger sized households than was true for the total record purchaser population. Especially among the Folk respondents, this was due more to a heavy concentration in the middle range and fewer of the smallest family units, than to an excess of large-sized families.

In summary, the Religious group, followed by the Classical and Semi-Classical and then the Broadway and Jazz, had the smallest family units. The Rnr's were in the noticeably largest sized families. Somewhat smaller than the Rnr's but still greater than the average for all record purchasers were the households of the Pop/Rnr and Folk, and then the Country groups.

We also characterized the record purchaser's households in terms of the number of generations reflected by the people living in them. Overall, one in six (16%) was a one generation household, better than three-quarters (78%) had people of two generations, and about one household in twenty (6%) had three family generations living in it. The variations among preference groups were consistent with the variations as to size of household, which in turn are related to the age of the respondent. That is, younger respondents are more likely to live in larger households with multiple generations.

The Rnr and Pop/Rnr groups, for example, were low in terms of single generations and high for multiple. Even more uniformly, no Folk respondents reported single generation households. The Semi-Classical with two in five, and then the Religious and Classical with better than one in four, had the greatest proportion of single generation households. The proportion of three generation households varied but little from group to group - from 3% in the Broadway and Religious, to 9% of the Folk.

The final item of information about the household composition which concerned us was the respondent's role in the household. This information synthesizes what we learned from the age, sex, and occupational distributions of the record buyer population and is particularly helpful in characterizing the preference groups.

Overall, better than a third (36%) of all purchasers was the wife or mother in the household; one in five was the husband or father. Defining adults as 21 years or older, fewer than one in twenty of our sample was the adult son (4%) in a household or the adult daughter (2%). One record buyer in eight (13%) was a minor son and one in six (17%) a minor daughter. One in twenty could not be characterized as to family role since there was no other relative living in the household. Just about one in a hundred was an adult relative other than parent or offspring (e.g., aunt, uncle, cousin) and about an equal proportion was a minor relative other than son or daughter. Slightly fewer than three in ten (28%) of all respondents reported themselves as head of their household.

If we look at the roles most characteristic of the various preference groups, those which are predominantly minor son or daughter are the Rnr, which is equally divided as to sons and daughters; the Pop/Rnr where the daughters outnumber sons about two to one, and the Folk where the daughters somewhat outnumber the sons but the proportion is closer to three-to-two. In the first of these groups, the Rnr, minor children accounted for four out of five respondents. In the Pop/Rnr and Folk groups, they account for two-thirds of all purchasers.

The groups which are composed predominantly of wives and mothers are the Pop, Religious and Semi-Classical, of whom at least six in ten respondents played the leading feminine role in the household. In each of these groups, one third of the people were the head of of their household.

The Broadway and Classical groups were quite mixed. Two in five were wives or mothers. The remainder of the Broadway group was predominantly minor daughters and sons, and there were only one in five heads of households among Broadway respondents. But three out of ten Classical respondents were husbands or fathers, and just about two out of five (39%) of all Classical respondents were the heads of their households.

The most heterogeneous groups were the Jazz and Country, but they were very different from one another. In the Jazz group, three out of ten were husband or father, and a similar proportion wife or mother. Minor children accounted for a fifth (22%) of all Jazz respondents. The Jazz group had the highest proportion of heads of households of any preference group - close to half (47%).

Among the Country respondents, wives and mothers accounted for about three in ten, a similar proportion were minor children, and slightly fewer (25%) were husband or father. The proportion who were heads of household was just a third.

Homes and Automobiles Among Record Purchasers.

As supplementary socio-economic information, we asked respondents whether they owned or rented their homes, and how many rooms (not counting bathrooms) were in the household. Home ownership exceeds rental in a ratio of three to two among all record purchasers; 62% reported that they or their families owned the dwelling and 38% indicated that the living quarters were rented. The only preference groups which differed noticeably from this pattern were the Semi-Classical and Folk, where the preponderance of home ownership over rental increased to the rate of four to one. In the Jazz group, relatively fewer people owned their homes, and these respondents were equally divided between owners and renters.

In terms of the number of rooms in the household, only one out of a hundred respondents live in one or two room dwellings. Almost all of the one room residents are among the Classical respondents. At the other extreme, six in a hundred respondents reported dwellings of nine rooms or more; the Folk group, with four times the average proportion (24%), are most likely to have so large a home.

The most frequently reported, and the median sized, dwelling for the entire group was six rooms. Only one in four respondents had a residence larger than this -- more often the Broadway and Folk groups. The Religious respondents most often had smaller residences; two-thirds of these people lived in fewer than six rooms.

It should be noted that these findings on size of dwelling unit reflect the household's needs, as indicated by the family size and composition data reported in the previous section, at least as much as they do differences in economic level.

Seven out of eight record purchasers have a family automobile (86%). Practically all Broadway and Folk respondents, and nineteen out of twenty Pop and Semi-Classicals report car ownership. Among the Rnr, Jazz and Religious groups, on the other hand, one in four respondents reports no automobile in the family.

New cars, reported by 47% of all respondents, are somewhat more common than used cars, reported by 38%. But this is not the case among the Country group, who more often report a used car (51%) than a new one (39%). Among Pop/Rnr respondents, about equal proportions report new and used cars, 45% and 44% respectively. Broadway, Semi-Classical and Folk respondents are most likely to have new cars.

About a third of all respondents have new economy model cars (including foreign and domestic compacts, which are owned by fewer than 1% and 4%, respectively, of the entire group of record purchasers). About half that number (16%) own a new medium or high priced car, and an equal proportion have a used car of this type. Slightly better than one in five (22%) own a used economy model automobile.

Religious Characteristics of Record Purchasers.

Better than three out of five (63%) of all record purchasers report their religious preference as Protestant, about half that number (29%) as Catholic, and just less than 3% as Jewish. One in fifty indicated that his religion was one other than these and 3% said they have no religious preference. The groups with the heaviest preponderance of Protestant respondents were the Religious, where six out of seven (86%) were Protestant; the Country with about four out of five, and the Semi-Classical where three quarters indicated a Protestant preference.

The Pop group has proportionately more Catholic respondents than any other and is the only one in which the proportions of Catholic and Protestant respondents are equal. The Broadway group also has a higher than average proportion of Catholics. The Folk and Broadway groups, and especially the former, had a slightly higher than average proportion of Jewish respondents.

It is interesting to note that while the number of respondents who indicated that they had "no religious preference" averaged 3% of all record purchasers, the preference groups varied considerably in this respect. No one among the Pop, Broadway, Country, Semi-Classical or Folk respondents described his religious preference as "none"; and fewer than 2% of the Pop/Rnr group did so. But 8% of the Religious and Rnr respondents, and 6% and 5%, respectively, of Jazz and Classical respondents, indicated that they had no religious preference.

Better than half of all the record purchasers (57%) indicate that they attend religious services at least once a week. One in five attend at least once a month but not as often as once a week; slightly fewer (18%) describe their attendance at religious services as less frequent than monthly, and just about one in twenty (6%) report that they never attend services.

The Rnr group has the highest proportion of people reporting frequent attendance at religious services. Almost three out of four of these respondents say they attend at least once a week. While three quarters of the Broadway group also reported weekly attendance, more Broadway than Rnr's attend less often than monthly. The Jazz and Country groups show the least frequent attendance, with fewer than two-thirds going as often as once a month. The Classical group shows almost three times the average proportion who say they never attend religious services at all (15%). Not as frequently as the Classical but somewhat more than the remaining groups do, Jazz, Country and Rnr respondents indicate that they never attend religious services.

When asked: "Quite apart from church (synagogue) going, how important would you say religion is to you.....?", two-thirds of the record purchasers selected the answer, "very important". When we add to this the proportion who agreed that religion is "fairly important", we find that nineteen out of twenty respondents consider religion of some importance to them. Jazz respondents somewhat less often say that religion is "very" important, and proportionately more say that it is "fairly important". But almost nine out of ten Religious respondents indicate that religion is "very important" to them.

Just about one in twenty of all respondents (6%) answered that religion was "not important at all" to them. This reply occurred twice as often among the Classical respondents. None of the Religious group answered in this way. The responses of the Religious group to these items suggest that the major distinction of their religious orientation lies in the meaning and value they attach to it rather than in noticeably increased formal observance.

To summarize what we have learned about the religious orientations of some of the other preference groups: while the Rnr group like the Religious has a high proportion of nine out of ten respondents attending services at least once a month, there is a minority of 7% of the Rnr's who say that they never attend services and 8% who say that religion is not at all important to them. The Classical, followed by the Jazz group, seems to be at the bottom of the scale in terms of religiosity. While the Country respondents do not attend services with noticeably more frequency than Jazz respondents, they more often report a religious identity and consider religion of high importance to them.

Where Record Purchasers Live: Size of Community.

Overall, the record purchasers whom we interviewed were just about equally often located in the large metropolitan areas (38%) and the smaller metropolitan areas (39%). Just about one in four (24%) was found in non-metropolitan places. Among record buyers in large metropolitan areas, the Pop/Rnr, then Classical, and then Pop groups were the most frequent; in the smaller metropolitan areas, the Pop and Pop/Rnr preference groups predominated; in the non-metropolitan places, the Pop/Rnr, then Country, and then Religious preference groups were the most frequent.

These data may be clarified by describing the size of place which was dominant for each of the preference groups. Thus, Rnr, Broadway, Classical and Folk respondents were relatively more often found in the largest metropolitan communities than in other places. Whereas the remainder of the Rnr and Folk groups were about equally divided between the smaller metropolitan areas and the smallest urban places, the secondary concentration of Classical and Broadway respondents was clearly in the smaller metropolitan areas rather than in non-metropolitan places. No Broadway respondents were found in the smallest sized communities.

The Pop/Rnr show no clear concentration in any one size of community, but appear slightly less frequently in the non-metropolitan than in metropolitan areas. Among Jazz respondents, there was little difference in the numbers found in large and small metropolitan areas, but noticeably fewer of the Jazz group are in non-metropolitan counties. Pop and Semi-Classical respondents are most often found in the smaller metropolitan areas. The Country and Religious groups have nearly equal proportions in the smaller metropolitan areas and in the non-metropolitan counties. A greater proportion of Country and Religious respondents than of any other preference group lived outside of any metropolitan area.

Where Record Purchasers Live: Geographical Region.

It should be noted again that our sample purposely excluded the smallest counties in the country -- those without a city populated by at least 10,000 people. As a result of this decision, the South and Mid-West were under-represented in the screening assignments. Our assumption is that relatively few record purchasers are in these largely rural counties, but it is possible that the Southern region (including South Atlantic, East South Central and West South Central states) and the Mid-West region (particularly, West North Central states) actually have a somewhat higher proportion of record purchasers than our sample here can indicate.

In our sample of interviewed record purchasers, one in twenty (5%) lived in New England states. Six percent of the general U.S. population are in these states*. One quarter of the New England respondents were identified as the Pop preference group and slightly fewer were Classical. Pop/Rnr and Broadway tastes each accounted for slightly more than 10% of the New England respondents.

About one in four record purchasers whom we interviewed (26%) were located in the Middle Atlantic states (N.Y., N.J., Pa.) compared with 19% of the general U.S. population. Their most frequent record preference also was pure Pop (19%) and secondly, Pop/Rnr (16%). One in eight (13%) were in the Classical preference group, and one in ten, the Jazz.

The South Atlantic States (Del., D.C., Md., W. Va., Va., No. Car., So. Car., Ga., Fla.) accounted for just better than one in ten (11%) of the record purchasers in our sample, and constitute 14.6% of the general population. In these states, the primary record preference was for Pop/Rnr music. Almost a quarter (23%) of the residents of South Atlantic states were identified in the Pop/Rnr preference group. The second most frequent preference in these states was for Religious music (17%). One in eight living in this area (12%) were identified as Jazz.

About one in twelve record purchasers (8%), as compared with 6.8% of the general population, derived from the East South Central states (Ky., Tenn., Miss., Ala.) The most frequent preference group in this area was Religious music, accounting for almost a quarter (24%) of the purchasers we interviewed. About the same number (23%) were identified as Pop/Rnr, and a similar number were in the Jazz group.

* The figures for the general U.S. population presented here are based on the 1960 Census and exclude Hawaii and Alaska.

The West South Central states (Okla., Ark., Tex., La.) accounted for just better than one in twenty (6%) of the record purchasers. They constitute 9.5% of the general population. The major record preferences in these states were for Pop/Rnr (26%), Pop (23%) and Country (22%).

East North Central states (Ohio, Ind., Ill., Mich. and Wis.) contributed a fifth (21%) of the record purchasers. They contribute 20% of the general U.S. population. In this area record preferences were considerably diversified, with Pop/Rnr preferred by 18%, Jazz by 16%, Country music by 14%, Classical by 13% and pure Pop by 12%.

One in twelve respondents (8%), as compared with 8.6% of the general population, were located in West North Central states (No. and So. Dak., Neb., Kans., Minn., Iowa, Mo.). Their predominant preference (25%) was for Pop/Rnr, secondly Country music (18%); 16% of these respondents were identified as pure Pop and the same proportion as Semi-Classical.

The Mountain states (Mont., Ida., Wyo., Nev., Utah, Colo., Ariz., N.M.) accounted for the smallest proportion of the record purchaser population, as it does the general population; something less than 2% of all record purchasers and 4% of the general population are located here. Half of our Mountain state respondents were identified in the Jazz group, but there are not enough cases to draw any firm conclusions about the group.

The Far West states (Wash., Ore., Calif.) contributed one in seven (15%) of the record purchasers. They constitute 11% of the general population. Here again the dominant preference was for Pop/Rnr (28%) and secondly for Classical music (17%).

Something may be gained by looking at these same data in terms of the main locations of each of the record preference groups. For example, somewhat better than a third of the pure Pop, Rnr, and Broadway, and close to half of all Folk respondents, were found in the Middle Atlantic states. The second most frequent region among Pop and Rnr respondents is the East North Central; the next largest cluster of the Folk group was found in the Far West; while the Broadway group had equal proportions from the East North Central and Far Western states.

More Classical respondents (30%) came from the Middle Atlantic states than anywhere else, and are next most heavily concentrated in East North Central (24%) and Far West states (21%). A third of all Country respondents were in the East North Central region, and one in six (16%) in West No. Central states. The Semi-Classicals were the only preference group which had a greater proportion of their respondents in West North Central states (25%) than in any other region. The second heaviest concentration of Semi-Classical respondents was in South Atlantic states (20%).

Almost a quarter of the Religious respondents (23%) were in South Atlantic states and an equal proportion in the East South Central region. Jazz respondents were most often found in East North Central states. The Pop/Rnr group was widely dispersed and closely followed the distribution of the total record purchaser population.

Where Record Purchasers Were Born

Each of our respondents was asked his birthplace, so that we can compare the numbers now living in a particular region with the number who were born in that region. Such comparisons largely reflect the mobility trends of the general population, but it is useful to examine the comparative trends of the various musical preference groups. It should be noted that the following data are based on simple comparisons of the proportion of each group now residing in the region with the proportion of the group who were born there. We did not analyze this information for each individual respondent.

Only in a few cases do we find shifts of more than a few percentage points. The Broadway group, for example, shows a noticeable trend toward the Far West; 14% of the group live there now, but only 5% report it as the region of their birth. Country respondents have moved into the East North Central states (a third of them live there now, though only 20% were born there) and out of the West North Central (22% born there but only 16% there now). The Religious group also has shifted to the East North Central region (9% born there but 21% of them now living there), and out of the South Atlantic (29% born there, 23% now living there).

Classical respondents show a sizable increase in the proportion living in the Far West, from 9% born there to 21% living there now. Among these respondents, there has been a slight shift out of the West South Central states (from 7% born there to 2% living there now). The rest of the shift is probably accountable by the proportion of the Classical group who were born outside the U.S., to be discussed in the next section.

Semi-Classical respondents, too, show a sizable shift to the Far West, from 5% born there to three times that number living there now. There are also twice as many Semi-Classical respondents living in Middle Atlantic states as were born there (20% and 10%, respectively). The two areas that Semi-Classical respondents appear to have moved out of are the West North Central states (37% born there, 25% living there now) and East North Central states, where 16% of the Semi-Classical people were born though only 10% live there now.

Number of Generations The Record Purchasers Have Lived in the U.S.

By asking respondents where their fathers were born and then relating this information to the respondent's own birthplace, we were able to classify each record buyer as either foreign born, first generation U.S., or two or more generations in U.S. Among all record purchasers, one in twenty (5%) were born outside the U.S., another one in ten are the first generation of their families who were born in the U.S., and just about six out of every seven (84%) are at least the second generation born in the U.S.

The proportions within the preference groups of course reflect in part the age of the respondents. Older groups are more likely than younger groups to include respondents who were not born here. So we find that 10% of the Classical, 8% of the Pop, and 6% of the Semi-Classical respondents are foreign born. But beyond this relationship, there seem to be sizable differences among the preference groups as to the proportions who are first generation U.S. Semi-Classical respondents are more often first generation U.S. than any other group; close to three out of ten (29%) of them were classified thus. The Pop group had the second highest proportion of first generation people (19%). In sum, the two groups with the fewest record purchasers who have been in the U.S. two generations or more are the Semi-Classical and Popular.

Membership in Community Organizations.

Somewhat fewer than half of all record buyers (44%) belong to any organization or club in their community; the remainder (56%) belong to none. One in five (21%) belong to one such group and only slightly more than this (22%) belong to two or more organizations. (The answers of the remaining 1% of members were too vague to be classified.) The preference groups again showed marked differences in their rates of membership in community organizations, with the Semi-Classical and Folk respondents showing the highest rates. Just about seven in ten of these belong to some community organization; half of the Semi-Classicals and two in five Folk respondents belong to two or more groups. Civic and service type organizations (such as PTA's, voluntary health organizations, Community Chest) are most frequent types of groups to which they belong. This was also true for the sample as a whole; of those who belong to any community organization, about half mentioned civic or service groups.

Among the total sample, church and religious groups account for the second greatest proportion of respondents, one in three of all those belonging to any group. One out of every five purchasers who belongs to community groups is a member of a social or sports group.

Following the Semi-Classical and Folk respondents, the Broadway and Classical groups have the next highest rates of membership in community organizations. But only half of these people belong to any club, and only a third to two or more. In all of these groups, the civic or service type organization accounted for the greatest number of members. Classical respondents show a secondary interest in cultural and educational groups, such as alumni associations, music and museum groups. The Religious group has a proportion of "belongers" similar to the Broadway and Classical --about a half--but fewer who have multiple memberships, only one in four (24%) belonging to two or more groups. The most frequent type of organization named by Religious respondents was a church or religious group.

The Rnr's show the lowest membership rate, with but three in ten belonging to any organization and less than one in ten (8%) belonging to more than one. Country respondents also have a low organization membership rate with about a third (32%) belonging to any group and about one in eight (13%) to more than one. Only slightly better than these two groups were the Jazz respondents, of whom but two in five (38%) belong to any group and one in seven (14%) are members of more than one.

Musical Background of Record Purchasers.

Two questions on the musical backgrounds of the record purchasers were considered especially relevant: their experience in playing a musical instrument, and their experience in listening to a record player when they were children.

Better than a quarter (27%) of all the respondents currently play some musical instrument. The proportion is lowest in the Pop and Broadway groups, of whom only about one in six play an instrument. But half (51%) of the Folk group play an instrument, most often the piano--which is the case in every group--and secondarily a woodwind. The Classical and Religious groups also have considerably higher than average proportions who play some musical instrument--two out of five of the Classics and slightly fewer of the Religious. Among Classical respondents, the instruments most frequently played after the piano are brasses, such as trumpet, trombone, cornet or French Horn. But the second most popular instrument among the Religious group is the organ.

About three in ten of all record purchasers used to play an instrument but no longer do so. The Broadway respondents most frequently report this situation, almost half (48%) saying that they have studied a musical instrument which they no longer play. Combining those having studied in the past with those currently playing, the Folk and Classical, with four in five respondents having studied some instrument, are highest among the preference groups.

About two in five (42%) of all purchasers have never studied any instrument. This is true of three in five Rnr's, which is the group with fewest people who have studied music. About half of the Semi-Classical, Country, Pop and Religious groups have never studied a musical instrument. It would also appear that the Religious, followed by the Country respondents, are the most likely to continue to play; these groups include fewest who used to play an instrument but do not do so now.

Respondents were asked: "Was there a record player in your family's home when you were a child?" (If the respondent was a young teen-ager, we asked about when he was "younger"). About three out of four of all the record purchasers answered in the affirmative. Just about all of the Broadway respondents (98%) report that they had a record player in the home, and the Country people too, seem to have heard a record player somewhat more often than most. But only about half of the Religious group had a record player in the home when they were children, and only slightly more than three out of five of the Semi-Classical did.

In terms of the frequency with which the record players were used, more Religious, Country and Broadway respondents, about three out of four of those whose families had a player, said that it was played frequently. But only about half of the comparable people in the Rnr, Folk, and Pop/Rnr groups report that their families' players were used frequently.

As to the type of music they heard when children, or when they were younger, popular vocal was most often mentioned by all respondents except the Religious and the Classical. These most frequently heard religious and classical music, respectively. The Pop and Semi-Classical groups had the highest proportions, close to a half, who mentioned popular vocal music as the type their family played most. Religious respondents mentioned popular vocal music much less often than did any of the other preference groups.

The second most frequently mentioned type of music was Classical, but it was cited by fewer than half as many as those who said their families most often played popular vocal music. There were considerable variations among the preference groups in this respect. The Classics, followed by the Folk, most often heard Classical music. Only about one in twenty of the Rnr, Pop/Rnr and Country groups whose families played records, heard classical music.

Country and children's music were mentioned, as the type most often played, by slightly less than ten percent of all record purchasers. Country music was referred to most often by the Religious, Country and Pop/Rnr groups. Children's music was cited most often by the youngest groups; the Folk, Rnr, and Pop/Rnr, in that order.

Looking for the consistency between current preference and what was heard in the home when the respondents were children, the Pop, Religious and Classical people more often show such consistency, while there is little mention of the type of music they now prefer by the Broadway, Semi-Classical and Folk respondents.

CHAPTER V
PURCHASING BEHAVIOR

Having determined who the record purchasers are, we were concerned also with learning more about what they buy, when, where, how much and why they buy the records that they do. Our interview included questions on the following relevant aspects of buying behavior:

- A. The actual purchases made during the three months prior to the interview (July, August, September, 1961), to provide a behavioral measure of the number and kinds of records purchased.
- B. When records are bought: seasonal variations; immediate vs. postponed purchase of a wanted record; record purchasing for gifts.
- C. How many records are bought and how often.
- D. Where records are bought as compared with where personal and household purchases are made.
- E. The amount spent for records; how record purchases are budgeted.
- F. When the decision to buy a record is made.

A. Three-Month Purchases

From the respondent's report of the name of the recording artist, title of the selection, and speed/size of each record purchased during July, August, and September 1961, we obtained data about: the total number of records purchased in the three month period; how many were "hits"; which were albums and which singles; and the "types" of music reflected in the purchases. Some of these measures need to be described further.

In order to get a single count of the total number of records purchased, we had to equate singles and albums in some way so as to derive a combined total accommodating the two different kinds of records. This was done by counting each Lp as the equivalent of four singles. It is important to keep in mind that the album purchases have been multiplied by four in our combined total count, and for this reason Table 6 cannot be considered a measure of the absolute number of records purchased. For the latter information, we are better off referring to the separate data for singles and albums where no such accommodation needed to be made (see Table 7).

But the combined total is helpful in providing a single measure of the intensity of purchases so long as we remember that it is scaled to singles purchases. If we wish to think in terms of album purchases, the total figure should be divided by four.

For the sample as a whole, one record buyer in five (21%) bought no record at all during the three month period; one in four bought between one and four records

TABLE 6
NUMBER OF RECORDS BOUGHT IN THREE MONTH PERIOD¹

	Bought :	None	1-4	5-8	9-12	13-24	25+	
Total	(1102) ²	21%	25	18	16	16	4	= 100%
Pop	(149)	16%	19	15	27	16	7	
Rnr	(69)	9%	49	29	9	4	-	
Pop/Rnr	(229)	26%	24	20	16	12	2	
Broadway	(58)	19%	17	31	17	14	2	
Jazz	(134)	15%	21	11	21	27	5	
Country	(105)	28%	29	16	20	5	2	
Religious	(89)	24%	29	15	11	17	4	
Classical	(127)	23%	14	20	11	19	13	
Semi-Classical	(53)	34%	24	11	6	25	-	
Folk	(39)	10%	26	26	20	15	3	

¹Lp purchases are given a weight of four singles in this table.

²Figures in parentheses represent the number of weighted cases on which percentages are based.

(or one Lp), and approximately one in six bought from five to eight records (or two Lp's); another one in six from nine to twelve records (or three Lp's), and still another one in six 13 to 24 records (four, five or six Lp's) during the three month period. No more than one purchaser in 25 bought in excess of 24 singles records, or, in terms of albums, more than six Lp's.

Table 6 presents these data along with their distribution among the ten preference groups.

It is apparent that there are variations among the preference groups, and several considerations should be kept in mind when interpreting these differences. First, vague and uncodable answers have been omitted from the tabulations; but in the Semi-Classical group they accounted for 10% of the replies. Given the small sample in that group to begin with, the figures for Semi-Classical must be recognized as subject to considerable sampling variation.

Secondly, the reader should remember that Lp albums have a weight of four singles; thus the classical group, which presumably buys albums rather than singles

shows a much higher level of purchase than the Rnr or Country groups who buy chiefly singles. Finally there was probably some variation in the completeness with which respondents remembered and reported all of their purchases. Our figures as to the total number of records bought were derived by adding up each reported purchase. To some extent, therefore, the group differences shown may reflect educational or motivational differences among the various preference groups.

A number of findings are nonetheless evident from Table 6. While the Rnr and Folk groups more often than any others bought at least one record, and the Semi-Classical and Pop/Rnr and Country groups less often bought any record at all during the three months prior to the interview, the average number of records that the Rnr group purchases is low. Just about half the group bought only one to four records. Other groups which have half or more of their people reporting a purchase of no more than four records are the Pop/Rnr, Country, Semi-Classical and Religious. But the latter two groups also report better than one of five doing heavy purchasing (13 records or better).

The Jazz and Classical groups reported heaviest purchasing, with about one person out of three reporting purchases of more than 12 singles or, in Lp terms, four or more albums, or equivalent combination of the two kinds of records in three months. It is in this combination of singles and albums purchases that the buying patterns of Jazz and Classical respondents are most clearly distinguishable, for whereas the Classical group almost uniformly buys albums, the Jazz group divides its purchases among Singles and Lp's to a notable extent. We will present the singles-albums buying patterns more fully a little later.

A greater number of the Classical group than of any other bought more than six Lp's (25 or more singles). Following the heaviest purchasing groups of Classical and Jazz respondents, the Pop group ranks next in terms of numbers of records bought: about one in four (27%) purchased between nine and 12 (or three Lp) records and close to one in four purchased more than this.

The Broadway group is more highly concentrated than any other at two Lp's (or 5-8 singles) during the three month period; three out of 10 of these respondents report that number. This group also showed a higher rate of purchase of hit Lp's--averaging between one and two--than any of the other groups. In no other group did the average Lp hit purchase even reach one. But this undoubtedly reflects the smaller range of choice available to those interested in Broadway cast and movie score recordings and as a result the greater proportion of these which are considered hits.

The determination of whether a purchased record was a "hit" or not was made from Billboard lists on the following basis:

1. Singles Hits were any of the top forty records on the listing for September 10, 1961, or any record which had been on the list for 10 weeks, supplemented by newer entries from the Sept. 29, Oct. 20, and Nov. 9 listings which met these criteria.
2. Lp Hits were any of the top ten in the Billboard listing as of September 10, 1961, and any others which had been on for at least 10 weeks; supplemented by those records satisfying the same criteria which appeared on the Sept. 29, Oct. 20, and Nov. 9 lists.

3. Classical and Semi-Classical hits were any records on Billboard's listings of these types during the period of June 5 to September 4.

As shown in Table 7, the ratio of Lp hit to non-hit purchases for the total group averaged about one to four. Aside from the Broadway group, the only ones with Lp purchases of any magnitude (two or more albums in three months) which showed an above-average ratio of hits to non-hits were the Jazz and Folk groups where the hit-non-hit ratio was just about one to three.

As to singles vs. album purchasing, the most heavily weighted toward singles were the Rnr group -- who bought singles almost exclusively -- and the Country group, who bought more than twice as many singles as Lp's. The Pop/Rnr group, also heavy singles buyers, purchased in the ratio of about three singles to two Lp's. Each of these groups showed a mean average purchase of about three singles.*

All other groups showed a heavier purchase of Lp's than singles, the Classical and Broadway groups just about exclusively Lp. The Pop group shows a ratio of about four Lp's to one single; the Semi-Classical about three Lp's to one single; the Folk group about two Lp's to one single; and the Jazz and Religious groups a closer ratio between the two -- roughly three Lp's to two singles.

TABLE 7

AVERAGE (MEAN) NUMBER OF HIT AND NON-HIT
Lp AND SINGLES RECORDS BOUGHT IN THREE MONTH PERIOD

	Total	Pop	Rnr	Pop/ Rnr	Bway.	Jazz	Cntry.	Rel.	Class.	Semi- Class.	Folk
N =	1098	153	68	226	57	136	105	89	118	58	36
Lp hits.59	.55	.13	.66	1.53	.81	.31	.33	.68	.34	.72
Lp non-hits. .	2.05	2.70	.41	1.34	1.93	2.51	1.04	2.43	3.35	2.67	2.00
Single hits. .	.43	.02	1.01	.88	.19	.59	.51	.36	.02	.05	.42
Single non-hits.	1.34	.74	2.26	2.10	.11	1.30	2.64	1.31	.14	.88	.94
Total Lp . . .	2.64	3.25	.54	2.00	3.46	3.32	1.35	2.75	4.03	3.02	2.72
Total single .	1.77	.76	3.28	2.98	.30	1.89	3.15	1.67	.15	.93	1.36

B. When Records Are Bought

We asked first, "At what time of year do you usually buy the most records -- in the summer, fall, winter, or spring?" Better than a third of the sample, more than specified any particular season, answered that the time of year made "no

* We do not have a direct count of the number of Lp's, singles, hits and non-hits purchased. Rather, the figures in Table 7 were derived from the average number of records purchased within the 24 musical types and within the hit-non-hit, singles and albums classifications. The resulting estimates provide reliable comparisons between the preference groups, but the exact figures might vary slightly if we had had a direct count.

difference," even though this reply had not been suggested.

Close to the number indicating no seasonal preference, about a third of all record purchasers indicated that they did their heaviest record buying in the winter-time. Half of those who bought most heavily in the winter attributed their doing so to the increased amount of time spent indoors then. About one in ten referred to the occurrence of holidays and greater gift giving at that time of year. A similar number reported that they had more free time in the winter.

But this last reason is most popular of all among those who report their heaviest purchasing in the summer. Only one in six preferred the summer, but about half of them attributed their preference to the increase in free time. About three out of ten who prefer the summer indicated that they had more money then with which to buy records.

About one in ten of all respondents indicated a preference for the fall. This season was noticeably more popular among the Country group, where one of five indicated heaviest purchasing in the fall.

Spring was quite clearly the least frequent choice and was mentioned by only one of twenty respondents.

Generally, there were marked differences among the musical preference groups in their seasonal preferences as well. These no doubt reflect the different ages and activities characteristic of the different groups. Winter was the preference of almost half of the Pop and Semi-Classical groups (both including many housewives), and of two out of five of the Broadway group. Hardly any in these groups preferred the summer. But among the Rnr's and Pop/Rnr's, summer was as popular as winter and was actually preferred by at least a third of these respondents. Folk respondents more often mentioned summer than winter as their time of heaviest record buying, but the most frequent answer among this group, as among the jazz, Country, Religious and Classical, was "no difference." Where a preference existed, however, Religious and Classical groups preferred winter five or six times more often than summer. Thus, we see that Rnr, Pop/Rnr and Folk are the major heavy summer purchasers, while Pop, Semi-Classical, Broadway, Classical and Religious show a very strong preference for the winter months.

Another question inquired whether, once having decided that he wanted a certain record, the respondent went out quite soon to buy it or whether he usually waited a while. Overall, more wait (55%) than go out soon to buy it (42%). The remaining 3% could not choose between the alternatives.

Here, too, the preference groups showed variations. The Rnr, Pop/Rnr, Religious and Folk groups most often said they waited. Only about a third of these indicated that they usually go out quite soon to buy the record they want. But among the Broadway, Jazz, Country, Semi-Classical and Pop groups, about half say they usually go out quite soon to buy a record that they want.

These findings generally conform to the age and/or income distributions of the various preference groups -- the younger and/or lower income groups usually waiting while the older and/or economically better off buy soon after they make up their minds. There are, however, two exceptions to this pattern: the Country respondents who, more often than the other young or lower income groups buy immediately, and the Classical who, somewhat more often than the other older or higher income groups, say they wait to buy their chosen records.

The reasons for waiting showed little variation among the preference groups. The preponderant reason among all groups was lack of money to buy the record. This reason was mentioned by well over half (56%) of all respondents who reported that they usually wait a while. One out of six of the "waiters" indicated that the delay stemmed from their unwillingness to make a special trip to a store for the record. A similar number said they waited to see whether they would change their minds about wanting it.

We also asked respondents whether at the time of the interview, they had any particular records in mind which they planned to buy but had not bought yet -- a specific case of the general behavior just described. About half the sample (52%) indicated that they did have in mind a record they wanted to buy. The Pop/Rnr and Folk groups were noticeably higher than the rest of the sample in this respect, with the Broadway and Country groups also somewhat above average. The Pop and Religious respondents were least likely to have in mind a particular record they would like to buy.

This particular question may be telling us something about the respondent's interest in record collecting, as well as about the speed with which he buys a desired record. That is, when fewer in one group than in another are waiting to buy a record, we cannot say necessarily that the respondents in that group buy their records sooner. It is equally plausible that fewer individuals in the first group have a particular record interest at the moment, and this in turn may reflect a lesser concern about their record collection.

The reasons given for not having yet bought a particular record they are planning to buy generally agree with the reasons given for usually waiting a while before buying a chosen record. Those who said they didn't have the money for it, combined with those who said they were saving their money to buy something else, made up half of all those who had not yet bought a record they planned to buy. About one in five indicated that they were too busy to go out to buy it; about one in six said they had not been able to find the record of their choice where they shopped.

When we inquired about buying records as gifts, over half the sample (56%) stated that they do purchase records for this purpose, but again there were marked variations among the preference groups. Only about one in three in the Rnr and Religious groups ever purchase records for gifts; just about half the Pop/Rnr and Jazz groups do so, and a slightly larger number -- closer to six out of ten -- of the Pop and Country groups; but seven of ten Folk and Classical, and eight of ten Broadway and Semi-Classical, report giving records as gifts.

Among that portion of the sample who do give gift records, the greatest frequency of giving seems to occur in the Folk group. Four out of ten of these give records five or more times during the year, while the proportion of the total sample giving this often was only one in six. The Jazz group (27%) also has a greater than average proportion of people giving records at least five times a year.

Overall, better than half the sample of givers (56%) report giving records only once or twice a year. About two-thirds of the Pop and three-quarters of the Religious groups give records only once or twice a year -- the lowest rate of record giving among those who ever purchase records for gifts.

Almost half of the givers report that they usually give records to friends rather than family. This is most often true of the Rnr, Pop/Rnr, Jazz and Folk

groups, where two-thirds or more of the givers indicated that they usually give a record to a friend. One in eight respondents said they usually bought record gifts for a child in the household, and three in ten buy for other family members or just for the "family" in general. In the Country, Religious, Classical and Semi-Classical groups, relatives outside the immediate family were more frequently specified -- by four out of ten in the first three of these groups and by half the Semi-Classical respondents.

The chief occasion for the record gift is a birthday. Almost the entire Rnr group of givers (96%) specified this occasion, as did about seven out of ten of all the givers. Christmas and other holidays were mentioned by better than half the total, less often by the Jazz group (32%) but substantially more often by the Classical (76%) and Semi-Classical (70%).

As to the type of record they most frequently give, about four in ten of all respondents said there was no one particular type. For them it more often depended on the person for whom they were buying. This was the prevalent response among the Pop, Broadway, Jazz, Religious, Classical and Semi-Classical groups. When they did indicate preferences, the choices generally were widely scattered among the two dozen record categories.

In the Rnr group, when a preference was stated, it was quite consistently for giving Rnr records. The Pop/Rnr, Country and Folk groups most often stated a preference for buying some particular type of record, but only the Pop/Rnr concentrated their choices -- about half of these choosing the Rnr or Pop/Rnr records. Among the Country group, almost a third reported that they most frequently gave a "pop vocal" selection, a quarter a pop vocal/rnr selection, about one in five straight rnr and one in eight country selections; and in the Folk group -- also quite scattered in their gift giving preferences -- almost a third reported an rnr choice, one in five a pop vocal/folk choice, and close to that number a preference for Broadway show tunes. It is important to remember that the Folk group numbered only 29 respondents who were reporting their gift choices. But since they appear to be a heavy record giving group, their replies deserve consideration.

C. How Many Records Are Bought and How Often

Over half the sample (56%) buy records at least once a month; one in four purchase records more frequently than this. One in five respondents shop for records every two or three months and one in seven (14%) say that they shop less often than four times a year. However, a tenth of the sample, and twice this number in the Broadway group, were unable to specify the frequency with which they shopped. It seems likely that these people would belong among the less frequent purchasers, so that the proportions cited as shopping less than once a month may have been somewhat understated.

The Rnr, Pop/Rnr and Jazz groups showed the highest frequency of purchase. Two-thirds of these say they buy at least once a month. The Classical and Broadway groups have the fewest who buy each month. A third of the Classical and almost that number (29%) of the Broadway shop only every two or three months. The Semi-Classical and Religious groups seem to have the lowest frequency of purchase: one of four Semi-Classical and one of five Religious buy records less often than four times a year.

But the Religious group, along with the Rnr's, are most likely to make multiple record purchases when they go shopping. One half of the people in these groups say

they buy two or more records at a time, while the comparable figure for the total sample is two out of five (41%).

About six of every ten respondents (57%) say they usually buy one record at a time; this is even more usual among the Classical, Broadway and Folk groups. Only one in eight (13%) usually buys as many as three records at one time, and the Classical and Folk groups have fewest who buy this many at once (7% and 5% respectively).

It is interesting to note that the Rnr group appears from these data to be the heaviest purchasers--both in terms of frequency of buying and of multiple purchasing. This finding does not immediately conform with their performance on the question of actual purchases over the past three months (discussed under A in this chapter). Of course, as we pointed out in that discussion, the actual number of records bought was disguised by the weighting of Lp's by a factor of four. In the present discussion, we are not concerned with distinguishing between Lp's and Singles and thus the two sets of data are not directly comparable.

Even so, it seems that the buying behavior of the Rnr group, as judged by their reports of the frequency and number of records bought, exceeds that judged from their report of actual purchases. If this is the case, it probably reflects the transiency of their interest in particular records, and their lesser ability to recall each purchase. In general, the differing impressions the two sets of data give underline the importance of recognizing the incompleteness in the reporting of the three month purchases--an incompleteness possibly more prevalent among some of the preference groups than others.

D. Where Records Are Bought (See also Appendix A for these data broken by certain demographic characteristics.)

For the overall sample, records are more often bought in a record shop than in any other type of store. Other stores were frequented in the following order: department store, music or musical appliance shop, five and ten cent store, general discount house, supermarket, book and record store. Table 8 describes the frequency with which the sample shops for records in each of these types of stores.

General shopping, however, is most frequently done in a department store and, to a lesser degree, in the specialty type shop and discount store. (See Table 9.) Comparing record shopping and general shopping, records are less frequently bought in department and discount stores.

Intergroup variations were sizeable in many cases. Whereas a third of the total sample say they "often" shop for records in a record shop, and two-thirds report shopping there at least sometimes, fewer than half of the Semi-Classical and Religious respondents even "sometimes" go to a record shop. The Semi-Classical group more often buy records in a department store; the Religious group buy records about as often in a department store as in a record shop, and more often buy them in a supermarket than any of the other preference groups do.

On the other hand, the Rnr and Jazz groups heavily concentrate their record purchases in record shops. Over half of the Jazz and three out of five of the Rnr's report that they "often" buy their records there, and close to four out of five at least "sometimes" patronize the record store.

The Country group appears to frequent the music and music appliance shop more than the other preference groups do, and the Rnr's and Semi-Classicals also do at least some of their record buying in the music appliance shop more often than the rest of the sample.

TABLE 8
TYPE OF STORE IN WHICH SHOP FOR RECORDS

	Record Store		Department Store		Music and Music Appliance Store		5 & 10 Cent Store		Super-market		Discount		Book and Record Shop	
	Often	Ever*	Often	Ever	Often	Ever	Often	Ever	Often	Ever	Often	Ever	Often	Ever
Total (1104)	37%	67%	20%	56%	13%	32%	10%	33%	7%	30%	8%	24%	2%	12%
Pop (156)	23	67	17	67	2	16	7	24	8	35	8	30	1	9
Rnr (70)	61	80	11	62	23	48	15	53	8	37	3	8	1	6
Pop/Rnr (227)	41	71	23	56	11	31	13	40	6	30	12	23	1	12
Broadway (54)	46	67	25	57	16	25	6	13	-	8	14	26	2	11
Jazz (139)	52	78	23	53	10	25	15	27	4	22	9	28	-	9
Country (101)	37	58	15	36	30	50	15	46	5	21	6	15	3	10
Relig. (85)	28	46	24	48	12	32	7	40	20	51	1	19	7	13
Class. (124)	32	77	14	54	16	39	2	27	3	27	3	22	1	18
Semi-Cl. (55)	13	46	26	65	18	59	-	21	7	42	6	23	-	11
Folk (43)	26	68	22	55	7	29	2	22	7	28	5	42	5	28

* "Ever" is the total of those shopping there "often" and "sometimes."

TABLE 9

TYPE OF STORE IN WHICH GENERALLY SHOP

	<u>Department Store</u>		<u>Specialty Shop</u>		<u>Discount</u>	
	<u>Often</u>	<u>Ever</u>	<u>Often</u>	<u>Ever</u>	<u>Often</u>	<u>Ever</u>
Total (1152)	60%	88	33	77	15	47
Pop (160).	57%	88	34	72	15	55
Rnr (73)	60%	85	43	76	2	25
Pop/Rnr (234).	59%	88	35	81	17	45
Broadway (58).	78%	88	50	86	16	47
Jazz (139)	63%	86	35	80	22	50
Country (106).	56%	93	25	62	12	40
Religious (95)	69%	92	23	68	10	50
Classical (132).	65%	88	28	83	17	59
Semi-Classical (59).	63%	95	27	90	5	31
Folk (44).	36%	72	43	89	17	52

The Rnr's and Country groups show the greatest preference for shopping in the Five and Ten Cent Store. About half of both these groups at least sometimes buy records there. More Folk and Classical respondents do at least some buying in a Book and Record Store.

Predominant reasons for buying in a record shop were the good variety, cited by three out of five who shop there, and the convenience because it was nearby, cited by one out of five who shop there.

The main reason given by those shopping in department stores was that they go there to buy other things--just half of the department store purchasers mentioned this reason. About one in four felt that the department store had a good variety of records. Somewhat fewer, about one in six (17%) of the department store buyers, referred to record specials and sales in the department store.

The reduced cost was, of course, the primary reason given by those buying records in general discount stores. Three out of five attributed their shopping there to lower prices. About one in four indicated that they shopped there for other things, and one in eight (12%) liked the variety and selection among the records in the discount store.

The musical appliance store was second to the record shop in the number of people explaining their shopping there in terms of the variety and selection of records. About two out of five who patronize this type of store (43%) gave this reason. About one in five explained that they shop there because it is located nearby, and an equal number that they go there to buy other things. About one in ten, slightly more than gave this reply for any other type of store, mentioned the good service at musical appliance stores.

The most frequent reason given by those who buy records in a book and record shop was the variety and choice, cited by two out of five of these shoppers. The next most frequent reason, given by about three of ten who do any of their record buying there, was their going there for other things. It was a nearby store for about one in five of these purchasers.

About a third of the five and ten cent store shoppers explained that they were shopping there for other things; a quarter went there because records were cheaper, and the same number mentioned that they liked the variety among the records offered.

The supermarket, more than any other kind of store, was used because respondents were there buying other things. Three out of five of those buying records in a supermarket mentioned this.

We not only asked respondents about the kind of store where they bought their records but also about their location--in terms of being in the nearby neighborhood, the central downtown shopping district, or in a suburban shopping area. And we inquired about their shopping for things for themselves and for around the house in terms of these same three primary locations (Table 10). More of both record shopping and other kinds of shopping is done in the downtown shopping district than is done in the other two locations, but more people buy records in the nearby neighborhood than use neighborhood stores for other personal and household items.

There were some exceptions to these findings: more of the Classical people do their record buying than other shopping in downtown stores; one half said they did most of their record shopping downtown, but somewhat fewer (43%) indicated that most of their other shopping was done downtown.

And while, in terms of the total sample, about half (49%) buy records downtown and three out of ten in the neighborhood, more of the Broadway and Folk people buy their records in the neighborhood than buy downtown. The Rnr's showed the highest proportion of any group (45%) who do most of their record shopping in the neighborhood. They were followed by the Broadway and Folk groups just mentioned.

More nearly equal proportions of all groups use the suburbs for both their record and other shopping, about one in five in each case. The Broadway group proved to be an exception here, too, with fewer who buy most of their records in the suburbs than do most of their other shopping there.

We also investigated record purchasing through mail order. The most popular form of buying in this way is, of course, the record club. In our sample, we found that about one out of eight record purchasers (12%) currently belong to a record club. Another eight percent are not currently members of any record club but used to be (See Table 11 which also includes data on book club membership, to be discussed later).

TABLE 10

LOCATION OF STORES WHERE DO MOST OF SHOPPING FOR RECORDS AND OTHER THINGS¹

	<u>Neighborhood</u>		<u>Downtown</u>		<u>Suburbs</u>	
	<u>Records</u>	<u>Other Things</u>	<u>Records</u>	<u>Other Things</u>	<u>Records</u>	<u>Other Things</u>
Total (1138)	30% ²	23	49	56	21	20
Pop (154)	33% ²	28	39	48	25	24
Rnr (73)	45% ³	22	52	72	7	4
Pop/Rnr (235)	29%	20	51	62	20	17
Broadway (55)	40% ²	13	31	42	29	44
Jazz (139)	29% ²	24	56	61	13	15
Country (106)	25% ³	25	56	56	19	15
Religious (91)	25% ³	17	58	65	22	18
Classical (135)	25% ²	26	50	43	27	29
Semi-Classical (58)	16% ³	17	59	59	24	24
Folk (41)	39% ³	17	34	59	29	24

¹ Percentages are additive across separately for records and for other things.

² Where percentages do not add to 100, it is because some respondent named a location other than these three primary alternatives.

³ Percentages in these groups exceed 100 because a few respondents named more than one place as the usual location of stores where records are bought.

TABLE 11

RECORD AND BOOK CLUB MEMBERSHIP

	<u>Record Clubs</u>			<u>Book Clubs</u>	
	<u>Current Member</u>	<u>Former But Not Current Member</u>	<u>Never Member</u>	<u>Current Members</u>	<u>Not Members</u>
Total (1140)	12%	8	80 = 100%	10%	90 = 100%
Pop (158)	20%	6	74	11%	89
Rnr (69)	6%	-	94	4%	96
Pop/Rnr (230)	6%	3	91	6%	94
Broadway (58)	10%	10	80	7%	93
Jazz (138)	19%	14	67	9%	91
Country (106)	3%	1	91	3%	97
Religious (92)	12%	7	81	5%	95
Classical (135)	16%	22	62	26%	74
Semi-Classical (58)	10%	5	85	18%	82
Folk (43)	5%	7	88	9%	91

Membership rates varied considerably among the preference groups. The proportion of those who have ever belonged to a record club is highest in the Classical group (38%) and second highest in the Jazz group. But these same groups also show the highest rates of drop-out. Among Classical respondents, a greater number have dropped their membership (22%) than are still members (16%).

The reason given for dropping membership was more often a criticism of the selections offered to the Classical group, although for the total sample the expensiveness of records was a more prevalent reason. The current membership rate is highest among the Pop and Jazz groups, of whom about one-fifth are presently members of a record club. The Pop group appears to be the most stable of those which have ever had a substantial number of club members. The country group also shows fewer than average drop-outs (1%), although the total membership rate is also very low, only 8% belonging to a record club. Among the Broadway group, however, as many have dropped club membership as currently belong (10%). The Folk, Rnr, and Pop/Rnr groups show the lowest proportion of record club members, and among the Folk, drop-out and current membership rates are just about equal.

Three out of five (60%) of all those who are presently members of any record Club belong to the Columbia record club. Half that number (30%) are members of the RCA club--referred to either as the Book of the Month Record Club, the Readers Digest Club or just as R.C.A. The Capitol-Angel club members numbered about a fourth as many as Columbia's (16%).

Looking at the data for individual preference groups, we can do no more than discern broad trends, since the numbers are small and thus could vary considerably in repeated samplings. (Current record club members totaled only 32 in the largest group and two in the smallest group.) Among those groups of whom 10% or more are currently members of a record club, a greater proportion than average in the Jazz (73% of those currently belonging to a record club) and Broadway (83% of current members) are affiliated with the Columbia club. About two-thirds of the Pops (66%), just better than half of the Classicals (55%) and none of the Semi-Classical club members belong to the Columbia club.

Comparing current and former membership in Columbia and RCA clubs, the Columbia record club drop-out rate among our sample was 35% and the RCA rate 30%. This difference is too small to indicate a "real" difference, i.e., one that we can be assured of finding in subsequent samplings. Indeed, the main significance of the finding lies in the similarity in the drop-out rates of the two record clubs.

We also asked those who belong or ever belonged to a record club about how often they ordered records and about how many records a year they bought through their club membership(s). Just over half the sample (52%) order or ordered records monthly. About a third (35%) said they ordered every two months or every two or three months. (The numbers involved are too small to permit any meaningful comparisons between the preference groups in their rate of purchase.) About half the club members say they order a dozen or more records a year through a record club. The Broadway people seem to order somewhat fewer records, but, again, our numbers are too small to make any definitive comparisons between the preference groups.

Those who had never belonged to any record club were asked for their reasons for never joining. About a quarter (26%) said that they just were not interested enough, while slightly fewer (22%) said they preferred to buy records when they wanted them rather than at prescribed intervals and from prescribed lists.

About one out of eight respondents indicated that they were unable to afford a record club and about the same number had a criticism of the selections offered. Again, the Classical group was more critical than any other of the selections offered by the club.

One out of ten respondents were unaware that there was any record club they could join. This response was highest among the Rnr and Pop/Rnr groups, where about a fifth of those who have never belonged to a record club gave ignorance as their reason.

Interesting differences arise when we compare record club membership with book club membership. Whereas the record clubs seem to be serving the Pop and Jazz groups most often, the Classical and Semi-Classical respondents are the most frequent members of book clubs (See Table 11).

Other than record club purchases, only about one record buyer in seven (15%) has ever ordered a record by mail, and about half of these do not order as regularly as once a year. Indeed, about three out of ten who have ordered a record by mail said they did it just once. The Country group seems somewhat higher than the rest in the proportion who have ever ordered records by mail. Only three people in our total sample (0.3%) have ever ordered a record by mail from Columbia Records, and two of these three were in the Broadway group.

The most frequent type of mail order was with coupons from such merchandise as a bag of potato chips. Yet less than three percent of our total sample (9% of the Pop group) reported sending away for a record in this manner. No other form of mail order--to a record company, a record or radio shop, a general department store, or through a TV or radio commercial, or magazine ad--by itself received mention by more than 1% of the sample.

In terms of the frequency with which they order and the number of records ordered per year, the Jazz and Classical groups appear to be heavier mail purchasers than the others, but we are dealing with numbers which are too small for clearcut trends.

When asked how often they do other shopping by mail or phone, 73% of the sample say "hardly ever." The Semi-Classical, Folk, and Religious groups seem to order by mail more than the average. (Some further data concerning where records are bought will be found in Appendix A, which presents variations in shopping patterns according to demographic characteristics, such as age, sex, region and community size.)

E. Record Purchasers and the Cost of Records

Early in the interview we asked, "How do you decide what priority to give to expenses like buying phonograph records?" and offered respondents three possible answers: taking money as needed when there was a record they wanted to buy; buying records with money left over after other expenses; or allotting a specified amount of money for record purchases.

Just better than two out of five of all purchasers (43%) indicated that they usually buy records with money left over after other expenses. Slightly fewer (39%) said they take money as needed when there is a record they want to buy. Only about one in seven (15%) seemed to work with a specific record allowance.

Some of the preference groups showed a divergence from this overall pattern. The Country group has the highest proportion of those who use "left-over" money for their record purchases and the fewest who have a record allowance. The Rnr and Pop/Rnr also show high proportions who use "left-over" money, and are correspondingly lower in the numbers who buy records as needed. But the Rnr group more often than any other has a certain amount of money allotted for record purchases.

The Classical, Jazz, Broadway and Folk groups more often take money as needed for records than wait to use money left over from other expenses. The Classical group has by far the greatest proportion who behave this way. It is interesting to compare this response with the findings on waiting vs. going out to buy immediately, which we noted on page V-5.

One other response deserves note here. Just 14 people, amounting to one percent of the entire sample, volunteered the comment that they bought records only for other people and, therefore, the provided answer alternatives did not apply. But these 14 were concentrated in such a way that they constituted 10% of the Semi-Classical group, 9% of the Folk and 5% of the Broadway.

Before we discuss how much people usually spend on a 33 1/3 Lp, it should be noted that our discussion will be confined to those who buy this type of record. As we saw earlier, a considerable proportion of the Rnr, and also of the Country and Pop/Rnr groups, do not buy Lp records at all. About 17% of the total sample are excluded from this discussion either because they do not buy 33 1/3 Lp's or because they could not cite an approximate figure that they usually pay for one. But in the Rnr group, the proportion of respondents so excluded rises to almost half; in the Country group they represent one-fourth, and in the Pop/Rnr group a fifth of all respondents.

Of all Lp buyers, one in six (17%) report that they usually spend \$2 or less for a 33 1/3 record. Another fifth indicated a usual expenditure of between \$2.01 and \$3. Somewhat better than a third (37%) say they usually spend between \$3.01 and \$4, and a quarter of all Lp buyers spend over \$4.

The number who usually spend over \$5 per Lp accounted for only 2% of all groups combined, but they comprised 10% of the Broadway group. In this group, which averaged the highest expenditure per Lp, almost half the respondents (47%) usually spend better than \$4 per Lp.

The Classical group ranked second highest in average expenditure for Lp's, with about a third spending better than \$4 per record. Close to half (46%) of the Classical respondents say that they usually spend between \$3.01 and \$4 per Lp.

A similar proportion of the Semi-Classical and Folk groups spend between \$3.01 and \$4, but fewer in these groups are in the most expensive categories. Hardly any one in the Broadway, Classical and Semi-Classical groups usually buys the cheaper Lp albums priced at \$2 or less.

The Jazz group has somewhat fewer than average spending between \$2.01 and \$3. About two out of five in this group (43%) spend between \$3.01 and \$4 per record. The Country group has fewer than average in the lowest price category--\$2 or less--but about a third of this group (31%) usually spend between \$2.01 and \$3 when they buy an Lp album.

Among the Rnr, Pop/Rnr and Pop groups, which are on the lower end of the scale in terms of average Lp album expenditure, the main difference appears to be the clustering of the Rnr's at the \$2.01 to \$3 level. About a third report this average expenditure and correspondingly fewer are in the higher price categories.

The Religious group turns out to be lowest of all in the average amount spent for an Lp album. These record buyers are much more likely than average to spend \$2 or less--a full third (36%) report such prices--and they are less likely than average to spend between \$3.01 and \$4.

When we consider people's satisfaction and dissatisfaction with current record prices, it is important to remember (as we have just seen) that they do not all have the same prices in mind. And even more important, the orientation of some groups toward singles as against albums will create a quite different frame of reference. The findings below therefore serve more to reveal the respondents' feelings of satisfaction with record values than to define appropriate or inappropriate prices.

Our question asked "As compared with other things you buy today, do you think the price of phonograph records is much too high, somewhat high, or just about right?" Approximately half the sample considered record prices either "somewhat" or "much too" high, with about twice as many endorsing the moderate (35%) as endorsed the extreme (17%) statement. Better than two out of five (44%) are satisfied while the remainder (5%) could not decide. Indecision was highest among the Religious, Classical and Folk groups.

The Folk and Pop/Rnr groups showed the greatest dissatisfaction with record prices, about three out of five of these respondents considering them either somewhat or much too high. More of the Folk than Pop/Rnr endorsed the extreme position and, given also their greater number of undecided respondents, it seems clear that satisfaction with current record prices is lowest among the Folk group (which happens to be the smallest of the record preference groups).

On the other hand, the Broadway and Country groups show the greatest satisfaction with record prices, only about two out of five of these respondents considering them too high. In the Broadway group, by far the fewest (3%) considered prices "much too high" (compared with the overall proportion of 17%). This is particularly interesting in view of the fact that the Broadway group also spend the most money, on the average, for their Lp albums. But of course, they are also the highest income group. The satisfaction of the Country group, however, cannot be explained by their income level, so that satisfaction with record prices is not directly or necessarily related to financial status.

The Rnr and Semi-Classical groups were also somewhat higher than average in the proportion who consider record prices in line with general prices. Half of these respondents registered no dissatisfaction.

F. When Record Purchasing Decisions are Made; Planned vs. Impulse Buying.

We asked respondents whether they usually know what records they want to buy before they go into the store, or whether they usually decide while they are there. The overwhelming majority of all purchasers, four out of five, indicate that they usually know what record they want before they enter the store. Only about one in six (16%) decide while there. The only group that differed to any degree from this standard was the Pop, among whom just better than half (56%) decide beforehand and

twice as many as the total sample (36% of the Pops) make up their minds while in the store.

When we inquired how often the respondents go into a store that sells records just to look around or browse, one in eight (12%) indicated they never do, with somewhat more of the Pop group giving this response. Among those who ever browse, the Religious and Semi-Classicals, as well as the Pops, indicate that they do this less often than the rest.

Of the total sample, about one in five "frequently" goes to browse among records. The rate was slightly higher among the Pop/Rnr, Broadway and Country groups. The proportion of those going to browse "sometimes" was about one in four for the total sample, but the pure Rnr's and Jazz groups are "sometime" browsers more often than the average.

On the question of buying more records than intended on any one shopping trip, three out of five respondents indicated that this "hardly ever" happens. The Folk, Religious, and Country groups are considerably less likely than others to buy more records than planned. Only one out of eight (12%) of all respondents said they "frequently" bought more records than intended, and about three out of ten (29%) reported that they "sometimes" did.

We asked those who ever bought more records than intended--a minority in every group whether the extra records were ones they already had been thinking of buying, or ones they had not previously considered. The Pop group again appears most likely not to consider the records before they buy them. Although the Country and Semi-Classical groups seem to have a higher than average proportion of impulse buyers (among those who buy more records than planned), the numbers are too small in these groups to indicate any reliable pattern.

It is interesting to relate these data to an earlier finding. When we asked the sample whether they had in mind any particular record to buy that had not yet been bought, it was the Pop group who least often had any particular record in mind. This is consistent with our finding here that the Pop group seems to make more unplanned purchases than the sample in general.

CHAPTER VI

INFLUENCES ON RECORD BUYING

In a comprehensive national survey of this kind, it was not possible to interview respondents in depth concerning their diverse motivations for record buying. The data reported in this section derive largely from a single battery of questions which the interviewer introduced as follows: "Now here is a list of reasons that people sometimes give for buying a record. For each one, please tell me whether or not you yourself have ever bought a record for that reason"

She then read off, one at a time, a series of more than twenty possible influences toward record purchase, and coded "Yes", "No" or "Don't know" for each. The influences included exposure to a record or to the music through family and friends; through TV, radio, juke box, movies, stage, dance or night club; advertisements or notices in various media, store displays, discount prices, and so on.

Since the question asked whether the respondent ever bought a record for each reason, the results cannot be taken to show the intensity or regularity of any particular influence. Moreover, it may be presumed that some sources of influence are more easily recalled or recognized, while others may be ignored or forgotten. Thus, the percentaged figures reported in Tables 12 and 13 should not be regarded as the exact proportions who are regularly affected by the factor in question. The figures are useful, however, in indicating the relative influence of the various factors (so far as these are consciously recalled by respondents) and in revealing the differential effectiveness of each source of influence among the various preference groups.

A. Sources of Influence on the Decision to Buy a Record

Overall, the greatest number of respondents indicated that they had bought some record because they heard it, or heard about it, on the radio. Close to four out of every five (78%) indicated that this had at one time or another happened to them. The preference groups ranged from three out of five in the Pop group to nine out of ten in the Country and Pop/Rnr groups who report that they became interested in a record through the radio.

The family appeared to be a source of influence for the next greatest number of respondents. About seven out of ten (69%) reported that they had at some time bought a record because someone else in their family wanted it. Here the Folk and the Rnr groups appear to have been least often influenced by the family in a record purchase, and the Classical and Broadway most often.

When asked whether they ever discuss a record with someone else in the family before making up their minds to buy it, about half (53%) of the total group said they did; but only a third of the Jazz and two-fifths of the Rnr did so, as contrasted with two-thirds of the Broadway, Country, Classical and Semi-Classical groups. Relatives other than the family play a considerably lesser role. Only three out of ten in the total sample say they have bought a record after hearing it at a relative's home. The Semi-Classical and Folk groups (one out of ten) are least likely to have done so. The Rnr and Jazz groups (four out of ten) rank highest in this respect.

TABLE 12

PROPORTION WHO SAY THEY HAVE EVER BOUGHT A RECORD
BECAUSE OF EACH INFLUENCE

	Total (1155)	Pop (159)	Rnr (72)	Pop/ Rnr (231)	Bway. (58)	Jazz (138)	Cntry. (106)	Rel. (95)	Class. (135)	Semi- Class. (59)	Folk (44)
Some one in family wanted it	69%	71%	58%	64%	78%	65%	74%	74%	83%	71%	50%
Heard record over radio	78	59	81	90	81	86	92	68	71	73	84
Music on TV	41	41	60	47	52	42	43	42	27	25	32
Performer on TV	38	33	35	46	50	43	33	40	26	37	36
Heard at relatives	30	29	44	29	33	42	26	38	25	10	14
Heard at friends	54%	43%	69%	64%	66%	69%	34%	34%	50%	66%	68%
Juke box	37	23	57	52	41	53	70	19	7	8	27
Friends talked of it	34	31	65	34	38	40	24	32	30	22	34
Saw ad	21	24	11	12	17	17	16	20	49	22	7
Read review	20	18	-	12	14	27	9	25	48	27	11
Read something else	10	6	7	7	12	14	4	11	25	23	2
Store display	28%	29%	19%	29%	31%	38%	24%	8%	33%	24%	25%
Artist's Reputation	57	68	43	51	52	63	57	44	78	58	68
Hit listing	27	15	47	48	7	35	27	9	12	15	30
New release list.	21	8	25	31	12	27	16	12	29	14	16
Special price	39	46	38	44	21	49	30	31	47	31	32
Saw movie	47%	41%	19%	62%	84%	38%	58%	32%	45%	46%	45%
Stage musical	25	33	1	10	59	37	11	10	48	24	23
Concert	23	19	6	9	24	27	6	15	61	53	30
Heard artist at dance	14	10	25	16	13	27	18	13	4	8	5
Heard artist at nite club	13	16	7	5	23	38	8	12	7	7	5
Liked album cover	7	8	7	6	3	11	4	4	7	5	7

TABLE 13

PROPORTION WHO ENGAGE IN EACH ACTIVITY BEFORE BUYING

	Total (1150)	Pop (160)	Rnr (69)	Pop/ Rnr (235)	Bway. (58)	Jazz (139)	Cntry. (106)	Rel. (92)	Class. (135)	Semi- Class. (59)	Folk (44)
Discuss with family	53%	51%	42%	52%	69%	33%	65%	52%	67%	66%	48%
Discuss with friend	36	19	62	62	29	38	34	11	30	22	30
Discuss with expert	18	18	12	14	13	17	10	14	37	37	9
Check magazine	9	1	6	4	3	15	5	5	26	8	5
Check catalogue	16	15	13	8	26	10	10	12	37	32	20
Check book	2	1	-	3	2	1	5	1	6	7	-
Discuss with clerk	40	31	31	50	45	40	42	41	33	59	36
Listin at shop	60	59	81	70	60	58	64	53	45	54	59

For the total sample, the reputation of the performer ranked third in terms of the proportion of people acknowledging that they had ever bought a record for this reason--close to three out of five (57%) in the total sample. Fewest in the Rnr and Religious groups--slightly better than two of five--say they have ever bought a record on the basis of the performer's reputation. It is possible that the low affirmative response from these two groups stems in part from a comprehension difficulty over the word "reputation", although there is no positive evidence that this is the case. The groups with the greatest number acknowledging the influence of the performer's reputation on their record purchase were the Classical--where close to four of five agreed--and the Pop and Folk, of whom about two-thirds agreed.

Better than half the total sample (54%) acknowledged that they had bought some record after they had heard it at a friend's house. This was least often the case among the Country and Religious respondents, where only about a third agreed; but about two-thirds of the Rnr, Pop/Rnr, Broadway, Jazz, semi-Classical and Folk respondents have bought a record after hearing it at a friend's home.

The influence of friends on record purchase was determined in several other ways, and taking all of these measures together, the Rnr group is consistently the most subject to influence from this source. The Pop/Rnr is next so, but they appear to be subject to a wider range of influences than the pure Rnr's. For example, when asked whether they had ever bought a record because they had heard friends of theirs talking about it, the total sample averaged a third who had been thus influenced. The Rnr's were the only group to differ markedly from this norm, with about two-thirds indicating that they had bought some record after hearing friends talking about it. And when asked if they ever discuss a record with some of their friends before making up their minds to buy it, about three out of five of both Rnr's and Pop/Rnr's say they do, as contrasted with about a third (36%) of the total sample, one out of ten of the Religious group, and one out of five of the Pop and semi-Classical groups.

Hearing the music on TV has influenced about two out of five respondents (41%). The Classical and Folk groups (about three out of ten) are least often so influenced, and the Rnr (three out of five) and Broadway groups (about half) most likely to have bought a record because they heard the music on TV.

Asked whether they had ever bought a record because of seeing the performer on TV, just slightly fewer in the total group (38%) say that they have. The Classical group is again the least likely to have done so, with only a quarter agreeing; and again the Broadway (a half), now followed by the Pop/Rnr (slightly less than half) are most likely to have bought a record after seeing the performer on TV. In these data, we note again the lesser importance of the performing artist to the Rnr group. Where three out of five of these have responded to music over TV, only about a third say they have been influenced by seeing the performer on television.

The Broadway group consistently shows the highest rate of response to performances over various media. This is not unexpected, since these are people whose distinguishing musical interest is in Broadway shows and movie scores. They rank high on both aspects of TV exposure, as noted above, and they also report the highest proportion having bought a record because of a movie that they saw.

Four out of five of the Broadway group answered "yes" to the movie item, as contrasted with an overall rate of slightly less than half (47%). The Pop/Rnr and the Country groups were also higher than average in this respect, about three out of five agreeing. Here the Rnr group was considerably lower than the others, with only about a fifth saying they had ever bought a record because of a movie they have seen.

About three out of five of the Broadway group report that they have bought a record because of a stage musical they have seen. We did not ask the converse-- whether they ever saw a stage musical because of a record. Almost half of the Classicals, slightly better than a third of the Jazz respondents, and just a third of the Pop group also, have bought a record because of a stage musical they had seen.

This contrasts with scarcely any Rnr's and only one out of ten of the Pop/Rnr, Country, and Religious groups who report a record purchase influenced by a musical. Only the Semi-Classicals and Folk respondents conformed to the overall average of one-quarter of the sample who bought a record because of seeing a stage musical.

Only about one out of eight (13%) of all respondents have bought a record because they heard the record artist perform at a night club. Here the Jazz group came out highest, with almost two out of five having bought a record for this reason. The Broadway group ranked second, with about a quarter having done so.

The groups which were most likely to have bought a record because they heard the artist at a dance were the Jazz and Rnr's, about one-fourth in each case. The average for the total sample was only one in seven (14%).

About a quarter of the total sample of record buyers (23%) agreed that they had bought a record because of music they had heard at some concert, but the spread among the preference groups was great. Three out of five of the Classicals and slightly more than half of the Semi-Classicals have done so, whereas only about one in twenty of the Rnr and Country groups report being influenced by a concert.

Exposure to a record over a juke box has prompted its purchase by slightly better than a third (37%) of the total sample. Within the preference groups, the proportion ranged from a low of fewer than one out of ten Classicals and Semi-Classicals, to highs of seven out of ten Country fanciers, almost six of ten Rnr's, and about half of the Pop/Rnr and Jazz groups.

We asked also about responses to Hit Listings and listings of new releases. Overall, about a fourth (27%) have been prompted to buy a record by the former, and a fifth by the latter. But as usual the preference groups' reactions differed somewhat. There was greater range in response to the Hit lists, with fewer than one out of ten of the Broadway and Religious groups, and only slightly more of the Classical, Semi-Classical and Pops having been affected, while almost half of the Rnr's and Pop/Rnr's say they have bought a record because it was on a list of most popular records. About three out of ten Pop/Rnr's and Classicals, and almost that number of Jazz and Rnr people, have bought a record because it was on a listing of new releases. Less than a tenth of the pure Pop group, and only slightly more of the Broadway and Religious groups, have done so.

Overall, only about one in five respondents (21%) say they have bought a record because they saw it advertised. Most responsive to advertisements seem to be the Classical group, among whom about half said they had bought a record because of some advertisement. The Folk, Rnr and Pop/Rnr respondents show the least response to record ads, with less than 10% in the first, and only slightly better than 10% in the other two groups indicating that they had ever bought a record for that reason.

The Classical group, which showed the heaviest response to ads, also was the only one which had a distinctly higher proportion who saw the advertisement in a record or music magazine, rather than in a general magazine or daily newspaper. One out of four Classics had responded to a record or music magazine ad, about one out of seven to a general magazine ad, and about one out of twelve to a newspaper ad. But for the sample as a whole, the general magazine (9%) had a slight edge over the record/music magazine (6%) and the newspaper (4%). The general magazine preference was clearest among the Semi-Classical, Religious, and Pop groups where the proportions having bought a record as a result of this influence was about equal to that in the Classical group.

When respondents were asked whether they had ever bought a record because of a record review, the results are similar. Again, the Classical group was most responsive, with about half reporting they had bought a record because of a review, whereas for the total sample the figure is one out of five (20%).

None of the Rnr's, and only about one out of ten of the Folk and Country had bought a record because of a written review. Most of the groups were within a few percentage points of their scores on the matter of advertisements, except that 10% more of the Jazz people indicated that they had bought a record because of a review than had indicated purchase on the basis of an ad.

With respect to the source of the review, whereas the overall totals were similar to those on the ad question, here the general magazine was a slightly more popular source than the record/music magazine among the Classical group.

On all other questions involving influences through written material, the Classical group showed up highest, followed by the Semi-Classical, Broadway and Folk groups. When asked if they had ever bought a record because of reading something besides an ad or review, about a quarter of the Classical and Semi-Classical groups indicated that they had, whereas the figure for the total sample was only one out of ten. When asked if they ever check a magazine before making up their minds about buying a record, a quarter of the Classics indicated that they did, about one out of seven of the Jazz group said so, but for all other groups, and for the sample as a whole, the proportion was fewer than one in ten. Checking a catalog proved to be a somewhat more frequent procedure among the Classical and Semi-Classicals as well as among the sample as a whole. Overall, about one in six (16%) indicated that they had checked a catalog before deciding on a record. Most frequently the catalog was identified only as the one in the store where the purchase was being made.

B. Reading and Discussion Before Purchase

When asked how often they read about records or record artists--frequently, occasionally, or hardly ever -- about half the total sample (51%) indicated that they hardly ever do, with an even higher proportion--three out of five--of the Pop, Rnr, and Religious groups seldom reading about these matters. Readers amounting to half the total sample, were more numerous among the Classical, Folk, Semi-Classical and Broadway groups, where they accounted for approximately three out of five.

Looking at those among the readers who said they "frequently" read about records or record artists, the Semi-Classical group is by far the highest; two out of five respondents in this group described themselves as reading frequently about these matters. The Religious group, which had a high proportion of "hardly ever" readers, also had a higher than average number of "frequent" readers. Better than a fifth of the Religious group described themselves as frequent readers, whereas in the total sample those who frequently read about records and record artists accounted for about one out of seven (15%) of all respondents. The Broadway group, too, differed from the norm, having just about the lowest group of "frequent" readers --less than 10%--but the greatest proportion reporting "occasional" reading about records and record artists.

Where they do this reading often differed from group to group. For the sample as a whole, the daily newspaper (25%) was most often reported by those who read either "frequently" or "occasionally". The daily newspaper was the most frequently mentioned source among the Broadway, Pop, and Classical readers. About a quarter of the Jazz readers cited a daily newspaper, but an equal number of them reported a music record magazine such as Downbeat, Hi Fi or Metronome. About a third of the Country readers mentioned a music or record magazine, and a quarter of the Classical readers did so. For the total sample of readers, the proportion mentioning a music or record magazine was about one in eight.

About one out of six of all readers indicated that they read about records or record artists in a general family or home magazine, such as Life, Look, Good Housekeeping, Ladies Home Journal or Readers Digest. This proportion was highest among the Folk, Religious, and Semi-Classical readers. A movie or fan magazine was mentioned by about a tenth of the readers (11%), but more often among the Rnr and Pop/Rnr readers. A quality magazine such as Harpers, Saturday Review, Consumers Report, Esquire or the New Yorker, was referred to by about one reader in ten, but more frequently by the Classical and Jazz groups. About the same number, overall, cited a radio or TV guide; this proportion was higher among the Country group. A Sunday newspaper was the most popular source for the Semi-Classical readers, mentioned by over two out of five of the readers in this group; but in the overall sample the Sunday newspaper was mentioned by only one out of fourteen (7%) readers.

In determining what respondents did before making up their minds about buying a record, we also asked whether they ever discussed the record with someone who knows a lot about music. In the sample as a whole, slightly less than one out of five (18%) indicated that they ever followed this procedure. The proportion was substantially higher among the Classicals and Semi-Classicals, of whom better than a third engaged in prior discussion with "experts".

Discussion with the store clerk appears to be a considerably more popular procedure among the sample as a whole; two out of five of all respondents (40%) indicate that they discuss a prospective record purchase with the store clerk. The Semi-Classicals and the Pop/Rnr's show the highest proportions here.

Listening to the record at the store is an even more popular procedure, three out of five respondents (60%) indicating that they do this. The Rnr group has the highest proportion of people listening to the record at the shop before making up their minds to buy it--four out of five--and the Pop/Rnr, with seven out of ten doing so, is also higher than average in this respect. Here the Classicals were lowest, with fewer than half indicating that they listen to the selection at the store before making up their minds about buying it.

The final two possible influences on purchase about which we inquired were store displays and special price sales. The store display proved to be one of the less frequent reasons for record purchase. Fewer than three out of ten (28%) of all respondents indicated that they had ever bought a record for this reason. The preference groups did not show as wide a variation on this matter as on many others, although the Religious group rarely (less than 10%) reported being influenced by store displays, while the Jazz respondents were more likely (almost two out of five) to say they had bought a record because of this.

About two out of every five respondents (39%) have bought a record because it was specially priced. The proportion is highest (closer to half) among the Classical, Jazz and Pop groups, and lowest in the Broadway group, of whom only one out of five say they have bought a record because it was specially priced. The Country, Religious, Semi-Classical and Folk groups also showed a somewhat lower than average proportion having bought for this reason.

C. The Role of the Album Cover in the Decision to Purchase a Record.

As compared with the other influences on record purchase discussed in the preceding sections of this chapter, the role of the album cover or record jacket in effecting a sale appears relatively slight. Overall, only 7% of the respondents answered affirmatively to the question, "Did you ever buy a record because you liked the album cover, or record jacket?" and there was little variation among the preference groups.

This is not to say, of course, that the record cover has little or no influence on sales. As we show below, most record buyers are interested in the information which appears on the record cover and many are interested in the art work. The low affirmative response to this question must be interpreted to mean that few people have ever bought a record as a direct result of seeing the cover, in a way comparable to the purchase of a record as a direct result of hearing it on the radio or of reading a favorable review.

Respondents were asked how much interest they had in different kinds of printed information and different kinds of art work appearing on album covers or record jackets. The items of printed information about which we inquired were: information about the performer, about the composer or songwriter, about the particular selection, general information about the type of music, and information about other records of the same type. Aspects of art work about which we specifically asked were: art work related to what the record is about, photographed art work, a realistic sketch or painting, abstract or free-form art, covers with pretty girls, and the colors used on the record cover.

Overall, the printed information on the cover seems to arouse more interest than the art work. At least half of the total sample expressed at least "some" interest in all five of the information items asked about; none of the six kinds of art work attracted the interest of as many as half the respondents. But variations among the preference groups were marked, and among the Rnr's, for example, there was more interest in art work related to the content of the record than in any kind of printed information.

With regard to printed information, interest appears to be greatest in information about the performer and about the selection. About two-thirds of all record buyers indicated at least some interest in these types of information, and about three out of ten said they were "greatly" interested in them. Interest in information about the general type of music was indicated by about three fifths (58%) of the sample, with one fifth indicating great interest. Information about other records of the same type and about the composer were of interest to about half the sample, of "great" interest to about a fifth.

Differences among the preference groups were sizable and on the whole consistent from one type of information to the other. The Rnr's were below average in the number who are interested in any kind of written information, except when it came to information about other records of the same type. Here they conformed to the average, with half the group showing interest. Rnr's evidenced least interest in information about the composer, only a quarter of the group being at all interested in this.

The Country group was also lower than average on each of the five information items, though their rank order of interest in the various types conformed to that of the total sample. Like the Rnr's, they were markedly lowest in their interest in information about the composer or song writer, only about one-fourth of the group expressing any interest in this.

The Pop/Rnr's were also mostly lower than average, but not as much nor as consistently so as the above two groups. About two-thirds of the Pop/Rnr's indicated interest in information about the performer, more than did so on any of the other information items. Information about the composer was of least interest to this group also.

The Classical group showed a higher level of interest in all five items. Nine out of ten of them are interested in information about the performer and about the selection and only a slightly smaller proportion in information about the composer. They were least often interested in information about other records of the same type, although even here three-quarters of the group evidenced some interest.

Among the Semi-Classicals, who also showed more than average interest in most of the items, about nine out of ten are interested in information about the selection and about the general type of music; about three-quarters in information about the composer and almost that number in information about the performer. The smallest proportion, about two-thirds, are interested in information about other records of the same type.

Folk was another group who evidenced more than average interest in the various kinds of printed information on album covers. They ranged from four-fifths interested in the composer, to slightly less than two-thirds interested in general information about the type of music.

And, finally, the Broadway group consistently showed a higher than average interest in printed information on record covers. Information about the performer ranked highest with this group, better than four out of five expressing interest in this; the smallest proportion--about two-thirds--indicated interest in information about the composer.

It will be noticed that these groups with the greatest interest in the album covers' printed information--the Classics, Semi-Classicals, Folk and Broadway--are the same ones who more often attributed their record purchases to something they had read and who indicated a greater frequency in reading about records and record artists. They are clearly more oriented to the written word in general.

Among those not yet discussed, the Pop group conformed to the average in just about every case and their rank order of interest in the various items was the same. The interests of the Jazz and Religious groups differed not too much from the general pattern. More of the Jazz group (three-quarters) are interested in information about the selection. The noticeable difference about the Religious group was in the high proportion, close to two out of five, who are "greatly" interested in information about the performer and composer.

Turning to the art work on record covers, slightly less than half the total sample (47%) indicated interest in art work related to what the record is about; about two out of five are interested in photographed art work, in a realistic sketch or painting, and in the colors used; and only about one in four expressed interest in abstract art work or covers with pretty girls. In every preference group, these last two alternatives received less mention than the others, but they were mentioned more often by the Broadway, Jazz and Classical groups.

As mentioned earlier, the aspect of the album cover in which the Rnr's most frequently show interest, and they are somewhat above the average in this respect, is in art work related to what the record is about. As compared with their interest in printed information and other art work, a relatively greater proportion of the Rnr's (about half) also appears interested in photographed art work. This interest may be clarified by the answers volunteered by those few people (5) in the Rnr group who said they had ever bought a record because they liked the cover. The only specific aspect of the cover they mentioned that they liked particularly was the picture of the performing artist. The data we are discussing now seem to conform to this single interest.

Another variation in the responses to album cover art work is that of the Broadway group, which consistently showed the highest proportion interested in every aspect of art work which we inquired about. Interest in a realistic sketch or painting, and in art work related to the content of the record, were most pronounced, and were characteristic of about three out of five in this group. Photographed art work interested about half of them, and abstract art over a third, the highest proportion of any group.

The Jazz and Classical groups were generally higher than average in their interest in album cover art-work, but not as noticeably so as the Broadway group.

The Pop, Country, Religious and Semi-Classical people generally showed less interest in the art-work on record covers. The Pop group was least interested of any in photographed art work. The Country group was substantially lower in their interest in art work related to the content of the record and in both realistic and abstract art work. The Religious group had noticeably less interest in covers with pretty girls. The Semi-Classicals, while noticeably lower than average in their interest in art work related to the content of the record, were nevertheless highest in having at least some interest in a realistic sketch or painting.

The Folk group, which generally conformed to the average pattern, expressed more than average interest in colors, and less in a realistic sketch or painting.

The foregoing discussion of the degree to which various aspects of the album cover or record jacket are of interest to purchasers must be viewed in the light of the small proportion of the total sample who say they have, on some occasion, bought a particular record because of its cover. Undoubtedly, an attractive or informative cover will call attention to a record previously unnoticed and will strengthen any existing predisposition to buy. But unlike the more direct influences on purchase which we examined earlier in this chapter, the cover alone is seldom seen as sufficient reason in itself to buy a record.

It should perhaps be pointed out here that in noticing the differences among the ten musical preference groups in the attitudes and behavior reported in Chapters V and VI, we have in no way intended to imply that these differences are a consequence of their taste in music. It is obvious that many of the group differences with respect to such things as number of records purchased, types of stores patronized, and reasons for buying, can be largely explained by the differences in age, place of residence, socio-economic status, etc., which were reported in Chapter IV.

On the other hand, it is equally obvious that tastes in music must in very many cases operate independently of the individual's situational or background characteristics and thus powerfully affect his attitudes and behavior with regard to record buying.

The present survey was not designed to unravel the complex interrelationship between musical preferences and individual characteristics, and their respective weights in record buying behavior. Such an objective would be served by a different type of study.

We content ourselves in this report by describing the attitudes and behavior of the various musical interest groups without too much regard for explanations. The latter must always wait first a reliable report of the facts.

CHAPTER VII

THE RECORD COLLECTIONS

We asked our sample of record purchasers for the following information about their collections: A) whether they have a personal collection or whether the records they buy are part of a family collection; B) the total number of records in their collection; C) the number in each speed/size classification; D) the different types of music represented in the collection; and E) their satisfaction with the collection and how they rate it in comparison with the records their friends have.

A. Personal vs. Family Collections.

About two out of five (42%) of all the respondents indicated that they have their own personal record collections. The proportion of personal record collections was somewhat higher than this among the Rnr, Pop/Rnr, and Folk groups,-- about half of these indicating that their collections were personal ones.

A somewhat greater proportion of the total group of record purchasers, about half (49%), indicated that their records were part of a family collection. Family collections were more characteristic of the Semi-Classical and Country respondents, about three out of five of whom described their collections in this way.

The Pop group had twice as many people with family (56%) as with personal (25%) collections. But in the Pop group there were twice the average number of people who volunteered the reply that they did not collect records at all. This accounted for about one out of every five Pop respondents, while for the entire group of record purchasers, the number of "non-collectors" averaged just about one in ten. "Non-collectors" were also more numerous in the Religious group, where they numbered one in six, and in the Classical group, of whom about one in eight denied having a collection. In the Rnr group, no respondents reported themselves as "non-collectors" and hardly any Jazz respondents identified themselves in this category.

We cannot be sure that the 10% of all respondents who said they did not collect records were saying the same thing. When we asked, "Do you have your own personal record collection, or are the records you buy part of a family collection?", some respondents may have thought we were asking only about very specialized or systematic forms of record collecting. This surmise is based both on logical possibility and on occasional interview schedules in which non-collectors would nevertheless report having certain records that they listen to and play in certain situations.

But since it was necessary for the respondent to volunteer the information that he had no collection, it is highly probable that almost all of this group represent individuals who buy records only occasionally, or for other people, or who may otherwise be regarded as actual "non-collectors." The probability is strengthened by the fact that nine respondents in ten accepted the question's premise and proceeded to describe their "collection".

The Religious group has the smallest personal collections, half of these respondents reporting fewer than 50 records. While the Folk and Rnr groups are among those with somewhat smaller collections, it should be noted that about one in four of these respondents report extremely large collections of 200 or more records--the highest proportions of any of the preference groups in this category. And while the Semi-Classical group has a somewhat larger than average personal record collection, one out of five of these respondents reported fewer than twenty records.

Considering the family collections, the reported median size, surprisingly perhaps, was somewhat smaller than that of the personal collections--about 65 records. Actually, this does not signal any large discrepancy between the size of the two types of collection. If we examine each of the size intervals, we find rather similar proportions of both family and personal collectors at each level: fewer than 20 records, 8% of the family collectors as compared with 13% of the personal collectors; between 20-49 records, 27% of the family collectors compared to 22% of the personal collectors; between 50-99 records, 23% of the family collectors compared to 27% of the personal collectors; 100-149 records, 11% of the family and 12% of the personal collectors; 150-199, 11% of the family and 9% of the personal collectors; 200 or more records, 19% of the family compared to 17% of the personal collectors.

In noting the similarity in these proportions, the possibility presents itself that respondents with family collections may have answered in terms of their own records within that collection. Offsetting this possibility, however, are the differences in the number of records in the family and in the personal collections reported by some of the preference groups. For example, while the Pop group reported the largest personal collections, their family collections are next to smallest. The Pop/Rnr group, which had been one of the smaller groups for personal collections, is next to largest in terms of family collections. And the number of records that the Country group report in family collections is very much larger than what they reported for personal collections. Two out of five of these respondents report family collections of 200 records or more; only one in seven personal collections of the Country group are this large.

The fact that "family" record collections are no larger than "personal" collections, even though they represent the purchases of more than one individual, is more likely explained by one or both of the following hypotheses. Record buyers who have their own private collections tend to be more devoted collectors and to buy more heavily, while those who report family collections tend to take records less seriously and to buy less often. Record buyers who report personal collections tend to be younger and to accumulate singles, while those with family collections tend to be older and to purchase mainly albums. The present data could provide a test of these hypotheses, but these analyses must be postponed.

Having presented the separate data for personal and family record collections, it seems meaningful now to combine them and to derive a single measure for size of collection. In this way we take into account the relative dominance of the personal or family collection within each preference group, and thus have information on collection size for the entire group rather than for a sub-divided one. The median size of all the reported record collections, personal and family combined, was 68 records.

In Table 14, we present the cumulative total of records in all reported collections. A word of explanation on how to read this type of cumulative table. Each percentage entry represents the entire portion of the sample which is included up to that point; e.g., "20 or more" includes everyone except those who had fewer than 20 records in their collection; the "30 or more" proportion omits all those with 29 or fewer records, and so on. At any interval, the group with the largest collection is the one with the highest percentage at that interval. The reader can determine what portion of a preference group is concentrated at a given size level by subtracting that percentage from the preceding one; e.g., we see that 17% of the Broadway group reported between 50-59 records in their collections, by subtracting the percentage of the group in the "60 or more" column from the percentage in the "50 or more" column.

TABLE 14

NUMBER OF RECORDS IN COLLECTIONS
(Cumulative Percentages)

	20 or more	30 or more	40 or more	50 or more	60 or more	75 or more	100 or more	150 or more	200 or more
Total (1026)	89%	79	70	65	54	48	40	28	18
Pop (126)	89%	79	66	61	48	40	37	21	16
Rnr (73)	85%	81	68	63	48	37	33	23	22
Pop/Rnr (215)	87%	73	65	60	55	49	45	34	19
Broadway (56)	86%	86	71	70	53	46	32	20	14
Jazz (132)	91%	84	74	70	57	49	39	24	18
Country (98)	96%	90	81	77	67	65	54	41	30
Religious (78)	79%	60	50	45	44	40	29	22	9
Classical (117)	95%	93	85	78	61	50	38	26	12
Semi- Classical (52)	92%	69	65	63	54	48	37	33	25
Folk (40)	97%	72	62	57	50	47	40	27	15

To summarize all the data on collection size, we note below the rank order of the preference groups, from largest to smallest collections, first on the basis of the combined personal and family collection data, then for the personal collections, and last for the family collections (Table 15). It should be noted that the gap between rank 1 and rank 2 for the combined collections (that is, between the Country and Classical collectors) is much larger than any other: 54% of the Country group report collections of 100 records or larger, compared with 38% of the Classical group who have collections this large. The other considerable gap between consecutive ranks is at the end of the distribution; the Religious group has substantially smaller collections than the second smallest group, the Pops.

TABLE 15

RANK ORDER OF PREFERENCE GROUPS
BASED ON MEDIAN SIZE OF COLLECTIONS

<u>Combined Personal & Family Collection</u>	<u>Personal Collection</u>	<u>Family Collection</u>
1. Country	Pop	Country
2. Classical	Country	Pop/Rnr
3. Jazz	Broadway	Jazz
4. Semi-Classical	Semi-Classical	Classical
5. Broadway	Classical	Rnr
6. Pop/Rnr	Jazz	Semi-Classical & Folk
7. Folk	Pop/Rnr & Folk	(tied)
8. Rnr	(tied)	Broadway
9. Pop	Rnr	Pop
10. Religious	Religious	Religious

U. Kinds of Records

After asking how many records in all there were in the collection, we asked respondents to indicate the proportion which were 33 1/3 Lp's, 45-singles, 45-Ep's, 33 1/3 seven-inch, and 78's. The full array of these data are rather complex, but the major findings are presented in Table 16, in terms of (A) the proportion of the total, and within each preference group, who have any record of the indicated type; and (B) the proportions whose collections are predominantly (75% or more) of a particular kind of record. These are shown separately for personal vs. family collections.

It will be seen that somewhat more of the sample, about five respondents in six, have at least one 33 1/3 Lp ("album") in their collection than have 45-singles ("singles"), which are included in about three collections out of four. To put it in opposite terms: one collection in every six has no albums, while one in four contains no singles. The Rnr group differs most markedly in this respect. Only about a third of this group have any albums at all in their personal collections, but every one of them we interviewed had at least one single. Among Classical respondents, on the other hand, fewer than half own any singles.

Though more people have at least one album in their collection than have singles, the latter kind of record is more likely to predominate in most collections. (We should keep in mind that albums and singles are accorded equal weight in Table 16.) Among the personal collections, one-fourth are predominantly (75% or more) composed of albums, but more than a third of the collections are predominantly singles. Again, these proportions vary greatly among the different preference groups, most notably between the Rnr and Classical groups. Four out of every five personal Rnr collections consists predominantly of singles, and none at all of albums. In contrast, two-thirds of the Classical collections are almost entirely albums, with none predominantly 45-singles. The Pop/Rnr and Country groups also lean heavily toward singles while, especially among family collections, the Pop, Broadway and Folk groups buy primarily albums.

The old 78 r.p.m. records are found in 30% of the personal collections and in just about half of all family collections, but only about one collection in twenty consists predominantly of 78's. Group differences are much smaller with respect to 78's, though this kind of record is found somewhat more often in the family collections of the Semi-Classical, Classical and Country groups. The table shows that 78's are the predominant type of record in almost a fourth of the collections of the Broadway group, and in a sixth of the collections of the Folk group -- but the first percentage is based on only 30 weighted cases and the second on only 19, so that we cannot place too much confidence in this finding.

Almost a third of all collectors have at least one 45-Ep among their records, but (not shown in the table) only one in seven reports any of the 7-inch 33 1/3 type. The Ep's are found more frequently in the collections of the Jazz and Religious groups. Those most likely to report any 7-inch 33 1/3's were the Rnr, Pop, and Jazz groups -- about one-fourth in each case.

D. Types of Music in the Collections

As with the count of the number and kinds of records in the collections of our respondents, an analysis of the types of music they contained would ideally be based upon actual inspection of the records or of a representative sample of them. For the same reasons referred to earlier, however, we were again dependent upon respondents' self-reports. Our question, which was again asked of all except the group who denied having a collection, was: "What are some of the different types of music you have in your record collection? (What other types of music do you have in your collection? Any others?) Then for each "type of music" the respondent mentioned, he was asked, "Please tell me the title and artist of one of your records (of that type)" and "About how many records (of that type) do you have?" As before, respondents answered in terms of their own personal collection if they had one; otherwise in terms of the family collection.

It will be noted that interviewers were instructed to keep probing for "Any other types of music you have in your collection?" until the respondent answered negatively, this to make sure that we covered all of the types represented in the collection and not just the main type. And it will be noted that we were not dependent upon the respondent's own description of the "types of music" he had, but asked him for an example of each, so that we could systematically classify it in terms of the 24 different classifications described in Chapter III. Thus, if the respondent answered "Popular" but gave a rock 'n roll hit as an example of his "popular" - type records, we classified this part of his collection as rnr; or if he answered "Classical" and gave some Strauss waltzes as an example, we changed his classification to "Semi-Classical."

In spite of these efforts toward completeness and accuracy, we have no illusions about the perfection of the data. In examining individual interviews, we sometimes noticed records that had been reported as recent purchases, but whose "type" was not mentioned as part of the collection, even when the respondent indicated no gift purchasing. There were also occasional discrepancies between the total number of records reported in the collection and the number accounted for by an itemization of the types. It may be assumed that some people, sometimes, did not list all of the types they actually own. A further possible source of error is our own classification of the type of music, on the basis of only one example named by the respondent. To suggest an extreme possibility, if the respondent who said he collected "classical" music, and who gave Strauss waltzes as an example, actually had 50 records, of which 49 were truly classical, we would be mis-classifying these 49 as a result of the one inappropriate example he gave us. We must recall, furthermore, that respondents who described family collections may not be entirely familiar with the total collection. With these reservations, we proceed to describe the findings.

But one more caveat. It will be remembered that the data on types of music in the collection were an important (but not the chief) consideration in assigning the respondent to a preference group. A person whose collection included mainly jazz records or Broadway records stood a much better than even chance of being classified in the Jazz or Broadway group. Thus, there is usually an a priori relationship between the preference groups and the chief kind of music found in their collections. For this reason, it may be of greatest interest to note here the secondary associations with other types of music that the preference groups demonstrate, and the absence or infrequency of particular types of music in the collections of the various preference groups.

Beginning with those types of records which were reported most frequently, both popular vocal (pop.voc.) and rock'n'roll, teenbeat, rhythm and blues (rnr) records were mentioned by a third of the total group of record purchasers. About twice the average number in the Pop and Broadway groups reported popular vocal records. Religious, Country, and Jazz respondents reported them less often than the rest. Pop voc records were least often found in the collections of people classified as Rnr.

Of course the reverse of this was true of the rnr records. Just about all the Rnr preference group had rnr records in their collections. Rnr records were found also more often than average in collections of Pop/Rnr, Country, and Jazz respondents (in that order); they were mentioned least often by the Pop and Classical groups, and very few Broadway and Semi-Classical respondents noted rnr records either.

Classical music appeared in one out of four collections in the total sample. The Classical preference group led in this respect, of course, while the Broadway group reported it next most frequently. Among the Broadway respondents, classical was the third most frequently appearing type of music in their collections, first and second being pop voc and Broadway, respectively.

~~Also reporting classical music somewhat more often than average were Semi-Classical and Folk respondents.~~ But the Folk respondents who had classical records had more of them than the Semi-Classical or even Broadway respondents. Classical records least often appeared in the collections of Rnr, Pop/Rnr, Country, and Pop respondents, in that order.

Mood music was the fourth most prevalent type among the total sample, almost one respondent in four reporting some in his collection. In no preference group did more than one of two respondents report mood records, this being the proportion in the Pop group. Next most often, the Classics and Semi-Classicals reported mood music. Fewest of the Rnr and Folk respondents reported mood music records, and these appeared less often also in the collections of the Jazz and Country groups.

Jazz appeared in the collections of about two out of ten respondents. Other than the Jazz group, Classics and then Pop respondents most often reported having Jazz music. Hardly any of the Country group, very few of the Broadway or Semi-Classical, and only one in ten of the Rnr, Pop/Rnr and Religious respondents had any Jazz records.

About one in seven respondents reported semi-classical records. Next to the Semi-Classical preference group, Folk and Pop respondents mention semi-classical music most often. Jazz, Rnr, and Pop/Rnr collectors have hardly any of this type, and but one in ten Broadway and Country respondents reported semi-classical records.

Dance music appeared in about the same overall proportion of the collections as did semi-classical, but was not heavily concentrated in any particular group. About one in three Pop respondents have dance records, but only about one in seven Broadway, Semi-Classical, Country and Folk respondents.

Country music appeared also in the collections of one in seven of the total sample. In addition to the Country group itself, country records were reported frequently by the Religious preference group. Hardly any of the Rnr, Classical, Jazz, Semi-Classical or Broadway groups reported any country music in their collections.

Pop voc/rnr records also ^{were} reported by one in seven of the total sample. Second to the frequency with which they were reported by the preference group of that name, about one in six Country respondents reported having records with a combination popular vocal-rock'n roll performer. No other group had more than about one in twenty respondents with such records.

Records that we classified in the category of "other" or "not classifiable elsewhere" were mentioned also by about one respondent in seven in the overall sample. The spread between groups was narrow here, ranging from mentions by about two in ten Classical, Semi-Classical, Pop and Broadway respondents to one in twenty among the Rnr and Jazz groups.

A similar proportion of the total sample, about one in eight respondents, have records of Broadway shows in their collections. Besides the Broadway group, the Classical and Folk respondents more often report this type of record. But no Rnr or Religious, and very few Pop/Rnr and Country respondents do.

Religious music was reported in the collections of about one in ten respondents in the total group of record collectors, but was restricted to the Religious group for the most part.

Children's music was reported overall by slightly fewer than one in ten respondents, and most frequently by the Semi-Classical group. None of the Rnr's reported any children's music. The other groups ranged between one respondent in ten and one in twenty who had children's music in their collections.

Movie scores were reported by only about one in twenty respondents, most often of course by the composite Broadway Show-Movie Score group, and next most frequently by the Classical group. The same proportion, one in twenty, reported Folk music in their collections. Beyond the Folk group itself, no other had any substantial proportion with this type of record.

Mitch Miller sing-along records appear in one in twenty collections, by definition more often among the Pop group, and somewhat more than average also in the Semi-Classical and Religious groups. One in twenty respondents also reported records by the pop/voc - folk performer. Besides the Folk group, somewhat more than average of the Country people reported this type of music.

The basis for the Classical's satisfaction with their collections is most often given in terms of the variety, number and type of music that they have. The Jazz respondents speak in terms of the variety and type of records they collect, while the Rnr concentrate primarily on the fact that they have more records and more new ones. The Folk respondents explain their dissatisfaction, as do all who consider their collections less good than those of their friends, most often in terms of their having fewer records. Secondly, the Folk respondents feel that they do not have as good a variety of records in their collections. In addition to the inadequate number of records that they have, the Country people are critical of their quality as compared with what their friends have.

CHAPTER VIII

LISTENING TO RECORDS

Earlier chapters of this report have described the characteristics of the record buying market, their purchasing behavior and the various factors affecting it, and the types of records they have in their collection. We turn now to their listening behavior: the amount of time they spend listening to records; the times, places and circumstances in which they are most likely to listen to records; the kinds of records they like to hear in various situations, and the other activities, if any, in which they engage while listening to phonograph records.

A. Amount of Time Spent Listening to Records

At the start of the interview, we asked, "About how many hours a week do you usually listen to phonograph records at this time of year?", replies referring to the fall season. About one in four of all the record buyers interviewed indicated that they listen to records less than two hours a week; at the other extreme, one quarter of the sample said they listen 10 hours a week or more. About three in ten listen to records between two and four hours a week, and two in ten reported five to nine hours of listening activity. The median amount of time spent listening to records in a week was 4.3 hours.

The Jazz respondents appear to be the heaviest listeners. Half of them reported more than seven hours of listening, and almost a third of the group spent fifteen hours or more per week listening to records. The Pop/Rnr show the next heaviest listening, half of this group spending five hours a week or more, and one in four listening to records fifteen or more hours per week.

Country and Religious respondents also spend somewhat more than the average number of hours listening to phonograph records. Half of each of these groups listen to records more than $4\frac{1}{2}$ hours a week; one in four Country and one in five Religious respondents listen ten or more hours. Among the Religious respondents, a larger proportion (11%) than in any other group report 30 hours or more of record listening a week. (See Table 17).

Among the Semi-Classical group, about one in four listen to records less than three hours a week, and a similar proportion listen ten hours or more. The heaviest concentration, a third of the group, report between three and four hours of listening. The Classics have a substantial number, almost one in five, who report a low level of listening--less than one hour a week--but almost a third of them reported between five and nine hours. Barely one Classical respondent in five listens ten hours a week or more.

The smallest amount of listening was reported by the Broadway and Folk groups, of whom half listened less than three hours a week. As we will note later, these groups, and the Broadways in particular, seem to want to do more record listening than they do. The Rnr group was also somewhat lower than average in terms of amount of listening, although very few of them reported less than an hour per week. About two out of five Rnr respondents reported less than three hours a week, and another one in five between three and four hours. Only one Rnr in five listens to records 10 hours a week or more.

TABLE 17

NUMBER OF HOURS LISTEN TO RECORDS IN A WEEK

	<u>Less than 2 Hours</u>	<u>2-4 Hours</u>	<u>5-9 Hours</u>	<u>10 or More Hours</u>
Total	26%	29	22	23
Pop.	35%	22	16	27
Rnr.	22%	42	15	21
Pop/Rnr.	23%	28	24	25
Broadway	26%	40	19	15
Jazz	16%	22	28	34
Country.	30%	23	24	23
Religious.	22%	32	25	21
Classical.	26%	26	30	18
Semi-Classical	15%	47	14	24
Folk	39%	25	18	18

PROPORTIONS LISTENING IN FIVE SITUATIONS

	<u>Like to Listen Alone</u>	<u>Like to Listen With Family</u>	<u>Ever Play Records For Company</u>	<u>Ever Listen at Other's House</u>	<u>Ever Listen on Juke Box</u>
Total.	61%	49%	73%	76%	54%
Pop.	58	54	64	72	48
Rnr.	59	36	82	89	82
Pop/Rnr.	55	34	74	90	74
Broadway	72	52	83	78	45
Jazz	53	50	88	73	58
Country.	65	68	76	84	74
Religious.	55	46	53	52	32
Classical.	76	63	82	70	19
Semi-Classical	69	62	59	71	20
Folk	68	45	70	91	70

The Pops showed a high proportion, almost one in four, who listen less than an hour a week. Almost half of this group listen less than three hours a week, but there are also almost three in ten Pop respondents who listen ten hours a week or more.

To learn something of the pattern of this listening behavior, we asked the sample of record purchasers whether they listen to records more often during the week, or on weekends; and in what season of the year they most often listen to records. It is clear that the weekends are a time of increased listening for the majority of the sample.

Fifty-five percent say they listen to records more often on weekends; weekdays are preferred by only about one in three (31%). Only about one in seven respondents (14%) said their listening activity did not vary according to the time of week. The Folk group showed the preference for weekend listening most sharply, seven out of eight of these respondents (86%) favoring Saturday and Sunday, and only about one in ten preferring other days of the week. The Broadway group also revealed a strong preference for weekend listening; only about one in five do more listening on weekdays, although a similar proportion of this group say the time of the week makes no difference in their behavior.

The sharpest differences, however, lie with the Country and Religious groups, among whom the preferences were reversed. Better than two out of five respondents in both these groups preferred weekdays for their record listening, a slightly greater proportion than indicated the weekends. The Semi-Classicals also included about two in five respondents preferring weekdays to weekends. Undoubtedly, the patterns of other activities of these groups account for their different listening behavior. As we will note in a later discussion, the Semi-Classical and Religious respondents say they most often are doing their housework while they listen to records. What it is in the schedule of the Country respondents that makes for their greater weekday preference is not yet clear.

The seasonal preferences clearly reflect the activities of the groups--particularly school attendance. For the overall sample, the winter is most often preferred, by two out of every five respondents (43%). But in the Rnr and Folk groups, summer is the clear preference, for two-thirds of the first group and half of the second. And in the Pop/Rnr group, there are also a higher than average number who prefer the summer, though an equal proportion indicate a winter preference. The winter preference is strongest in the Pop and Semi-Classical groups, among two-thirds and three-fifths of these respondents, respectively. The Classical and Country groups also have a somewhat more pronounced preference for winter as a time for increased record listening.

Among all record purchasers, about a fourth indicate that they listen to records more often in the summertime than at other times of the year. As mentioned above, it is mainly the Rnr, Folk, and Pop/Rnr groups which state this preference. Summer is seldom preferred by the Semi-Classical, Religious, or Pop respondents--groups which include a high proportion of housewives.

Fall is mentioned by only one in twelve (8%) of all respondents, and the spring least of all, by but three per cent of all record purchasers. A quarter of the total sample indicated that they had no seasonal preference, an answer given most frequently by the Religious (43%), Broadway and Jazz (36%) groups.

Summarizing these group differences, we see that there is a clear preference for winter listening among the Pop, Country, Classical and Semi-Classical groups; a clear preference for summer among the Rnr and Folk; an almost even split between summer and winter among the Pop/Rnr group; and just about an equal division between winter preference and "no difference" among Broadway, Jazz, and Religious respondents.

As a guide to understanding the situational aspects of record listening behavior, respondents were first asked whether there are any particular records "you like to listen to when you are alone" and "with your family" -- and about how many hours a week they usually spend alone, and with their family, listening to records. It should be noted that there is no necessary correlation between "liking" to listen alone, for example, and the number of hours actually spent doing so, since other activities may prevent as much listening as desired in those circumstances. Thus, we found that 10% of those who said there were records they liked to listen to alone, and 4% of those who said there were records they liked to listen to with their families, actually spent no time at all doing these things in an average week.

More people say there are records they like to listen to alone than say there are records they like to listen to with their families. Three out of five (61%) of the total sample, and a higher proportion of the Classical and Broadway groups (about three out of four), affirm that there are records they like to listen to when they are alone, while one out of every two record purchasers (49%), and higher proportions of the Country (68%), Classical (63%) and Semi-Classical (62%) respondents who have families indicate that there are records they like to listen to with them.

However, the groups with the highest proportion who like to listen in these situations are not at all the ones who actually spend most time doing so. Indeed, the two groups (Broadway and Classical) who most often mentioned records they like to listen to by themselves were precisely the groups who most often said they do not spend any time at all listening to records alone. Approximately one respondent in five in both these groups does no solitary listening.

Of all those in the total sample who like to listen to records alone, about one-third (35%) spend five or more hours a week doing so. But only one in four of the Broadway and Classical respondents spend this much time in solitary listening, and even fewer (less than one in ten) of the Semi-Classical group. The Jazz, Religious and Pop respondents appear to do the most solitary listening; two out of five in all these groups spend five or more hours per week listening to records by themselves. Indeed, for the Religious group, solitary listening seems to be the most frequent type. Overall, fewer than one person in ten who likes to listen alone spends 20 hours or more a week doing so, but almost a fourth of the Religious respondents reported this much time per week spent in listening to records by themselves. Two out of five Rnr's reported five or six hours a week of listening alone, somewhat higher than average, but the group contained relatively few individuals who spend large amounts of time in solitary listening.

Turning to family listening, of all those who like to listen to records with their families, the Pop and Jazz groups spend the most time doing so. About half the respondents in these two groups said they spend five hours or more a week listening to records with their families. The Country group also has a somewhat higher proportion of people spending five hours or more a week in family listening. For all groups combined, of those who like to listen to records with their families, a third spend less than two hours a week doing so, just better than a third (36%) spend between two and four hours, and three in ten spend five hours or more. The Folk, and then the Semi-Classical, report the smallest number of hours of family listening.

A second group of questions concerning the situational aspects of record listening behavior asked whether respondents ever play records for company, ever listen to records at somebody else's house, and ever listen to records on a juke box -- and requested an estimate of the number of hours per month usually spent in such activity.

Three in four of the total group of purchasers (76%) say they sometimes listen to records in somebody else's home. Among the Folk, Rnr, and Pop/Rnr groups, the proportion is approximately nine out of ten. These same groups also report the largest number of hours spent listening to records at other people's houses. For the sample as a whole, about a third of those who ever listen in someone else's home do so less than two hours a month; two in five spend between two and five hours a month, and one in four spend five or more hours per month listening to records in another person's house.

About the same proportion (73%) of the total sample say they sometimes play records for company as said they listen to records in the homes of their friends; but the number of hours spent playing records for company seems to be slightly greater than the number of hours listening in other people's houses. Of those who ever play records for company, about a third spend five or more hours per month doing so; about two in five spend between two and five hours, and approximately one in four does so less than two hours per month.

In terms of the proportion who ever play records for company, the Jazz group, with almost nine out of ten doing so, lead all other groups, followed by the Rnr's, Broadway, and Classical. But in terms of number of hours per month spent playing records for company, the Rnr's are well in the lead. Of the Rnr's who play records for company, two-thirds spend four hours or more per month, and one in seven spends more than 10 hours a month playing records for company. Close to half of the Country, Jazz, Folk and Pop/Rnr groups spend four or more hours a month playing records for friends, but the Classical group, in spite of the high proportion who sometimes do this, average the smallest number of hours per month in such activity.

Only about half (54%) of all the record purchasers say they ever listen to records on a juke box. The proportion was highest among the Rnr's, where it was about five out of six (82%), and among the Pop/Rnr, Country, and Folk groups of whom three out of four respondents sometimes listen to records on a juke box. Of those who listen at all, the Rnr, Jazz and Folk respondents spend the greatest number of hours doing so. For all juke box listeners, about a third (37%) listen less than two hours a month, about three in ten listen between three and five hours a month, and a third listen five or more hours a month. The Jazz and Folk groups show the largest proportions of heavy listeners; about one in four of these spend better than ten hours a month listening to a juke box. The Rnr's more frequently cluster at five or six hours; one in four of them report this number of hours.

Restaurants are most frequently the place where juke boxes are listened to. For all groups combined, three-quarters of those listening to juke boxes hear them in restaurants or diners, almost a third (30%) in bars, and about a quarter (23%) in candy stores or ice cream parlors. Somewhat over one in ten juke box listeners (13%) hear them in clubhouses, and a smaller number in bowling alleys and at school.

Those who listen to juke boxes were asked how much of the time they themselves pay for the selections. Only one in seven (14%) respondents indicated that they paid "most" of the time. The rest were equally divided between paying "some of the time" and "hardly ever". The Country respondents appear more likely than other groups to be paying at least some of the time.

The foregoing data on the types of situation in which record playing occurs are quite fragmentary, and the whole area merits further research. It would be useful to have comparable figures on the number of hours per week or month spent listening to records alone, with family only, in social situations inside the home, in other people's houses, and in public places. And one would like to know when, how often, and under what circumstances such listening takes place. We are prevented from making these comparisons on the basis of the present research because some of our estimates are in terms of hours per week and others hours per month; and because some of our questions were asked only of the group who "like to play records" alone or with family, while others were asked of those who "ever listen to records" in other people's houses, etc.

It is clear, however, from the finding that 61% of the record purchasers like to listen to records alone that record listening serves an important personal purpose; from the finding that half of the respondents like to listen to records with the family that it also serves a family function; and from the fact that about three-fourths of the sample both play records for company and listen in their friends' houses that phonograph records also play a prominent role in social relations.

B. Types of Music Preferred in Different Listening Situations

Respondents who said there are records they like to listen to alone, or with family, were asked, "Which records do you especially like to listen to (in that situation)?" And respondents who said they sometimes play records for company or listen in other people's houses were asked, "What kind of records do you especially like to play?" or "usually listen to in that situation". The examples given by the respondents were then classified according to our basic scheme of 24 types of record.

Analysis of these data indicate that Rnr recordings are more often preferred in social listening situations than for personal or family listening. One-fourth of all respondents give Rnr records as examples of the type they play for company or listen to at friends' houses, but only 15% cite Rnr as the type they like to listen to alone, and only 8% mention Rnr as the preferred type of family listening. Jazz recordings are also more often favored in social situations (8%) and rarely for family listening (4%), but unlike Rnr they are as often used for solitary listening (8%). Classical music is most often mentioned in the solitary context (17%) and much less frequently as a type of music played for company (8%). The use of classical recordings in family listening and in the homes of friends falls midway between these two frequencies.

Popular vocal records show a marked stability in popularity in all listening situations. This type of music is mentioned by about one in seven (15%) respondents for solitary, family and company playing, and by almost one in five (19%) respondents as something they usually listen to at another's house. About one in ten respondents mention mood music for listening with family, company, or at another person's house, and a somewhat larger number (15%) cite it as their preference for solitary listening.

One of ten respondents especially like to listen to Broadway music with their families; only half that number prefer it when alone or at somebody else's house, and a number in between these two (7%) like to play it for company. Sing-Along records also have their greatest popularity as family listening (9%), but are seldom mentioned as the preferred type of music in other situations. Dance music enjoys its greatest popularity when the record buyer is entertaining company (8%), next among the family (6%), and least often is enjoyed alone or at somebody else's house (3%).

Differences among the preference groups were of course consistent with their assigned preference category, since the respondent's preferred type of music when listening alone was one of the items which weighed heavily in his classification. As in our discussion of types of music in the record collections, what may be of greater interest are the secondary types of music enjoyed by the different groups, other than the primary preference by which they were classified.

Looking at types of recordings mentioned by at least 10% of the preference group, we note that the only non-"pop" listening by the Pop group, and this by only one in ten, was to Broadway music and to "other" (ethnic or special interest recordings) when listening with the family.

The Rnr also deviate from the pure Rnr preference only in the family listening situation, where comedy and popular vocal are mentioned as often as Rnr, mood music is cited somewhat less often, and Latin American music is referred to by about one of ten of these respondents. The Pop/Rnr somewhat more often mention Rnr as their preference for solitary listening (32%), then popular vocal recordings (27%), mood (17%) and pop/rnr (13%). But their rnr preference comes out predominantly in their playing records for company and at one another's houses, when over half the group prefer it.

The Broadway group show their preference for show music most uniformly in the family listening situation and in what they play for company. In listening alone, what they play for company and what they listen to at another's house, popular vocal recordings are their second choice. About one in five of the Broadway respondents mention semi-classical music as their preference for solitary and family listening.

Rnr music is the second most frequent preference of Jazz respondents in all but the solitary listening situation, where it is exceeded somewhat by interest in mood music and equalled by interest in classical music (10%). For listening with their family, about one in ten of the Jazz group mention sing-alongs and "other" type recordings, and slightly more refer to mood and popular vocal recordings. Pop vocal recordings are the third preference of Jazz respondents for playing for company and for listening at another's house; comedy records are played for company by one in ten Jazz people. Jazz recordings are played by this group most often when alone (59%), with two-thirds as many (40%) naming jazz as something they listen to at another's house and play for company. But only about one in six of the Jazz group (16%) mention jazz as the type of record they especially like to listen to with their families.

Beyond their preference for Country music, rnr and popular vocal recordings are the main interests of the Country group. About one in ten of these respondents choose mood music for their solitary and family listening.

The secondary listening interests of the Religious group were not consistent from one listening situation to another. When alone, slightly better than one in ten mentioned mood, classical, semi-classical, and "other" types of recordings; for family listening one in five mentioned percussion recordings and almost that number, children's records. For company playing, one in four of the Religious group cited rnr, one in five jazz, and about one in ten dance and "other" recordings. This variability may well be due to the fact that the findings are based on small numbers, for only about half of the Religious group listens in each of these situations.

Classical respondents showed a primary interest in classical music in all listening situations. Alone, for company and at another's house, about one in ten are also interested in mood records. With their families, they also listen to Broadway (12%) and comedy records (15%); for company, one in five play Broadway show recordings, and half that number, Jazz. Jazz is equally often listened to at someone else's house (10%).

The Semi-Classical group's interest in semi-classical music was most prominent in their family listening. For solitary listening, classical music was named about as often as semi-classical, and for listening at somebody else's house, classical music was mentioned more frequently. In addition to the classical interest, popular vocal and mood records appear, especially for company playing and in listening at someone else's house. Sing-alongs are another choice for company and family listening.

Beyond their interest in folk and pop vocal/folk recordings, the Folk group show an interest in Broadway music for solitary listening and in classical music for family listening. They most often mention rnr as what they usually listen to at somebody else's house.

C. Activities Which Accompany Record Listening

Data on the various activities which accompany the playing of phonograph records are derived from the open-ended question, asked early in the interview, "What do you usually do while you listen to records?" Then later, those respondents who said they liked to play records alone, or to listen with the family, or to play records for company, were asked to describe the activities which usually accompany record listening in these circumstances.

For about half the total sample, just listening to the music is the most frequent activity reported. The only exception is when records are played for company; in this situation, there is more likely to be general conversation than single-minded attention to the record.

About a third of the total group of record buyers say they usually do housework while listening to records, about one in five read to the accompaniment of records, and one in seven eat or drink, or dance. About a third of all the people who report family listening say the various family members "each do separate things" while the records are being played. When records are played for company, dancing and talking about the music are each reported by one person in four.

The frequency of the different activities often varies among the preference groups. In many cases, these differences merely reflect the different ages and activity patterns of the groups, but they are not fully explained by this.

For example, the proportion of Semi-Classical and Religious respondents who do housework (e.g., cleaning, ironing) while listening to records is substantially higher than in any other group. These people are less likely to say that they listen and relax with the music. Even while listening to records with their families, they more often are doing other things than just listening, which is what the other groups most often report in this situation. One in seven of all respondents who listen with their families say they talk about the music while the records are being played, and another one in seven say they talk with the family about other things. The Semi-Classical and Religious groups scarcely ever report any conversation in the family listening situation. When they play records for company, the pattern of activities among the Religious respondents is also somewhat atypical. Seven out of ten report just listening to the music, whereas for the total group of respondents, only two in five say they just listen. Most frequently, the total sample reports general conversation when records are played for company.

Reading while listening to records was more frequent among Jazz, Broadway and Classical respondents than among the other groups. When listening with their families, Broadway respondents more often than most talk about non-music matters, but few Jazz respondents talk about things other than the music. Among the Classical group few talk about the music with their families (5%) but four times as many (20%) talk about other things while the records are being played.

Dancing to the records is reported most often by the Rnr group, and somewhat more often than average by the Folk and Pop/Rnr respondents. Indeed, with company, the Rnr's are the only group more likely to be dancing than talking. With company, the Folk respondents are the most likely to be talking about the music they are listening to; while the proportion of the total group who talk about the music with their company is just about a quarter, half of the Folk people do so. When listening to music alone, about one in seven of all respondents are doing their homework. The proportion is higher among Folk, Pop/Rnr and Broadway respondents; hardly any of the Rnr's say that they do homework while listening to records alone.

CHAPTER IX

ADDITIONAL NOTES ON THE RANGE OF RECORD INTERESTS

Following the several series of questions on record buying behavior, influences on buying, record collections, and record listening behavior, the results of which have been presented in the four preceding chapters of this report, our sample of record purchasers were asked a few broad questions concerning their musical likes and dislikes. Replies to these questions figured prominently in determining the musical preference group to which each respondent was assigned, and much of the information merely reinforces our previous findings. In this brief chapter, however, we report some of the supplementary data which resulted from these additional questions. The specific questions were: "Do you have a favorite record right now? (What is it?) Who are your favorite recording artists? What kind of record do you most like to listen to? And what is it that you like most about these records? Are there any record performers you don't like so much? (Which ones?) Are there any kinds of records that you don't like to listen to so much? (What kinds?)"

Overall, nine out of ten record buyers (90%) have a favorite recording artist, and even a larger proportion (94%) state a preference for a particular kind of music. In contrast, only two out of three (66%) name a particular record as their favorite at the moment. Rnr and Religious respondents were most likely to have a current favorite record, the Pop and Broadway groups least so. In the Jazz group, about as many mentioned a pop voc or rnr recording as named a jazz recording. Among Country and Religious respondents, a little more than one in ten named an rnr record as their current favorite. Ten percent or more of the Semi-Classical group named mood, pop voc, or dance records. Among the Folk respondents, favorite records were most frequently rnr and then pop voc/folk.

Favorite artists were named by all of the Folk group, and by 95% or more of the Pop/Rnr, Jazz, Country and Religious respondents. Rnr's, Broadways, Classics and Semi-Classicals were somewhat less likely to have a favorite recording artist. Better than half the Broadway group named a pop voc artist. Jazz respondents frequently mentioned pop voc or rnr performers. The Country group also had rnr and pop voc favorites, as well as country ones. Religious respondents named pop voc or pop voc/rnr artists, and some in the Classical group too mentioned pop voc performers. Semi-Classicals were again quite dispersed in their choices, with many of them naming pop artists as well as classical and semi-classical performers. The Folk group too had favorites among pop voc and rnr artists, as well as folk performers. The prevalence with which pop voc artists were named as "favorite" by groups of every musical taste may reflect some weakness in our question wording. It may be, for example, that such performers are the ones which come most readily to mind in response to the phrase, "recording artist," and that the favorite jazz performer, string quartet, or Latin-American band is not thought of in those terms. Or the pervasiveness of the pop voc choices may truly reflect the pervasiveness of interest in popular vocal music in our country at this time.

Almost all respondents have a favorite kind of music, the Pop group only slightly less often than the others. Since this was the most important single item used in assigning respondents to preference groups, it is superfluous to elaborate the findings. The reasons for musical preferences, however, are of greater interest. Pop and Semi-Classical respondents, for example, are most pleased by the ease of listening to their favorite kind of music. The Rnr's are most taken with the beat and rhythm of the music. Pop/Rnr's are somewhat less firmly agreed on the musical

qualities they like; most frequently mentioned is the beat, then the artist, rhythm, and lyrics.

The Broadway, Jazz and Country groups are the most diffuse in their choice of what it is they like most about their favorite kind of record. Among Broadways, the artist and the mood are the most frequently cited qualities. Among Jazz respondents, the beat, rhythm, and easy listening qualities were followed very closely by the artist, arrangement, and mood. For the Country group, the lyrics and artist figure most prominently. Religious respondents clearly gave greatest emphasis to the mood quality of the music, the feeling they get while listening to it; secondly, they refer often to the artist's qualifications or style. For Classical respondents, the arrangement was the primary attraction, the way the instruments are put or work together; easy listening was cited next most often by this group. The Folk group most often like the rhythm in their favored music, and then the qualities of the artist, and the words or meaning of the lyrics.

Turning to the dislikes among our sample of record purchasers, more respondents had a kind of music they don't like than were able to name an artist that they don't like. Three in ten of the total sample, and even more of the Rnr, Pop/Rnr, Folk, and Pop groups, could not name any artists that they didn't like so much; only 16% of the total sample failed to name a kind of music that they didn't like. As to disliked performers, artists classified as pop/rnr or rnr were most often singled out, and these most often by Broadway, Classical, Semi-Classical and Folk respondents. But dislike of a particular artist did not by any means convey a general dislike of that school of performing. Half of the Rnr's, for example, singled out a pop voc/rnr or rnr performer as one whom they disliked, and more Classicals than any other group mentioned a classical performer as least liked. Thus, the particular artists who are not liked so much do not add to our insight about the range of interests among the preference groups, but the kinds of music the various respondents do not like is of somewhat greater value.

Rnr music was the single type most frequently mentioned as the kind of record the respondent does not like to listen to so much. Almost three in ten of all respondents referred to this type of music, with substantially more of the Pop and Classical doing so. Another one in ten of all respondents referred to music which we classified as pop voc/rnr, but it seems that respondents were not making the same distinction between these two that we were. Thus, a respondent might say that rnr was the kind of music he didn't like, but his example of a record of that type would fit our definition of pop voc/rnr. To the respondent, however, what he disliked was rnr music. Semi-Classical and Religious people were the most frequent critics of music which we classified as pop voc/rnr.

Classical music was mentioned as a dislike by a fifth of all respondents, chiefly by the Rnr, and secondly by the Pop/Rnr and Country groups. Somewhat better than 10% of the respondents singled out jazz as a kind of music they didn't like, and this was proportionately most frequent among the Broadway group.

CHAPTER X

SOCIAL ORIENTATIONS OF RECORD PURCHASERS

In this chapter we will explore some of our findings concerning the respondents' relationships with their families and with friends, as these bear on record and music interests. Certain data relevant to this discussion have already been presented in earlier chapters.

In discussing the influences on record buying, for example, it was noted that for the sample as a whole, the family plays a role in shaping decisions to buy somewhat more often than friends do. The Broadway, Country, Classical and Semi-Classical groups seem to be most oriented toward their families in this respect; Rnr, Jazz and Folk less so. On the other hand, the Rnr and Pop/Rnr groups appear to be most influenced by friends, and the Religious, Pop and Semi-Classical groups least so, in their record buying behavior.

In terms of listening to records, enjoyment of family listening was reported most often by Country, Classical and Semi-Classical respondents, and least often by Rnr's and Pop/Rnr's. Overall, more respondents reported playing records for company and listening to them at each other's homes, than said they enjoyed listening with their families -- but these findings are not strictly comparable because of differences in question wording.

Our interview included a number of other questions about the respondent's activities with his family and friends. The results of one such question, "Do you and your family have the same musical tastes in general, or would you say your tastes are different?" are quite consistent with those on listening and buying influences. Just half of all record buyers consider that they and their families have the same musical tastes, and slightly fewer (42%) consider their tastes different. The rest could not generalize about their families' musical tastes and were unable to choose either of the answer alternatives.

Six of the preference groups had a higher than average proportion of people who felt theirs and their families' musical tastes were the same. The proportions ranged from three-quarters of the Semi-Classicals and two-thirds of the Pop and Country groups to just about half of the Classics. But among the Rnr, Pop/Rnr, Jazz and Folk groups, more respondents consider their musical tastes different from those of their families than think they are the same. About half of the first three groups and three in five of the Folk perceive that what they like in music is different from what their families like.

About one in six (16%) of all record purchasers was the sole family member who played records; slightly less than half (44%) reported one other family member who played records; about one in five named two other people, and about the same proportion reported three or more people in the family, besides themselves, who played records.

In general, the preference groups do not show great variation in terms of their reactions to the record playing of other people in their families. About three quarters of all the preference groups, but fewer (two-thirds) of the Folk and Classical respondents, said they like the records the others play. Only one in eight (13%) of all purchasers said they did not like the selections played by others in the

family, with a somewhat greater proportion of the Classics (25%) reacting in this way.

In two separate questions, we asked respondents how often they talk about records and music matters with someone in their family, and with their friends -- whether they do each of these things "often", "sometimes", or "hardly ever". Overall, the proportion who "often" talk about these things with their family is about the same as the proportion who often discuss them with their friends, 17% and 16% respectively. But of the various preference groups, only the Country respondents' proportions for the two behaviors were so similar, and they were both relatively high, 23% and 22% respectively. The proportions for the Semi-Classicals too were rather similar, but quite low in both cases: 4% who often discuss music matters with their family, and 8% who often do so with their friends. In all other groups except the Rnr and Pop/Rnr, a greater proportion said they frequently discuss music with someone in the family than said they do so with friends. The Jazz and Classical groups had the highest proportions, one in four, who often talked with a family member about records and music.

The Rnr's had by far the greatest proportion saying that they "often" discuss records and music with their friends (37%), and this was six times the number of Rnr's who say that they "often" discuss them with their family (6%). In the Pop/Rnr group there were also somewhat more people who often discuss music matters with friends than with their family, but the proportions who did both of these things were more nearly alike than was the case with the Rnr's. The Pop, Religious and Broadway respondents least often discuss music matters with friends.

If we look at the proportions who say they "hardly ever" discuss music matters with their families and their friends, we see again that for the total group of respondents discussion is more likely to be oriented toward families than toward friends. Just a third of all purchasers (33%) "hardly ever" talk to anyone in their family about music matters, but two in five (40%) indicate that they "hardly ever" do so with friends. The Folk group shows the lowest level of discussion with the family, a full half of these reporting that they "hardly ever" discuss music with them. Thus the Folk, along with the Rnr and Pop/Rnr group, more often have discussions with friends than with family about records and music matters, but the Folk respondents do both of these things with less frequency than the Rnr and Pop/Rnr.

While the Jazz, Classical and Country groups showed the highest proportions often discussing these things with their family, and also a considerable number who talk about them often with their friends, more of the Classics discuss these things at least sometimes with their friends than do the other two groups. Only a third (32%) of the Classics said that they "hardly ever" talk about music with their friends, as compared with 42% of the Country and 44% of the Jazz.

We also asked whether there was anyone else beside family and friends with whom the respondent was likely to discuss music and records. Five out of six (83%) of the total sample answered negatively, but somewhat more of the Broadway, Jazz and Classical have others with whom they talk about these things. There was little agreement on who these additional people were; they included, among others, professional musicians, accidental acquaintances, and other relatives.

To learn something more about the social context within which people collect records, we asked the purchasers to tell us about how many of their close friends have record collections -- whether "just about all" of them do, "about half," "only a few" or "none." Better than a third (38%) of the total sample indicated that

almost "all" of their friends collect records. Broadway and Folk respondents even more often gave this reply, while fewest of the Religious group did so. About one in five record purchasers (21%) reported that "about half" of their friends collect records, and this was more often said by Semi-Classical than other respondents. About one in three of all the purchasers (32%) answered that "only a few" of their friends collect records, and the Pop group most often indicated this to be the case. Religious and Pop respondents were similarly more likely than the rest of the respondents to indicate that they did not know how many of their friends had record collections.

In summary, the Broadway and Folk are the groups whose friends most often collect records, and they are followed in this respect by the Classical, Rnr, Pop/Rnr, Jazz and Country groups. The Religious and Pop groups least often have friends who collect records, and they also are least aware of record collections among their friends. The Semi-Classical people were somewhat lower than most, but they more often reported that "about half" of their friends collect records.

To provide some knowledge of the more usual social contacts of the various groups of record buyers, we asked respondents to select from a list of choices the way they most often spend their free time, and the way they next most often spend their free time. The eight possible choices were: By myself, With immediate family, With other relatives, With co-workers, With neighbors, With school friends, With other friends, and With some other people. (The variety of alternatives as to kinds of friends was needed because of the varying age and activity situations of the respondents, who included school children, housewives, employed persons, etc.)

Among all respondents, about four out of five (78%) named the immediate family as the persons with whom they spend the greatest or second greatest part of their leisure time. This was much less often the case with the Rnr's, of whom a greater proportion (53%) spend free time with school friends than with family (43%). Even more Folk than Rnr respondents named school friends as their usual free-time companions, but the Folk group differed from the Rnr in spending a great deal more time with their families.

About one in three (34%) of all record buyers replied that the "most" or "next most" usual way of spending their free time was by themselves. Religious (54%) and Pop (41%) respondents most often gave this response; the Country group (19%) did so least often.

Of the total sample, about one in five (21%) indicated that they spend much of their free time with current school friends. As noted above, it is the Folk (64%), Rnr (53%), and also the Pop/Rnr (44%) who are most likely to do so. Neighbors (19%), Co-workers (16%) and Other relatives (16%) are next most frequently mentioned as leisure time companions, though these more often appear as "second most usual" rather than the most usual way of spending free time. The Jazz group (4%) were least likely to report much contact with neighbors, but they included a somewhat greater proportion (29%) than the other groups of those who spend much free time with co-workers. Both the Jazz and Rnr's have a somewhat higher proportion (28%) than the group as a whole does (15%) of people spending their time with "other friends": people they used to go to school with, people met on special occasions like picnics and parties, etc.

As a final measure of sociability, we asked about the frequency per month with which the respondents entertain in their homes and go to gatherings at somebody else's home. As can be noted from Table 18, the frequency for the two sets of activities is rather similar, with slightly more frequent going out than home entertaining.

TABLE 18

NUMBER OF TIMES PER MONTH ENTERTAIN AT HOME
AND GO OUT TO GATHERING AT ANOTHER'S HOME

	Less		Once		Three or		Five or	
	At Home	Else-where	At Home	Else-where	At Home	Else-where	At Home	Else-where
TOTAL.	28%	22%	42%	43%	19%	21%	11%	14%
Pop.	15	15	55	53	21	22	9	10
Rnr.	32	17	33	47	17	22	18	14
Pop/Rnr.	25	22	44	39	18	21	13	18
Broadway	17	14	43	45	30	27	10	14
Jazz	37	21	38	47	13	16	12	16
Country.	27	21	40	34	25	18	8	27
Religious.	55	53	29	31	10	13	6	3
Classical.	24	14	46	53	23	26	7	7
Semi-Classical	15	17	46	32	19	31	20	20
Folk	33	19	39	37	23	23	5	21

The Religious group are clearly the ones who least often entertain at home or go out to other people's houses. Better than half of the Religious respondents reported that they do each of these things less than once a month. The Semi-Classicals appear both to entertain at home and to go to others' homes somewhat more often than the other groups; a fifth do each of these things five or more times a month. The Country and Folk respondents appear to visit others more frequently than the other groups do, but do not exceed the rest of the sample in terms of their home entertaining.

CHAPTER XI

LEISURE TIME ACTIVITIES OF RECORD PURCHASERS

As noted in Chapter VIII, the median number of hours per week which record purchasers spent listening to phonograph records, at the time they were interviewed, was slightly better than four hours (4.3). When we compare this average with the amount of time spent watching TV and listening to radio, we see that less time goes into listening to records than into either of these other two activities. Of the entire group of record purchasers, the median number of hours a week spent watching TV was almost twelve (11.7). The comparable figure for radio listening (8.0) was somewhat lower than for TV but still higher than that for listening to records.

Not all the preference groups showed the same pattern of time expenditures for these three activities. In all except the Rnr, more time was spent watching television than on radio or records. Among the Rnr's, median time spent on TV and radio was approximately the same; but one-fourth of the Rnr group said they watch television 25 hours a week or more, while only one in ten devote that much time to listening to the radio.

The Classical group, which spent somewhat more than average time listening to records, reported the fewest hours of TV watching; the median was slightly under eight hours a week. The Classical group also had a median of only five hours' radio time. Only the Religious group, which averaged about four and a half hours, reported less time devoted to the radio. But in contrast to the Classical group, the Religious ranked third among all groups in the amount of time they spend on television, just over 14 hours per week.

The Country group reported greatest exposure to both TV (close to 15 hours a week) and radio (close to 10 hours); and the Pop group was also higher than average on these two measures, with medians of just under 14.5 hours for television and slightly more than nine hours for radio. The Pop/Rnr group showed the second highest exposure to radio (9.5 hours) and also reported more than average time spent watching TV. The Broadway group were about average in their televiewing, but spent somewhat less time than most on radio. Folk respondents were very close to average in their televiewing time and somewhat higher than usual for radio listening.

The Jazz group reported most hours spent listening to records. Like the Classical and Religious, they spend about as much time with the phonograph as they do listening to the radio. And the Jazz group resembles the Classical and the Rnr in devoting less time to television than other record buyers do.

Table 19 presents the rank order of the ten musical preference groups according to the median number of hours per week spent on each of the three activities. Table 20 shows the data in more detail by revealing the proportion of each group who spend a given number of hours on records, TV and radio. Again the percentages are presented in cumulative form to facilitate intergroup comparisons at each level.

As might be expected, televiewing most often is an activity in itself. Better than two-thirds (69%) of the viewers indicate that they do nothing else while watching TV; the figure is somewhat higher among the Jazz group (81%). The comparable figure for just listening to radio and not doing anything else is just better than one out of five respondents (22%), with the Rnr's somewhat more often giving this reply.

TABLE 19

RANK ORDER OF PREFERENCE GROUPS
ACCORDING TO MEDIAN HOURS SPENT LISTENING TO RECORDS, TV AND RADIO

<u>Records</u>	<u>Television</u>	<u>Radio</u>
Jazz	Country	Country
Pop/Rnr	Pop	Pop/Rnr
Classical	Religious	Pop and Folk
Country	Pop/Rnr	Tie
Religious	Broadway	Rnr
Semi-Classical	Folk	Jazz
Rnr and Pop	Jazz & Semi-Classical	Semi-Class.
Tie	Tie	Broadway
Broadway	Rnr	Classical
Folk	Classical	Religious

TABLE 20

HOURS PER WEEK SPENT
LISTENING TO RECORDS, TV AND RADIO

	<u>One or More</u>			<u>Five or More</u>		
	<u>Records</u>	<u>TV</u>	<u>Radio</u>	<u>Records</u>	<u>TV</u>	<u>Radio</u>
Total	85%	94	88	45	79	62
Pop	76%	94	87	43	82	68
Rnr	97%	96	100	35	70	66
Pop/Rnr	89%	97	86	50	84	70
Broadway	78%	98	88	35	88	57
Jazz	96%	92	96	62	73	63
Country	86%	96	90	47	84	68
Religious	94%	96	79	46	90	48
Classical	81%	80	81	49	65	50
Semi-Classical	90%	92	85	38	75	58
Folk	82%	100	93	36	80	59

	<u>Ten or More</u>			<u>Fifteen or More</u>		
	<u>Records</u>	<u>TV</u>	<u>Radio</u>	<u>Records</u>	<u>TV</u>	<u>Radio</u>
Total	23%	57	42	12	36	26
Pop	28%	71	46	14	47	29
Rnr	20%	40	45	5	36	25
Pop/Rnr	26%	62	48	14	39	29
Broadway	16%	59	36	7	33	26
Jazz	34%	53	38	21	31	25
Country	23%	67	50	15	50	37
Religious	21%	69	29	11	46	17
Classical	19%	38	41	10	15	21
Semi-Classical	24%	53	37	15	31	24
Folk	18%	59	48	2	25	32

Companion activities to TV are most often eating and drinking (24%) and housework (12%). Fewer than one in ten respondents, overall, indicated that they read while watching television, but one in five in the Folk group say they do so.

Housework is the most frequent accompaniment to the radio, two out of five mentioning this, and even more among the Religious and Semi-Classical respondents. Eating or drinking is reported by about one in five (19%) and more often by Broadway, Jazz and Folk respondents. About one in seven people (15%) say they read while listening to the radio, and again the Folk group is the most likely to do this, with the Jazz group second. One in seven (14%) radio listeners are doing homework while listening to the radio, and here the Rnr's show the highest proportion, followed by the Pop/Rnr and Folk groups.

About one listener in nine (11%) is usually driving a car while listening to the radio, an answer volunteered most often by the Pop group. One in ten of all listeners say they are usually working on their job while listening to the radio, and only one in twenty that they usually dance while listening. Dancing to the radio is most often reported by the Rnr group (23%).

Those of our sample who reported any televiewing were asked, "What are your favorite TV programs?" Mystery, adventure and detective programs (e.g., Checkmate, Twilight Zone, Hitchcock Presents) were the favorite of almost half the sample (47%), and of an even greater proportion of Rnr's who watch TV (67%). The only groups in which such programs were not the most frequently chosen favorites were the Religious, Country and Classical.

No one type of program was heavily favored by the Religious; slightly better than a third of the group (36%) indicated their preference for family series and situation comedies (e.g., Father Knows Best, Danny Thomas Show), and almost that number (34%) mentioned episode human drama and daytime serial programs (e.g., Loretta Young Show, Search for Tomorrow, Ben Casey) and mystery-adventure (33%). Among Country respondents the most popular programs were westerns (52%). The Classical group did not show any clear-cut preferences, about a third (35%) mentioning news, public information and interview programs. Slightly fewer mentioned mystery and adventure shows (30%), drama theatre programs (e.g., U.S. Steel, Alcoa, Playhouse 90) and music and variety shows (28%), (e.g., Bell Telephone, Ed Sullivan, Perry Como Show).

For the entire group of record buyers who watch TV, family series and situation comedies were the second most popular type of program, better than a fourth of the total (29%) mentioning these. Such programs were named by almost half of the Rnr's (49%), but by only one in eleven (9%) of the Classicals.

Westerns were cited as favorites by about the same proportion of the total (28%). As indicated before, this preference was most common among Country respondents (52%). Westerns are preferred least often by the Broadway and Semi-Classical groups (fewer than one in ten).

Variety and musical shows, exclusive of Mitch Miller, were favorites of just better than one in four record buyers who watch TV (27%), and somewhat more of the Pop and Pop/Rnr groups. The Mitch Miller program was specifically mentioned by one in twenty-five (4%), with the Classicals (14%) and the Pops (7%) most likely to cite this program.

About the same proportion of viewers mentioned news and public information programs (12%), sports programs (11%), and quiz and game shows (11%) as their favorites, but there were interesting variations among the preference groups. News and information programs are preferred most often by the Classical (35%) and then by the Religious and Semi-Classical groups (26%). Sports programs are clearly favored more often among Jazz respondents (25%) and also by the Religious group (20%). Quiz and game shows were mentioned more often by the Religious (24%) than by other groups. These findings point up the considerable range in the choice of favorite programs among the Religious group.

The Religious group's report of favorite radio programs also differed from most others. While overall, three in four record purchasers mentioned some type of music or disc jockey program as their favorite, less than half the radio listeners among the Religious respondents named a music show. News programs were mentioned as favorite radio programs by just about one in four of all purchasers (26%). Higher proportions of Semi-Classical, Broadway, Religious and Folk respondents cited news programs, but few of the Rnr and Pop/Rnr did so.

It should be noted that in a number of cases, radio programs were difficult to identify because of their purely local nature. Had we been able to identify every program exactly, the proportions cited here might have been somewhat higher in some cases. As it is, almost one respondent in every twenty mentioned a radio program which we could not identify.

Turning to the series of questions with which we inquired into the reading behavior of the record purchasers, we note that the Classical, Broadway, Semi-Classical and Folk groups are consistently the heaviest readers. While seven out of eight of all record buyers indicate that they read at least one daily newspaper, two out of five of the Classical, Broadway, Semi-Classical and Folk respondents read more than one, and about a third of the Pop and Jazz groups do so. A third of the Rnr's report that they do not read any daily newspaper and one in six (16%) indicate that they do not read a weekly newspaper either.

In terms of magazine readership, about one record buyer in four (25%) said they read no magazines or periodicals regularly. Only about one in ten of the Broadway, Classical and Semi-Classical respondents do not read any magazines, but half the Rnr's (53%) and a third of the Country group (37%) read none. More than a third (37%) of the total group of purchasers reported one or two magazines that they read regularly, and a similar proportion (38%) named three or more. The latter response is most characteristic of the Classics, of whom seven in ten read three or more magazines regularly, and of the Semi-Classicals, of whom half do. The Pops (44%) and Folk (41%) are also somewhat higher than most in this respect. Fewest of the Rnr (19%), Pop/Rnr (27%) and Country groups (27%) read as many as three magazines regularly.

Among magazine readers in all groups, the general family and home magazines such as Life, Look, McCall's and Readers Digest are the most widely read--by three in four of the overall group of purchasers; by somewhat more of the Pop, Religious and Semi-Classical respondents, and less so by the Rnr's. Business and news magazines, such as Time and Newsweek, are read by about one record buyer in five (19%), more often by Classical and Jazz respondents, and least often by Country and Religious.

Readership of other types of magazines showed considerable variability among the different musical preference groups. One in five Pop/Rnr and one in eight Rnr and Folk respondents read teenage magazines; one in eight Rnr's reported magazines for boys or girls, such as Boy's Life and American Girl. Movie magazines such as

Photoplay, and TV guides were reported by one in ten of the Pop/Rnr's and by just slightly fewer Religious readers. Quality magazines, such as Harpers, The New Yorker and The Saturday Review, were reported by a third of the Classics, a fifth of the Semi-Classicals and one in seven (14%) Jazz respondents who read magazines. Hobby and special interest magazines were named by around one in ten of the Pop, Pop/Rnr, Religious and Classical groups; sport and outdoor magazines by one in five Folk readers and slightly fewer Jazz and Country readers. Travel, geographic or natural history magazines were mentioned by slightly better than one in four Classics.

Inquiring into book reading, we asked: "During the past year, have you read any novels or books of fiction (other than those required for school)?" and then we asked the same question about non-fiction or technical books. Among all purchasers, just better than a third (37%) have read no book at all during the past year. This proportion is highest among Rnr (62%), Religious (58%) and Pop respondents (51%). Only one in twenty-five (4%) of the Folk group, one in nine (11%) of the Classical and one in four of the Broadway read no book during the past year.

The reading of fiction was reported more often than non-fiction. Among all record buyers, 55% say that they have read at least one fiction book, and 40% one non-fiction book, during the past year. Among Jazz respondents, however, equal proportions have read fiction and non-fiction (47%) and the Religious group also showed similar proportions reading a book of either kind.

We asked those respondents who had read any book at all during the past year, other than to fulfill a school requirement, to select their favorite kinds of reading (more than one if desired) from a list of twelve categories presented by the interviewer. Two out of five of all those who read any book during the past year chose "current fiction" as a favorite. The Rnr's, with fewer than 30 readers answering this question, proportionately more often chose "comic books," and Religious respondents "religious books." Current fiction was seldom a favorite among the Country group (only 13%).

Among the entire group of book readers, the second most frequent choice was "mysteries or detective stories," mentioned by just better than a third (36%) and by somewhat more of the small Rnr group of readers. Almost the same proportion of the entire group chose books on "history, philosophy, economic or political affairs" (33%) and "biographies or autobiographies" (33%). The first of these was cited most often by Classical, Broadway and Jazz respondents; the second by slightly better than half the readers among the Broadway and Semi-Classical respondents.

"Adventure stories" were chosen by better than a quarter (27%) of all readers, and by even a higher proportion of the Rnr's. Religious books were named by about the same proportion (26%), but most often by the Religious group (75%) and by better than a third of the Pop and Broadway readers. "Classics" were chosen by slightly less than a quarter of all the readers (23%), but by almost half of the Classical group. "Technical books" were cited as favorites by one reader in five (21%) and most often by those in the Jazz group. "Love stories" were named by somewhat fewer than one in five readers (18%) but by twice this proportion of the Pop/Rnr group (38%).

When we inquired about attendance at movies over the past three months, the Pop/Rnr's, followed by the Rnr's, turned out to be the heaviest attenders. Two-thirds in each of these groups reported that they saw at least three movies in the past three months, and the Pop/Rnr's had the highest proportion who went to the movies seven times or more during this period. The Semi-Classical and Religious

groups showed the lightest film attendance; the majority of both groups did not go to any movie at all. A third of the Pop, Classical, and Country respondents saw no movie at all, but the Pop and Classical more frequently reported one or two movies, while a majority of the Country group saw three or more films. Close to half the Folk respondents reported seeing one or two films over the past three months. The Jazz group closely approximated the distribution for the entire group of purchasers.

For the total sample, about three in ten saw no movie at all during the past three months (28%) and a similar proportion saw one or two films (29%); a quarter (24%) attended between three and six times, and one in five (19%) saw seven or more movies.

With respect to attendance at "any ball games or other sports events requiring paid admission" during the past year, better than half of the Folk and Pop/Rnr, and close to this proportion of Jazz respondents, attended three or more such events, but the majority of the Pop, Country, Religious and Classical groups did not attend any. For the entire sample, almost half (46%) attended no sports event during the preceding year, and the same proportion attended three or more.

Considerably fewer record purchasers have been to a night club, ballet or concert or stage production. About two-thirds of the total sample (65%) have not gone to any "night club or jazz spot" during the past year and only one in four (23%) have gone three or more times. The Jazz people showed the highest attendance, with close to half (45%) going at least three times. Three in four of all respondents (74%) report that they have not attended any "operas, ballets, or musical concerts of any kind" during the past year, but this figure is considerably lower among the Classical group, of whom the majority have attended, and among the Folk, where almost half have attended a performance of this kind. Among the Broadway, Jazz and Semi-Classical respondents, about a third have attended one of these performances.

Similarly, only about one in four of all the purchasers (27%) indicated that they attended "any musical shows on the stage which required paid admission." The Classics here too appeared to be the heaviest attenders, with better than half (57%) attending at least one, and one out of five attending three or more stage musicals. About half the Broadway group (48%) reported attendance at a musical show during the past year, and one out of eight (12%) saw three or more. The Folk was the third group showing better than average attendance at musical shows; somewhat less than half (43%) saw at least one during the year and one in ten went as often as three times. Of the total sample, one in five (21%) saw one or two stage musicals and just about one in twenty (6%) saw more than this.

Non-musical stage productions fare just slightly less well. Among the total sample, only one in five (21%) has seen any during the past year, and the great majority of these (15% of the entire group) saw just one or two. One record buyer in twenty (6%) saw three or more non-musical stage productions. The Classical and Folk groups are again considerably higher than the rest in this respect, with half the Classics attending at least one, and a fourth seeing three or more. Two out of five Folk respondents attended a non-musical stage production and slightly fewer than one in five (18%) saw three or more.

Turning to the hobbies or interests that the record purchasers say they "most enjoy spending time on," active sports, such as swimming, ice skating, bowling and golf, led all the rest. One third of all purchasers, with an even greater proportion among the Jazz and Folk groups, indicated active sports as a favorite pastime. Next most frequently mentioned, by a quarter of the total sample, were domestic

activities such as baking, sewing or knitting; these were most often reported by Semi-Classical, Religious and Pop respondents. Reading, studying or letter-writing were mentioned by one purchaser in five, and by more of the Broadway, Folk and Classical respondents. One in six (15%) cited "do-it-yourself" activities such as re-finishing furniture, making miniature furniture or "workshop."

About one record buyer in twenty (6%) mention singing or playing a musical instrument as a favorite pastime; three times this proportion of the Folk group (18%) and double of the Classics (13%) mention performing musical activity. Other musical activities, such as playing records, "hi-fi" or "stereo" are mentioned by one in nine (11%) of all the record purchasers as something they most enjoy spending time on. Here the Classics were considerably higher than any other preference group, three in ten mentioning one of these activities.

TV and radio listening were spontaneously mentioned as a favorite pastime by only one in twenty respondents; the same proportion (5%) mentioned dancing. Only 3% of the respondents indicated that they had no special hobbies or pastimes.

It should be noted that all of the above material on special interests was obtained in "open-ended" form; that is, no answer categories were suggested. We asked only, "What hobbies or interests do you most enjoy spending time on?" We followed this with another question for which we handed the respondent a card listing 29 activities or "things people do in their free time." Respondents were asked first to go through the list and pick out the activities on which they spend "a lot of their free time during the summer and mild weather months"; when these choices had been made, they were asked to refer to the list again and pick out the things on which they spend "a lot of their free time during the winter and cooler months of the year." All of this information was asked for early in the interview before any detailed questions about phonograph records.

The information obtained about the preferences among the 29 activities is too detailed to be described fully here. In Table 21, we present the 14 activities chosen by 20% or more of all purchasers for warm weather, and show their distribution among our ten preference groups. Table 22 presents in identical form the cool weather activities named by 20% or more of all purchasers.

We will note here only a few of the most pertinent items of information about these leisure time activity preferences. First, we notice that "radio-TV music," as distinguished from the next activity, "radio-TV non-music," was the most frequently mentioned activity for both warm and cool weather, with about the same proportions (approximately half the sample) mentioning it each time. Playing records enjoyed just about equal popularity for both summer (43%) and winter months (42%), but in rank order it was exceeded by outdoor water activities in the summer. Non-music radio and TV programs have a higher preference ranking in winter (35%) than summer (25%) but, as noted just above, radio and TV music programs are equally popular the year round. The proportions citing movies, theater attendance, and parties and dancing remained quite constant from one season to another. Although, as expected, there is a shift away from outdoor sports and gardening in the winter, there is no comparable increase in any single activity during the cooler months, when the most sizeable increases appear to be for non-music TV and radio programs, and to a lesser degree, for reading.

As a final measure of leisure time activities, we asked record purchasers, "During the past year, did you take any vacation trips away from home?" Just about a third (36%) took none at all. Better than half the Country and Jazz respondents report that they took no vacation, and this was the case for at least a quarter of every preference group.

TABLE 21

ACTIVITIES ON WHICH MOST OF FREE TIME IS SPENT
DURING WARM WEATHER*

	<u>Total</u>	<u>Pop</u>	<u>Rnr</u>	<u>Pop/ Rnr</u>	<u>Bway.</u>	<u>Jazz</u>	<u>Cntry.</u>	<u>Rel.</u>	<u>Class.</u>	<u>Semi- Class.</u>	<u>Folk</u>
N =	1148	160	72	232	58	139	106	95	135	57	41
Radio & TV music .	50%	37%	72%	52%	33%	56%	56%	47%	52%	39%	49%
Boat and swim. . .	45	41	63	53	48	30	42	21	42	56	71
Play records . . .	43	34	58	57	21	60	37	41	33	30	46
Visit friends. . .	40	43	31	47	36	32	50	31	37	30	41
Reading.	36	24	25	38	41	40	27	25	54	51	46
Driving.	34	53	18	28	26	28	39	29	37	44	20
Movies	28	16	46	46	21	32	29	7	22	12	32
Garden and farm. .	27	36	10	17	29	18	23	47	28	46	10
Radio & TV non-music.	25	24	28	28	29	23	25	22	21	25	27
Talking with family	24	24	19	15	29	32	20	26	31	23	22
Hunt and fish. . .	24	28	21	23	14	18	34	25	17	35	32
Walking.	23	24	29	24	21	22	29	19	24	9	27
Resting.	21	12	21	23	34	27	25	24	13	14	20
Parties & dancing.	21	17	31	31	17	27	20	7	11	7	37

* Listed are those activities mentioned by at least 20% of the total group.

TABLE 22
 ACTIVITIES ON WHICH MOST OF FREE TIME IS SPENT
 DURING COLD WEATHER*

	Total	Pop	Rnr	Pop/ Rnr	Bway.	Jazz	Cntry.	Rel.	Class.	Semi- Class.	Folk
N=	1143	154	72	235	58	136	106	95	134	59	41
Radio & TV music .	52%	45%	40%	51%	33%	57%	66%	51%	59%	61%	51%
Play records . . .	42	31	53	49	16	51	39	48	45	29	49
Reading.	42	29	43	44	52	38	38	23	67	44	44
Visit friends. . .	37	41	35	36	43	32	33	21	44	29	51
Radio & TV non-music. . . .	35	33	35	38	38	27	33	43	23	41	49
Indoor sports. . .	27	29	38	20	33	18	34	26	31	31	24
Movies	26	19	35	43	28	27	25	8	16	17	22
Talk with family .	23	25	22	13	24	24	19	27	31	20	29
Sew and knit . . .	22	36	18	12	34	9	22	33	21	42	24
Hobbies.	22	21	29	20	19	21	17	27	22	25	37
Bowling.	20	20	11	29	22	21	21	8	16	31	20
Parties, dancing .	20	14	22	29	22	25	19	6	14	5	46

* Listed are those activities mentioned by at least 20% of the total group.

Slightly better than a third had one vacation trip during the year, and a quarter of the total sample took more than one. Broadway, Classical and Rnr respondents most often reported multiple vacations. Of those who took vacations, about two out of five visited in the same state as the one where they live; half had a vacation outside their home state but stayed in the same section of the country, and three in ten vacationed in a different section of the U.S. One in twelve (8%) visited another part of North America (Caribbean, Mexico, Canada, etc.) and just about one in a hundred had a vacation outside of North America.

At the conclusion of our series of questions about general leisure time activities, we asked two questions aimed at defining to some degree the values and goals to which our respondents give highest priority. On the first of these questions, we presented the respondent with a list of seven things "different people strive for": "Enjoying myself," "Pleasing my family," "Getting along well with my friends," "Living up to my moral and religious ideals," "Having a good standard of living," "Doing my work as well as I can," and "Learning and improving myself outside of work." Respondents were then asked to review this list and to indicate which one they would consider the most important to themselves, if they had to choose. After this selection, they were asked, "Which one would be next most important?" and finally they were asked to pick the one they considered "least important."

Of the seven choices, "Pleasing my family" and "Living up to ideals" received the most frequent endorsement as important and were seldom chosen as least important. About three out of ten (29%) of all respondents chose each of these as "most important." An additional one in four (25%) considered pleasing the family as second most important, and one in five (19%) considered living up to ideals the second most important. Only 3% and 4%, respectively, considered these two choices least important.

The Pop group, more than any other, attributed great importance to "pleasing my family," while the Folk, Classical and Broadway respondents did so somewhat less often than the rest. About three in five (59%) of the Religious respondents rated "Living up to my ideals" as most important, and about half the Classical and Broadway groups considered it the most important; hardly one in five Rnr's (19%) and Jazz respondents (18%) considered "living up to my ideals" as most important to them.

"Doing work well," "Having a good standard of living," and "Getting along with friends" each was considered most important by one in ten of all the record purchasers. An additional one in six to one in eight respondents attributed second greatest importance to them. Their ratings as least important similarly differed only slightly, seven, nine, and ten percent, respectively, naming them as least important.

Somewhat more of the Folk than the other groups rated "doing work well" as most important, and more of the Country, one in five, considered it least important to them. None of the Religious respondents considered "having a good standard of living" as most important, and among the Classical almost one in five (18%) named this as least important. "Getting along with friends" was considered most important by three times as many Rnr's (32%) as of the total purchaser group. A high proportion of Jazz respondents (19%) considered "Getting along with friends" least important of the seven.

Learning and self-improvement was considered the most important thing to strive for by only one in twenty (6%) of all the record purchasers, and hardly any more (7%) rated it as second most important. Somewhat fewer than one in five (18%) named it as the least important. The Folk group (23%) more often considered this the most important of the seven, and the Classical (7%) had the smallest proportion considering it least important.

Of all seven items, "Enjoying myself" was most frequently rated as "least important," considered so by just about half the group (49%). Only one in twenty (5%) considered it most, and a similar number second most important. Among the preference groups, one in ten Rnr's rated "Enjoying myself" as most important, and another one in five named it as second most important. Fewer of the Jazz (37%) and Country (38%) groups considered it least important, while more of the Pop and Religious, three in five, rated self-enjoyment as the least important thing for which to strive.

Our second line of inquiry into the values of the record purchasers was formulated in the questions: "If you had \$5 more a week to spend than you have now, what do you think you would probably spend it on?" and "Now, how about the opposite, if you had \$5 a week less to spend than you have now, what do you think you would most likely do without?"

The greatest number of record purchasers, about three in ten, indicated that they would spend the additional money on some type of clothing. Half of the Rnr/s

and only slightly fewer of the Pop/Rnr and Folk respondents answered in this way. The Religious and Semi-Classical groups were the only ones who more frequently mentioned something other than clothes as the object of extra spending money. Better than a third of the Religious group mentioned gifts to other people or donations to church and charity. Among the Semi-Classicals, entertainment and vacations, mentioned by a third, were the most frequent reply.

For the group of record purchasers as a whole, there was little agreement beyond the clothing item as to what they would spend any extra money on. Somewhat better than one in ten mentioned recreation and vacations (14%), with the Semi-Classicals, as we indicated above, doing so most often. House improvement and home furnishings were named by about the same proportion (13%) of the total group, with the Pop and Country respondents naming these things somewhat more often than the other groups did. Aside from the Religious group, gifts were mentioned quite often by the Broadway respondents (17%), who were also the group most likely to say that they would save it or to be unable to specify anything they wanted to spend it on.

About one in ten of all respondents indicated that they would spend the extra money on records or on another record player, with proportionately fewer Semi-Classicals indicating they would spend the money this way. Books and magazines, named by one in twenty of all respondents, were the second most frequently mentioned item by the Classical, of whom one in five indicated that the extra money would go for these things.

Turning to what record buyers would most readily do without, one in four (26%) of all the respondents mentioned some aspect of recreation or entertainment. Candy, gum, soft drinks, cigarettes or liquor were named by almost the same proportion (24%). Third in line was clothing, with one in six (17%) saying they would cut down on some item of clothing expenditure. One in ten mentioned food, other than the frill items of candy, gum, etc., cited earlier. Just better than one in twenty (6%) indicated that they would cut down on their record purchases.

CHAPTER XII

RECORD PLAYING EQUIPMENT

Two-thirds of the sample (68%) report one record player in the household; about a fourth (25%) report two, and 7% of all respondents said they have three or more phonographs in the home. Multiple ownership is of course highly correlated with size of household and, presumably, with family income; it is most frequent among the Broadway, Folk and Classical groups, in that order. In contrast, only one out of ten among the Religious group report more than one record player, and only one out of five Country respondents.

About half of all record buyers (48%) use a phonograph which combines 16, 33 and 45 RPM speeds, though the proportion is lower among the Folk and Rnr groups. The second most popular combination is 33 and 45, claimed by about a third of the purchasers, but by more than half of the Folk group. Almost all of these record players include the 78 speed as well. We did not include 78 in the various combinations we tabulated, but we did make a separate count of each player capable of playing 78's, and four out of five (81%) of the sample have such a record player in the household. About one respondent in twelve (8%) reported having a player which takes only 45's. None of the Classical group was dependent upon this type of phonograph, but it was reported by about a quarter of the Rnr's.

Half (52%) of all record buyers have had their players for three years or more. One in twenty uses a phonograph at least ten years old. Among the Semi-Classical group, one in three reports using a record player which was purchased ten or more years ago. One in seven (15%) of the total sample have had their players less than a year; one in six between one and two years; another one in six between two and three years, and a similar proportion between three and four years. About a quarter of the total sample have had their players five years or longer.

Half of all record purchasers paid less than \$100 for their record player, an answer given most frequently by the Rnr, Folk and Country respondents. But half of the Rnr's and almost that proportion of the Folk group either got their player as a gift or for some other reason could not state how much it had cost. Broadway, Jazz and Classical respondents most often paid more than \$100 for their phonograph. One-sixth of the Classical group reported spending more than \$500 for their set.

Better than nine out of every ten record buyers bought this equipment already assembled. All of the Rnr's did so, and almost all of the Pop/Rnr's, Country and Religious respondents. Jazz and Classical respondents, 19% and 16% respectively, were more likely to report that they or someone in the family had built the set, or that it had been custom built for them.

One-third of all record purchasers say they have stereophonic equipment; but among the Rnr, Classical and Folk groups, the proportion is only one in five. Among Pop, Jazz and Semi-Classical respondents, closer to half have stereo. About half of all those reporting stereophonic equipment say they bought it because of the better tone it produces; one in six like the more realistic sound. One in twelve say they bought it because everybody else was, and this response was more frequent among Jazz respondents than any other. When asked if they enjoy their stereophonic equipment more than they did their old sets, three in four say they enjoy it "much" more; eight percent say they don't notice much difference.

Of those with stereo equipment, less than a third (30%) say they are buying only stereo records and one in six say they buy "hardly any" stereo records. The purchase of all stereo records is most often reported by the Pop, Broadway, Semi-Classical and Folk respondents (though very few of the latter group own stereo equipment). Rnr, Pop/Rnr, Classical, Religious and Jazz respondents with stereo are most likely to report that they are buying some stereo records; the Country group most frequently replied that they were buying hardly any. When those without stereo equipment were asked whether they planned to buy it during the coming year, one out of seven (but a third of the Broadway group) said they were planning this purchase. An additional one in eight (12%) were undecided.

The majority of record buyers (56%) keep their record players in the living room, and about one in five (21%) in their own bedroom. The remainder mention a variety of places: in the study or den, the basement, the dining room, someone else's room, etc. The Rnr's are the only ones who are more likely to keep their phonograph in their bedroom than anyplace else; almost half of them do so. The Pop/Rnr, Country and Folk groups also more often report using the bedroom for their record playing; while the Pop, Broadway and Jazz groups are more likely than others to have their phonograph in the living room.

In the great majority of cases, the records are kept in the same room as the player; seven out of eight make this reply. About one record buyer in six stores his records in a closet. The most frequent reason for storing records in the place they are kept is the available space; the second consideration is that they are safe there, and out of the way.

About a third of all record purchasers keep their records in open racks; slightly fewer use a closed cabinet. About a fourth just keep them in piles, while one in five stacks them vertically on shelves. These four methods of storage account for 93% of all respondents. The Broadway, Classical and Semi-Classical groups most often keep their records in a closed cabinet. The Classical group are also more likely than any other to file their records vertically on shelves. Country and Religious respondents more often have them in piles than the other groups do, while among Rnr, Pop/Rnr, Jazz and Folk respondents, the most frequent means of storage is open racks.

Only one record buyer in four say they have their records listed, arranged or filed in some special way. Among the Country and Folk groups, the proportion is even smaller. Of those who do have some system of filing their records, the most usual methods are to group them by artist or type of music, or to number or index them in some manner.

CHAPTER XIII

MISCELLANEOUS MATTERS

We report in this chapter certain findings of special or secondary interest which are essentially unrelated to the material presented earlier.

The following question was asked of all persons with record collections which included both 33 Lp's and 45-Singles: "Please think about the proportions of Lp's and 45's you are buying now as compared with the proportions of Lp's and 45's you were buying a year ago. Are proportionately more of the records you buy now Lp's, or are you buying proportionately more 45's, or would you say you're still buying the same proportion of each?" As is evident from the wording, the question attempted to measure any trend toward or away from Lp's as opposed to Singles, but the question was too complicated for many respondents and the answers cannot be accepted uncritically. It is evident that the concept of "proportions" was beyond some respondents, and overlooked by others; while even those who properly understood the intent of the question were faced with the formidable task of comparing their behavior with respect to two different types of phonograph records at two different points in time. It is probable, on the basis of interviewers' reports concerning respondents' reactions to the question, that many people simply answered in terms of whether they buy more Lp's or more Singles, without regard to proportionality over time.

For what the answers may be worth, however, almost half the respondents said they are buying more Lp's now, about a fourth said they are buying proportionately more 45's, and about a fourth said there had been no change in their purchase behavior. Two-thirds of the Pop and Folk groups, almost that proportion of Semi-Classicals, and better than half of the Broadway, Jazz, Religious and Classical groups reported a trend toward Lp's. About half the Rnr's and a third of the Pop/Rnr and Country groups, said they are now buying proportionately more 45's. It will be noted that the groups' replies generally conform to their actual tendency to purchase 33 or 45 records.

Respondents were also asked, "If a 7-inch record with as much playing time as a 12-inch Lp was available, would you prefer that smaller size, or would you still prefer the 12-inch record?" Fewer than one in five of all record buyers, but about one in four Classical and Folk respondents, would still prefer the 12-inch record. Their most frequent reason was to maintain consistency with the size of the other records in their collection. About two in five (41%) of all respondents thought they would prefer the 7-inch record, with half the Rnr's and Country groups stating this preference. Easier storage is the primary reason for preferring the 7-inch record, and the Rnr's are even more impressed with the idea that this size would be easier to handle. Greater ease of handling was also an important consideration among the Pop/Rnr, Religious and Country groups.

Another item of interest concerned awareness of record clubs. Respondents were asked to name any record clubs they know of, other than those they may belong to. To calculate the proportions familiar with the various clubs, we then added in those who now belong or used to belong to each. Three in ten of all respondents indicated awareness of the Columbia Record club, one in five of the RCA club, and one in eight of the Capitol-Angel club. About one in twenty mentioned some other record club. The Columbia club was most familiar to Jazz respondents, of whom better than half mentioned it; then to the Classicals (slightly less than half), and then to the Pop group. Very few of the Rnr's mentioned the Columbia club. Knowledge of the RCA club showed these same group differences. The Jazz, Pop and Classical respondents most often mentioned RCA; none of the Rnr's did so.

Record buyers living in the metropolitan areas of New York, Chicago and Los Angeles were asked whether they had ever seen a PLAYBACK program on TV and, if so, what they thought of it. Because we are dealing here with less than a fourth of our total cases, it is not possible to make meaningful comparisons among the preference groups. Of all those living in the three areas, however, just about one in five (52 cases) saw one or more of the PLAYBACK programs. And of these, three in four considered the program very good or pretty good, one in ten rated it "fair," and one in eight said it was "pretty bad." Nobody chose the last alternative suggested, which was "very bad."

When asked which programs they had seen, slightly better than half either didn't know or mentioned an inappropriate performer; that is, one who had not made a PLAYBACK program. These replies suggest that not all those who claimed to have seen one of the programs actually did so. On the other hand, there were probably some respondents who did see PLAYBACK, but who did not remember it or did not recognize the name, and so answered "No" to our question. Asked what they especially liked about the programs, half of those answering said "Don't know" or that there wasn't anything that they liked especially. An equal proportion were unable to specify any criticism. The few specific commendations of PLAYBACK related mostly to the quality of the artist and the music, and the informative nature of the program. The most frequent criticism was that the program was too short. Not quite one viewer in four named Columbia Records as sponsor of the programs.

Only one record buyer in eight indicated awareness of any connection between the Columbia Broadcasting System and Columbia Records. This knowledge was most frequent among the Classicals, of whom three out of ten were aware of the connection. Two record purchasers out of five said there was no connection between CBS and Columbia Records. This was especially true of the Broadway group (close to two-thirds) and of the Jazz and Semi-Classicals, half of whom believed there was no relationship. Almost half (48%) of the total group said they didn't know whether there was any connection between them or not. The Religious and Folk groups most often professed ignorance of the matter. The one-in-eight who indicated awareness of the relationship between CBS and Columbia Records were asked whether this is "a good thing" or "a bad thing" or "don't you care one way or the other?" The predominant attitude is one of indifference, held by two-thirds of those aware of the connection. Fewer than two in a hundred of all respondents consider the connection bad, and slightly more (about three in a hundred) feel it is good. The greatest proportion of those objecting to the relationship are found in the Classical group.

All respondents were asked, "Would you be more interested in a record with a CBS label than with a Columbia label, or would you be less interested in a record with a CBS label, or wouldn't it matter to you which of the two labels a record had?" To about six out of seven respondents (85%), the label would not matter. This was even more true among Country and Folk respondents. About one record buyer in ten (but one in five of the Broadway and Classical groups) said they would be less interested in a CBS label. Hardly any (only 2%) felt they would be more interested in a CBS label, though slightly more of the Jazz group (9%) than of others suggested greater interest in CBS. (See Appendix B for a tabulation of the frequency with which respondents recalled different record labels or companies.)

As the very last question of the interview, respondents were asked to name their favorite color. Blue was mentioned most often, by 44% of all record buyers. Next most frequently mentioned, by 18% of the total, was red. Green was favored by 8% and brown by 6%. Other colors were mentioned too infrequently to be of consequence. Differences among the musical preference groups were less pronounced here than on most other items. Somewhat more of the Classical, Semi-Classical and Jazz groups named brown as their favorite color.

Appendix A

TABLE A-1

LOCATION OF STORES WHERE SHOP MOST FOR RECORDS
AND OF STORES WHERE SHOP MOST FOR OTHER THINGS

	Neighborhood		Downtown		Suburbs	
	*Records	Other	Records	Other	Records	Other
TOTAL (1157)**	29%	22%	48	55	20	20
BY AGE:						
12-15 (187)	39%	24%	47	63	14	12
16-18 (133)	32%	23%	46	56	22	20
19-22 (107)	26%	11%	48	69	21	18
23-34 (355)	28%	23%	44	52	24	21
35-44 (190)	29%	25%	40	41	25	30
45-up (185)	23%	22%	70	59	12	15
BY SEX:						
Male (450)	27%	25%	45	48	23	22
Female (707)	31%	20%	51	59	18	19
BY RACE:						
White (1004)	29%	23%	45	52	23	22
Negro (153)	32%	19%	67	74	4	7
BY EDUCATION:						
Grade school only (203)	39%	30%	50	61	14	9
Some high school (297)	37%	22%	42	54	20	23
Completed high school (361)	25%	21%	51	55	20	22
Attended college (271)	20%	19%	51	53	23	21
BY INCOME:						
Under \$5,000 (301)	28%	27%	63	63	7	10
\$5,000-\$5,999 (182)	30%	20%	58	65	15	13
\$6,000-\$6,999 (133)	34%	20%	38	56	24	22
\$7,000-\$7,999 (126)	28%	29%	36	40	34	30
\$8,000-\$9,999 (175)	31%	22%	38	53	27	23
\$10,000 or more (217)	27%	18%	43	46	26	30
BY RESPONDENT'S OCCUPATION***						
Professional (85)	24%	20%	51	50	20	21
Proprietor, Manager (29)	17%	24%	79	69	-	3
Clerical, sales (108)	26%	19%	44	54	27	23
Craftsman, foreman (86)	29%	30%	39	41	31	22
Operative (69)	23%	26%	51	45	13	28
Service (88)	26%	16%	62	67	10	15
Laborer (12)	50%	50%	25	50	25	-
Unemployed (34)	59%	53%	50	32	9	15

* Percentages are additive across for each "Record" column and each "Other" column. They do not necessarily add to 100% because some people gave vague answers or mentioned some other place, and some people named more than one type of store.

** N.B. The N's (in parentheses) represent weighted totals. The actual number of cases interviewed was in all cases less. The larger the N, the more stable the percentage, but all N's under 100 are subject to relatively large sampling error.

*** Includes only respondents who are usually employed.

TABLE A-1 (continued)

	Neighborhood		Downtown		Suburbs	
	<u>*Records</u>	<u>Other</u>	<u>Records</u>	<u>Other</u>	<u>Records</u>	<u>Other</u>
BY HEAD OF HOUSEHOLD'S OCCUPATION:						
Professional (185)	29%	18%	47	57	22	20
Farm (11)	9%	-%	36	45	55	55
Proprietor, manager (146)	20%	21%	58	57	19	18
Clerical, sales (186)	37%	18%	39	55	23	24
Craftsman, foreman (231)	34%	26%	38	49	25	21
Operative (189)	29%	25%	49	51	17	23
Service (124)	23%	19%	61	65	10	15
Laborer (37)	43%	33%	49	67	16	-
Unemployed (59)	37%	36%	58	42	15	22
BY COMMUNITY SIZE AND REGION:*						
East: Large MA (231)	42%	24%	27	42	26	29
Small MA (73)	30%	15%	41	59	21	22
Non-metro (48)	12%	-%	31	50	56	44
South: Large MA (26)	69%	50%	19	31	12	19
Small MA (113)	28%	27%	58	49	12	23
Non-metro (81)	14%	9%	85	91	1	-
E.No.Central: Large MA (104)	52%	44%	35	44	11	9
Small MA (82)	34%	17%	41	62	28	17
Non-metro (56)	29%	13%	66	87	-	-
West Central: Large MA (15)	20%	40%	40	20	40	40
Small MA (94)	12%	9%	42	52	42	37
Non-metro (48)	6%	6%	88	81	-	-
West: Large MA (62)	37%	53%	45	29	24	16
Small MA (85)	18%	21%	63	60	18	19
Non-metro (39)	3%	15%	90	77	10	8
Total Large MA (438)	45%	35%	31	39	22	22
Small MA (447)	24%	18%	50	56	24	24
Non-metro (272)	14%	9%	73	79	12	9
Total East (352)	36%	19%	31	47	30	30
South (220)	28%	23%	64	62	8	14
E.No.Central (242)	40%	28%	44	60	14	10
West Central (157)	11%	11%	55	58	29	26
West (186)	21%	31%	63	53	18	16

*Regions are grouped as follows: New England and Middle Atlantic as East; South Atlantic and East South Central as South; West North Central and West South Central as West Central; Mountain and Pacific as West.

TABLE A-2

TYPES OF STORES IN WHICH SHOP FOR RECORDS

	Record Shop		Music Shop		Book and Record Shop		Department Store	
	Often	Ever*	Often	Ever	Often	Ever	Often	Ever
TOTAL.	37%	67	13	32	2	10	20	56
BY AGE:								
12-15.	43%	72	10	33	2	11	17	54
16-18.	54%	79	7	21	-	13	18	51
19-22.	44%	73	18	36	1	13	23	58
23-34.	31%	61	12	34	1	15	20	55
35-44.	35%	67	10	23	2	6	17	55
45-up.	30%	62	21	43	2	11	25	62
BY SEX:								
Male	43%	71	11	28	1	9	18	50
Female	34%	65	14	34	2	13	21	59
BY RACE:								
White.	34%	66	12	31	1	12	19	56
Negro.	61%	76	21	40	3	12	29	52
BY EDUCATION:								
Grade school only.	41%	66	9	34	2	10	19	55
Some high school	40%	70	13	24	1	9	20	57
Completed high school.	34%	64	15	32	-	9	21	61
Attended college	36%	69	15	42	4	21	18	47
BY INCOME:								
Under \$5,000	41%	69	15	37	1	12	21	52
\$5,000-\$5,999.	33%	55	12	33	4	13	19	54
\$6,000-\$6,999.	34%	67	7	24	-	10	33	66
\$7,000-\$7,999.	32%	61	17	40	3	12	22	63
\$8,000-\$9,999.	34%	69	11	28	1	10	10	52
\$10,000 or more.	42%	75	11	27	2	15	19	56
BY RESPONDENT'S OCCUPATION:								
Professional	26%	69	21	42	3	24	21	33
Proprietor, Manager.	47%	65	11	15	-	3	17	59
Clerical, sales.	26%	65	9	23	1	17	25	66
Craftsman, foreman	36%	62	19	34	1	12	13	46
Operative.	61%	79	24	53	-	6	16	25
Service.	43%	71	11	32	1	13	31	70
Laborer.	67%	92	-	17	-	-	8	41
Unemployed	7%	21	64	67	-	25	23	38

* Ever includes those who shop there often or sometimes

TABLE A-2 (continued)

	Supermarket		5&10¢ Store		Discount Shop	
	Often	Ever	Often	Ever	Often	Ever
TOTAL.	7%	30	10	33	8	25
BY AGE:						
12-15.	2%	23	15	43	5	14
16-18.	6%	26	3	32	9	28
19-22.	4%	33	7	37	9	27
23-34.	8%	28	11	14	9	28
35-44.	8%	34	3	32	9	29
45-up.	10%	36	14	36	5	19
BY SEX:						
Male	3%	20	6	25	8	28
Female	9%	34	12	38	8	22
BY RACE:						
White.	7%	29	8	30	9	25
Negro.	6%	35	19	53	-	21
BY EDUCATION:						
Grade school only.	7%	31	17	48	7	20
Some high school	5%	31	11	39	8	24
Completed high school.	9%	33	8	30	18	27
Attended college	5%	23	6	19	4	22
BY INCOME:						
Under \$5,000	6%	33	15	49	5	18
\$5,000-\$5,999.	7%	28	15	46	5	10
\$6,000-\$6,999.	3%	35	2	14	8	43
\$7,000-\$7,999.	13%	30	7	27	8	30
\$8,000-\$9,999.	7%	33	8	22	11	32
\$10,000 or more.	6%	22	6	24	12	24
BY RESPONDENT'S OCCUPATION:						
Professional	5%	26	4	14	4	25
Proprietor, manager.	-%	-	10	20	-	24
Clerical, sales.	6%	23	5	24	8	25
Craftsman, foreman	4%	30	3	32	12	28
Operative.	6%	17	14	21	8	34
Service.	17%	32	25	58	3	23
Laborer.	-%	9	8	16	-	27
Unemployed	4%	23	3	46	11	19

TABLE A-2 (continued)

	Record Shop		Music Shop		Book and Record Shop		Department Store	
	<u>Often</u>	<u>Ever</u>	<u>Often</u>	<u>Ever</u>	<u>Often</u>	<u>Ever</u>	<u>Often</u>	<u>Ever</u>
BY HEAD OF HOUSEHOLD'S OCCUPATION:								
Professional	34%	65	21	44	2	16	15	52
Farm	-%	50	36	45	9	9	27	55
Proprietor, manager.	50%	68	7	34	4	15	17	53
Clerical, sales.	29%	67	8	25	2	18	25	67
Craftsman, foreman.	33%	63	11	27	1	9	17	57
Operative.	43%	68	13	32	-	7	20	47
Service.	44%	71	10	28	1	10	25	62
Laborer.	27%	49	29	43	"	3	11	33
Unemployed	11%	23	35	38	"	18	24	57
BY COMMUNITY SIZE AND REGION:								
East: Large MA	34%	75	3	15	1	12	22	63
Small MA.	40%	61	29	48	2	16	8	61
Non-metro.	25%	50	19	38	-	20	20	60
South: Large MA	35%	58	23	35	-	15	23	42
Small MA	54%	71	3	21	4	10	22	58
Non-metro.	46%	57	28	48	5	14	33	66
E.No. Central: Large MA.	58%	83	4	22	-	14	11	40
Small MA.	18%	75	3	33	-	4	24	73
Non-metro	28%	43	36	66	-	2	14	41
West Central: Large MA.	20%	60	-	-	-	40	20	40
Small MA.	29%	60	14	23	7	15	25	59
Non-metro	7%	45	33	60	-	7	7	14
West: Large MA	49%	67	28	39	-	6	21	61
Small MA	29%	71	4	25	1	22	23	63
Non-metro.	72%	82	10	74	-	-	-	14
Total Large MA	41%	74	8	21	1	13	20	56
Small MA	35%	68	9	28	3	13	21	62
Non-metro.	35%	54	26	56	1	9	17	43
Total East	34%	69	10	24	1	14	19	62
South.	49%	65	14	32	4	12	26	59
E.No. Central	37%	71	12	37	-	7	16	52
West Central	22%	56	19	33	4	15	20	45
West	44%	72	14	41	1	12	18	52

TABLE A-2 (continued)

	Supermarket		5&10¢ Store		Discount Shop	
	<u>Often</u>	<u>Ever</u>	<u>Often</u>	<u>Ever</u>	<u>Often</u>	<u>Ever</u>
BY HEAD OF HOUSEHOLD'S OCCUPATION:						
Professional	3%	28	5	17	8	28
Farm	27%	27	55	64	27	27
Proprietor, manager.	1%	15	11	26	7	16
Clerical, sales.	7%	25	6	27	8	28
Craftsman, foreman	9%	36	5	33	9	25
Operative.	5%	34	12	38	8	29
Service.	14%	45	21	51	2	18
Laborer.	9%	20	3	42	9	17
Unemployed	8%	44	13	56	8	29
BY COMMUNITY SIZE AND REGION:						
East: Large MA	9%	27	6	26	14	40
Small MA	12%	44	6	37	12	31
Non-metro.	7%	54	7	27	-	33
South: Large MA	-%	12	-	23	11	15
Small MA	3%	17	6	35	4	23
Non-metro.	20%	68	25	61	-	9
E.No. Central: Large MA	1%	21	11	26	7	17
Small MA	9%	34	24	37	18	38
Non-metro.	5%	18	5	46	-	4
West Central: Large MA	-%	-	-	-	-	-
Small MA	9%	36	13	34	9	29
Non-metro.	7%	7	19	38	-	2
West: Large MA	-%	12	2	32	17	29
Small MA	3%	44	5	31	-	12
Non-metro.	-%	22	8	18	-	-
Total Large MA	6%	22	6	26	12	31
Small MA	7%	34	11	35	8	26
Non-metro.	9%	36	14	41	-	10
Total East	10%	34	6	28	12	37
South.	8%	33	12	42	4	18
E. No. Central	5%	25	14	35	9	21
West Central	7%	24	14	32	5	13
West	1%	29	5	29	5	14

TABLE A-3

TYPES OF STORES IN WHICH SHOP FOR OTHER THINGS

	Department Store		Specialty Shop		Discount Store	
	Often	Ever	Often	Ever	Often	Ever
TOTAL.	60%	88	33	77	14	44
BY AGE:						
12-15.	54%	86	35	84	11	29
16-18.	62%	88	38	78	16	33
19-22.	59%	94	36	80	15	51
23-34.	62%	85	37	77	17	56
35-44.	58%	86	25	71	17	50
45-up.	66%	95	24	74	7	34
BY SEX:						
Male	44%	77	31	76	16	48
Female	71%	95	34	78	13	42
BY RACE:						
White.	58%	87	33	78	14	43
Negro.	77%	94	29	70	14	50
BY EDUCATION:						
Grade school only.	57%	85	34	78	12	36
Some high school	55%	90	35	75	11	38
Completed high school.	63%	90	31	72	19	49
Attended college	63%	86	31	85	11	51
BY INCOME:						
Under \$5,000	58%	95	30	73	13	44
\$5,000-\$5,999.	56%	84	24	71	5	33
\$6,000-\$6,999.	55%	90	41	81	23	53
\$7,000-\$7,999.	75%	90	23	71	19	40
\$8,000-\$9,999.	58%	85	40	81	18	49
\$10,000 or more.	62%	82	38	85	12	45
BY RESPONDENT'S OCCUPATION:						
Professional	70%	89	31	84	15	53
Proprietor, manager.	45%	73	21	59	10	41
Clerical, sales.	62%	89	38	78	21	41
Craftsman, foreman	34%	80	20	50	8	48
Operative.	41%	77	36	80	19	49
Service.	82%	85	24	72	16	50
Laborer.	25%	100	50	58	25	75
Unemployed	65%	85	35	82	23	34

TABLE A-3 (continued)

	Department Store		Specialty Shop		Discount Store	
	Often	Ever	Often	Ever	Often	Ever
BY HEAD OF HOUSEHOLD'S OCCUPATION:						
Professional	72%	92	41	88	13	46
Farm	100%	100	45	45	-	27
Proprietor, manager.	56%	81	32	85	10	34
Clerical, sales.	68%	91	40	81	15	43
Craftsman, foreman	49%	82	31	78	13	45
Operative.	50%	87	26	65	17	42
Service.	71%	88	30	72	15	48
Laborer.	54%	100	30	68	11	53
Unemployed	56%	90	29	73	16	45
BY COMMUNITY SIZE AND REGION:						
East: Large MA.	48%	84	28	77	27	60
Small MA	43%	92	38	93	19	56
Non-metro.	63%	88	62	81	13	44
South: Large MA	46%	73	23	65	11	46
Small MA	68%	89	23	72	16	49
Non-metro.	88%	100	37	81	7	36
E.No. Central: Large MA	69%	85	22	64	14	48
Small MA	68%	85	45	83	12	51
Non-metro.	55%	93	41	77	5	9
West Central: Large MA	40%	100	80	100	-	-
Small MA	50%	87	33	78	13	55
Non-metro.	60%	85	15	62	2	27
West: Large MA	61%	95	28	64	7	29
Small MA	79%	93	21	79	6	26
Non-metro.	51%	74	62	100	8	26
Total Large MA	54%	85	28	72	20	51
Small MA	62%	89	31	80	13	47
Non-metro.	66%	90	42	80	7	29
Total East	49%	86	35	81	23	57
South.	73%	92	28	74	12	43
E. No. Central	66%	87	34	73	12	40
West Central	52%	88	32	75	8	41
West	67%	90	32	79	7	27

TABLE A-4
MEMBERSHIP IN RECORD CLUBS

	Current Member	Former Member	Never Member	Belong to One Club	Belong to Two or More	Used to Belong to 1	Used to Belong to 2+
TOTAL	12%	8	80	10	2	6	2
BY AGE:							
12-15	7%	3	90	7	-	3	-
16-18	10%	6	84	9	1	6	-
19-22	15%	8	77	15	-	8	-
23-34	14%	9	77	12	2	7	2
35-44	12%	10	78	10	2	9	1
45-up	14%	8	78	11	3	5	3
BY SEX:							
Male	13%	9	78	11	2	8	1
Female	12%	7	81	11	1	5	2
BY RACE:							
White	13%	7	80	11	2	6	1
Negro	5%	10	85	5	-	10	-
BY EDUCATION:							
Grade school only	8%	4	88	6	2	4	-
Some high school	12%	5	83	11	1	4	1
Completed high school	13%	7	80	12	1	7	-
Attended college	15%	15	70	11	4	10	5
BY INCOME:							
Under \$5,000	12%	8	80	11	1	8	-
\$5,000-\$5,999	4%	4	92	3	1	3	1
\$6,000-\$6,999	14%	11	75	11	3	9	2
\$7,000-\$7,999	9%	9	82	6	3	5	4
\$8,000-\$9,999	22%	5	73	22	-	5	-
\$10,000 or more	13%	10	77	10	3	6	3
BY RESPONDENT'S OCCUPATION:							
Professional	11%	22	67	11	-	11	11
Proprietor, manager	28%	27	45	7	21	28	-
Clerical, sales	19%	9	72	19	-	7	2
Craftsman, foreman	9%	8	83	8	1	7	1
Operative	14%	12	74	15	-	12	-
Service	6%	1	93	2	4	1	-
Laborer	-%	8	92	-	-	8	-
Unemployed	-%	3	97	-	-	3	-

TABLE A-4 (continued)

	Current Member	Former Member	Never Member	Belong to One Club	Belong to Two or More	Used to Belong to 1	Used to Belong to 2+
BY HEAD OF HOUSEHOLD'S OCCUPATION:							
Professional	18%	13	69	17	1	8	5
Farm	-%	-	100	-	-	-	-
Proprietor, manager.	13%	8	79	8	5	7	1
Clerical, sales.	17%	8	75	17	-	7	1
Craftsman, foreman	8%	5	87	7	1	4	1
Operative.	12%	8	79	11	1	8	-
Service.	8%	5	87	2	6	5	-
Labor.	-%	3	97	-	-	3	-
Unemployed	-%	7	93	-	-	5	2
BY COMMUNITY SIZE AND REGION:							
East: Large MA	13%	11	76	10	3	7	4
Small MA	7%	20	73	7	-	15	5
Non-metro.	31%	6	63	25	6	6	-
South: Large MA	-%	-	100	-	-	-	-
Small MA	11%	11	78	11	-	11	-
Non-metro.	-%	3	97	-	-	3	-
E.No. Central: Large MA	18%	14	68	12	6	14	-
Small MA	21%	4	75	19	2	4	-
Non-metro.	14%	-	86	14	-	-	-
West Central: Large MA	40%	-	60	40	-	-	-
Small MA	4%	5	91	4	-	4	1
Non-metro.	19%	-	81	19	-	-	-
West: Large MA	5%	5	90	5	-	5	-
Small MA	15%	5	80	13	2	5	-
Non-metro.	-%	3	97	-	-	-	-
Total Large MA	13%	10	77	10	3	8	2
Small MA	12%	9	79	11	1	8	1
Non-metro.	12%	2	86	11	1	2	1
Total East	14%	12	74	11	3	8	4
South.	6%	7	87	6	-	7	-
E.No. Central	18%	7	75	15	3	7	1
West Central	12%	3	85	12	-	2	1
West	9%	4	87	8	1	4	-

TABLE A-4 (continued)

	Proportions of Current Members Who Belong to Record Clubs				Proportions of Former Members Who Belonged to Record Clubs			
	Columbia	RCA	Capitol	Other, Vague	Columbia	RCA	Capitol	Other, Vague
TOTAL	59%	30	16	9	51%	-	5	34
BY AGE:								
12-15	23%	8	23	46				
16-18	92%	8	15	-				
19-22	75%	-	25	-				
23-34	51%	43	12	10				
35-44	45%	59	4	9				
45-up	77%	23	23	-				
BY SEX:								
Male	57%	31	24	9	64%	5	24	7
Female	60%	30	10	10	39%	22	-	48
BY RACE:								
White	57%	32	16	10	49%	15	1	34
Negro	88%	-	12	-	57%	-	22	21
BY EDUCATION:								
Grade School only	56%	19	19	25	12%	-	-	88
Some high school	67%	25	11	6	62%	8	8	31
Completed high school	62%	27	18	2	71%	12	-	21
Attended college	51%	44	17	12	41%	34	7	29
BY INCOME:								
Under \$5,000	56%	33	17	3	68%	12	-	35
\$5,000-\$5,999	57%	57	-	-	71%	29	14	-
\$6,000-\$6,999	61%	33	22	6	71%	30	-	29
\$7,000-\$7,999	73%	36	9	18	36%	55	-	27
\$8,000-\$9,999	67%	23	10	3	33%	22	-	45
\$10,000 or more	46%	25	25	29	24%	14	14	52
BY HEAD OF HOUSEHOLD'S OCCUPATION:								
Professional	44%	38	3	22	33%	25	-	42
Farm	-	-	-	-	-	-	-	-
Proprietor, manager	47%	32	53	5	73	9	-	27
Clerical, sales	84%	10	6	-	33%	33	20	27
Craftsman, foreman	68%	32	11	5	73%	18	9	9
Operative	48%	38	14	5	43%	-	-	57
Service	70%	70	10	10	83%	17	-	17
Labor	-	-	-	-	100%	-	-	-
Unemployed	-	-	-	-	25%	25%	-	75%

TABLE A-4 (Continued)

	Proportions of Current Members Who Belong to Record Clubs				Proportions of Former Members Who Belonged to Record Clubs			
	<u>Columbia</u>	<u>RCA</u>	<u>Capitol</u>	<u>Other,</u>	<u>Columbia</u>	<u>RCA</u>	<u>Capitol</u>	<u>Other,</u>
				<u>Vague</u>				<u>Vague</u>
BY COMMUNITY SIZE AND REGION:								
East: Large MA	45%	55	-	21				
Small MA	40%	60	-	-				
Non-metro.	60%	40	-	20				
South: Large MA	-	-	-	-				
Small MA	33%	33	33	-				
Non-metro.	-	-	-	-				
E.No. Central: Large MA . .	83%	17	33	-				
Small MA	88%	12	12	6				
Non-metro.	50%	-	50%	-				
West Central: Large MA . .	100%	-	-	-				
Small MA	50%	-	25%	25%				
Non-metro.	33%	67	-	-				
West: Large MA	-%	33	-	67				
Small MA	69%	8	38	-				
Non-metro.	-	-	-	-				
Total Large MA	61%	36	11	14	45%	24	7	34
Small MA	63%	20	24	4	54%	18	3	31
Non-metro.	50%	38	12	9	100%	17	-	-
Total East	49%	51	-	18	63%	26	2	21
South.	33%	33	33	-	36%	14	-	50
E.No. Central	79%	12	28	2	35%	6	18	47
West Central	58%	32	5	5	100%	-	-	-
West	56%	11	26	11	38%	50	-	25

TABLE A-5

FREQUENCY WITH WHICH GENERALLY SHOP BY MAIL OR PHONE

	<u>Often</u>	<u>Sometimes</u>	<u>Hardly Ever</u>	<u>Don't Know</u>
TOTAL	10%	17	72	1
BY AGE:				
12-15	4%	13	82	1
16-18	5%	14	81	-
19-22	5%	5	90	-
23-34	9%	18	73	-
35-44	13%	25	60	2
45-up	22%	21	56	1
BY SEX:				
Male	5%	13	81	1
Female	13%	20	67	-
BY RACE:				
White	11%	18	70	1
Negro	3%	12	85	-
BY EDUCATION:				
Grade school only	7%	19	73	1
Some high school	6%	14	79	1
Completed high school	12%	20	68	-
Attended college	14%	16	68	2
BY INCOME:				
Under \$5,000	10%	18	72	-
\$5,000-\$5,999	8%	18	73	1
\$6,000-\$6,999	11%	19	69	1
\$7,000-\$7,999	9%	15	75	1
\$8,000-\$9,999	4%	12	84	-
\$10,000 or more	17%	17	65	1
BY RESPONDENT'S OCCUPATION				
Professional	27%	14	58	1
Proprietor, manager	10%	28	62	-
Clerical, sales	3%	28	66	3
Craftsman, foreman	9%	8	83	-
Operative	-%	7	90	3
Service	10%	14	76	-
Laborer	-%	-	100	-
Unemployed	26%	3	71	-

TABLE A-5 (continued)

	<u>Often</u>	<u>Sometimes</u>	<u>Hardly Ever</u>	<u>Don't Know</u>
BY HEAD OF HOUSEHOLD'S OCCUPATION:				
Professional	22%	12	66	-
Farm	-%	18	82	-
Proprietor, manager.	5%	22	72	1
Clerical, sales.	8%	20	70	2
Craftsman, foreman	12%	23	65	-
Operative.	4%	17	77	2
Service.	8%	11	81	-
Laborer.	-%	8	92	-
Unemployed	24%	2	74	-
BY COMMUNITY SIZE AND REGION:				
East: Large MA.	12%	12	76	-
Small MA.	11%	19	70	-
Non-metro	19%	19	62	-
South: Large MA.	-%	12	88	-
Small MA.	5%	12	83	-
Non-metro	5%	23	72	-
E.No. Central: Large MA.	3%	16	79	2
Small MA.	9%	18	73	-
Non-metro	18%	16	66	-
West Central: Large MA.	-%	40	40	20
Small MA.	19%	25	55	1
Non-metro	-%	46	54	-
West: Large MA.	5%	2	93	-
Small MA.	12%	13	73	2
Non-metro	23%	23	54	-
Total Large MA.	8%	13	78	1
Small MA.	11%	17	71	1
Non-metro	12%	25	63	-
Total East.	13%	14	73	-
South	4%	16	80	-
E.No. Central.	8%	17	74	1
West Central.	12%	32	54	2
West.	12%	11	76	1

Appendix B
MAGAZINES READ REGULARLY BY 10 OR MORE RESPONDENTS

MAGAZINES	Total	Pop/				Jazz	Cntry.	Rel.	Semi-			
		Pop	Rnr	Rnr	Bway.				Class.	Class.	Folk	Misc.
	868	126	34	166	53	107	67	72	122	52	33	36
<u>Family & General:</u>												
LIFE	218	40	8	48	17	23	13	6	35	6	8	14
READERS DIGEST	214	41	3	35	10	15	16	19	33	31	7	5
SAT. EVENING POST.	139	16	1	17	6	17	11	3	31	20	13	4
LOOK	139	26	10	19	10	11	10	9	26	6	4	8
MC CALLS	131	33	6	9	8	6	10	15	17	18	-	9
LADIES HOME JOURNAL.	113	23	-	22	8	1	7	9	22	8	5	7
GOOD HOUSEKEEPING.	68	25	-	7	5	7	-	11	5	7	1	-
REDBOOK.	34	16	-	-	-	3	2	-	7	4	1	1
JET.	32	1	1	10	-	9	-	10	1	-	-	-
EBONY.	29	1	4	4	-	16	-	4	-	-	-	-
AMERICAN HOME.	28	7	-	-	4	-	6	5	2	3	1	-
CORONET.	28	6	-	5	-	1	5	1	8	2	-	-
WOMAN'S DAY.	17	5	-	-	-	1	-	6	1	4	-	-
HOUSE BEAUTIFUL.	16	3	-	-	5	-	-	7	1	-	-	-
PARENT'S MAGAZINE.	15	1	-	-	1	2	3	-	4	3	-	1
FAMILY CIRCLE.	12	4	-	-	2	-	-	-	1	4	-	1
HOUSE & GARDEN	12	3	-	-	1	4	-	1	-	3	-	-
<u>Quality & Intellectual:</u>												
NEW YORKER	29	-	-	-	1	11	-	-	16	-	1	-
SATURDAY REVIEW.	19	-	-	-	-	5	-	2	12	-	-	-
HARPER'S	16	-	-	-	1	-	-	3	8	4	-	-
ATLANTIC MONTHLY	11	-	-	-	-	2	-	-	9	-	-	-
REPORTER	10	-	-	-	-	6	-	-	3	-	-	1
<u>TV, Movie, Theatre:</u>												
TV GUIDE	13	1	-	4	-	-	1	5	1	-	1	-
<u>Business & News:</u>												
TIME	115	5	5	12	11	27	2	2	33	8	9	1
NEWSWEEK	50	7	3	2	1	15	2	1	16	-	3	-
CHANGING TIMES	21	7	-	1	-	6	-	-	6	-	1	-
U.S. NEWS &												
WORLD REPORT.	16	-	-	4	-	-	1	-	4	3	4	-
CONSUMER REPORTS	13	-	-	-	-	3	-	-	10	-	-	-
FORTUNE.	11	-	-	-	-	7	-	-	4	-	-	-
BUSINESS WEEK.	10	-	-	-	-	1	-	-	7	2	-	-
<u>Travel & Geographic:</u>												
NATIONAL GEOGRAPHIC.	38	1	3	-	-	7	-	1	18	5	3	-
HOLIDAY.	22	-	-	-	-	6	-	-	14	2	-	-
<u>Sports:</u>												
SPORT'S ILLUSTRATED.	27	1	-	1	2	10	1	-	8	-	3	1

Appendix B-Cont.

MAGAZINES READ REGULARLY BY 10 OR MORE RESPONDENTS

MAGAZINES	Total	Pop	Rnr	Pop/ Rnr	Bway.	Jazz	Cntry.	Rel.	Class	Semi- Class.	Folk	Misc.
	868	126	34	166	53	107	67	72	122	52	33	36
<u>Hobby & Special</u>												
<u>Interest:</u>												
HOT ROD	16	1	-	9	-	-	3	-	1	-	1	1
POP. SCIENCE	11	1	-	2	-	1	1	5	1	-	-	-
<u>Adventure & Romance:</u>												
TRUE STORY	16	1	4	7	-	-	4	-	-	-	-	-
TRUE	13	7	1	-	1	-	2	-	-	1	-	2
<u>Youth:</u>												
SEVENTEEN	33	-	3	17	3	5	1	-	-	-	4	-
TEEN	22	-	1	13	-	1	6	-	-	-	-	1
BOY'S LIFE	18	1	4	5	-	3	1	2	-	-	1	1
AMERICAN GIRL	10	-	-	6	-	-	1	1	-	-	2	1

Appendix C
RECORD LABELS NAMED BY 10 OR MORE RESPONDENTS

RECORD LABEL OR COMPANY	Total Pop		Pop/			Jazz	Cntry.	Rel.	Semi-			
	1157	160	Rnr	Rnr	Bway				Class.	Class.	Folk	Misc.
RCA - *	878	128	45	175	47	107	89	69	115	43	34	26
COLUMBIA.	718	114	21	142	44	87	67	60	97	42	26	18
DECCA	535	85	17	111	31	53	55	41	70	21	29	22
CAPITOL	438	76	14	68	15	59	54	37	52	27	15	21
DOT	224	30	7	79	17	20	39	13	7	3	7	2
MERCURY	172	26	7	44	10	19	11	16	29	6	-	4
MGM	129	23	8	34	1	16	21	3	13	-	3	7
CORAL	77	15	-	15	-	8	13	7	12	2	1	4
LONDON.	74	8	-	2	3	10	6	-	32	8	1	4
PARAMOUNT	67	7	8	16	5	8	8	3	-	1	5	6
IMPERIAL.	62	2	7	28	-	10	7	1	-	1	5	1
ANGEL	43	-	-	4	-	7	2	-	28	-	1	1
EPIC.	38	8	-	3	1	9	1	-	10	3	3	-
VERVE	37	7	-	-	1	17	1	3	2	3	1	2
LIBERTY	36	4	3	8	-	7	4	3	2	4	1	-
CAMDEN.	33	-	-	4	-	5	-	3	18	2	1	-
UNITED ARTISTS.	30	6	1	7	-	10	3	-	-	-	2	1
ATCO.	30	-	9	13	1	2	4	-	-	-	1	-
WESTMINSTER	29	1	-	-	2	3	-	-	18	1	3	1
KING.	26	3	3	3	-	4	4	9	-	-	-	-
ATLANTIC.	25	-	5	5	-	7	-	6	-	-	2	-
SUN	22	-	-	8	-	1	7	3	-	-	3	-
BRUNSWICK	20	-	4	5	-	9	-	-	-	-	-	2
WARNER BROS.	19	1	-	6	1	2	1	-	1	-	6	1
TOPPS	14	3	-	-	-	-	1	1	5	4	-	-
DELTA	13	1	1	-	3	-	-	3	1	2	2	-
PARKWAY	13	-	2	3	-	5	3	-	-	-	-	-
ROULETTE.	13	-	-	5	3	4	-	-	-	1	-	-
COMMAND	12	1	-	-	4	4	-	-	-	3	-	-
KAPP.	12	4	-	-	-	3	-	1	2	1	1	-
VOX	11	1	-	-	-	-	-	-	7	-	3	-
REPUBLIC.	10	-	-	-	1	3	-	-	-	-	-	6

* Includes 11 mentions of "Victor": 10 by the Jazz group and one by Pop/Rnr.

NUMBER OF TIMES RECORD LABEL MENTIONED FIRST **

RECORD COMPANY	Pop/					Semi-						
	Total	Pop	Rnr	Rnr	Bway.	Jazz	Cntry.	Rel.	Class.	Class.	Folk	Misc.
	1157	160	73	235	58	139	106	95	135	59	44	53
RCA	304	47	24	53	17	26	30	32	43	13	10	9
COLUMBIA	269	43	9	57	23	32	23	19	41	11	6	5
DECCA	164	31	5	41	1	15	13	3	14	14	12	15
CAPITOL	117	17	2	18	-	24	15	9	14	8	8	2
DOT	34	4	2	11	4	1	7	4	-	-	-	1
MERCURY	22	7	1	6	2	2	1	3	1	-	-	-
MGM	13	1	1	7	-	-	3	1	-	-	-	-
CORAL	3	-	-	-	-	-	3	-	-	-	-	-
LONDON	6	-	-	-	-	-	-	-	6	-	-	-
PARAMOUNT	7	-	-	4	-	1	-	-	-	-	-	2
IMPERIAL	11	-	4	3	-	1	1	-	-	1	-	1

** The question asked respondents to name five different record companies or labels. Listed here are the number of times the label or company was the first one the respondent mentioned. Tabulations are only for those companies named by at least 50 respondents.