ng to the alteration in chart publication times, h have been delayed by the May Day Bank Holiwe are unable to bring you the Gallup top 100 les and albums charts for the week ending May 9. pologise for this unavoidable disappointment. e May 16 issue of rm will contain both the May 9 May 16 Gallup UK charts.

The Gallup UK top 100s are officially blessed by the BBC, the record industry (and rm!) as the British pop charts, but for two years it has had a rival — the Independent Radio Network Chart. Chris Twomey examines how the charts are compiled and reveals the true extent of radio's Sunday tea-time domination over TV



INO BROOKES: "There's only one chart . . ."

What are blandly predictable, presented with as much panache as a Big Mac, take two hours to digest and are readily consumed by up to 30 million people each week? Aired on a Sunday, they're as much a British institution as roast beef. What I'm referring to isn't food, but collectively the biggest challenge to TV ratings since radio broadcasting began; the Radio 1 Chart Show and Independent Radio's Network Chart.

Amazing though it may sound, these two shows actually influence TV programming in an unprecedented way. Their audiences are so extensive that during the hours they are broadcast, television — at all other times the dominant medium — is forced to step down and schedule minority interest programmes like 'Songs Of Praise' and 'The Money Programme'.

But which is the greatest of them all? Certainly Radio 1's Chart Show is the best established, but since September 1984 it has had a persistent rival in the independent MRIB Network Chart. At that point, half the music industry praised the day silently while the other half cursed and hoped for a delivery that was dead on arrival.

Of course, there was nothing remarkable about the appearance of a new national chart as such — the tabloid music papers had been running their own charts for years — but what promised to elevate this one above others was the muscle it would automatically receive through the full support of independent radio and (to a lesser extent) television behind it.

Two and a half years on, however,

that support doesn't seem to have been enough to affect the influence of the BBC's Gallup chart. More pertinently, nine times out of 10 the Network Chart is a straightforward mirror image of the Gallup chart — a great disappointment to those who thought that it would present a new and radical outlook and in turn inspire change. So what's been the point, and do we need two charts?

Although both charts bear a remarkable similarity to one another, their methods of compilation are fundamentally different. (See separate diagram.) The main threat to accuracy facing both systems is the possibility of abuse through aggressive marketing or, to put it another way, hype. Both charts have a back-up system to check that unscrupulous record dealers aren't concentrating all their efforts solely on chart return shops.

But the back-up is also useful for determining whether a record is selling well nationally or just in one small area. Sometimes what can appear to be a case of hyping may simply be accentuated regional trends of sale and it's important that these can be

A recent example of this was the Man Two Man meets Man Parrish single, 'Male Stripper'. This was selling phenomenally in Scotland at a time when London sales were almost nonexistent. Although it looked like hype initially, checks revealed that the record was selling well throughout Scotland. Further investigations revealed that Scottish radio stations were playing it extensively (which accounted for its regional popularity) and sure enough, the rest of the country followed suit soon afterwards.

"An extreme example of this was the Heart of Mid Lothian record last summer," says Godfrey Rust, Gallup's amiable music chart manager. "On our panel we had four shops that each sold between 25 and 200 copies of it. No other shops in the country sold it at all, but because they were selling in this quantity through chart return shops it was sufficient to put it into the top 100. The figures looked outrageous but what our system told us was that if those four shops in that area have sold it, then we should find that every other shop in the area has sold similar quantities, and the fact that no-one else in the country has sold it doesn't matter. What we did in that case was call every other record shop in the Edinburgh area (40-45 shops) and sure enough every one of them had sold between 25 and 200 copies of the Hearts single, so the chart position

Presentation on radio is one area where the two charts differ considerably. Between 5 and 7pm every Sunday afternoon the listener has a choice between Radio 1's eyesdown, no-nonsense Chart Show with Bruno Brookes, and David Jensen's livelier, almost verbose presentation of the Network Chart. Whichever you prefer, it's some credit to both shows that Sunday radio audiences have been steadily increasing over the last couple of years without either side suffering unduly from the competition.

it got was fair."

Inevitably, both sides have convincing stories of how their show manages to reach parts other charts couldn't reach.

"More people listen to the Network Chart than any other show," says David Jensen, "because it's syndicated around the world. It's heard in Tokyo, in South Korea, Hong Kong, Taiwan, Malaysia, Singapore, Bangkok, the Caribbean, Dubai, Denmark, Iceland... The syndication department sells this thing everywhere."

Bruno Brookes, on the other hand, tells an elaborate tale of how his secretary once went on holiday to Malta only to be greeted by the sound of her beloved employer's voice running through the top 40 on the hotel's intercom system! Whether either of these boasts is exaggerated is irrelevant. The puzzling truth is that record buyers form a very small percentage of these respective shows' audiences, proving that there's either a huge potential casual market out there or there's an awful lot of home taping

Indeed, the results may surprise... A good number one record sells in the region of 120,000 to 150,000 a week (usually just for a week or two). Boy George's recent number one 'Everything I Own' highlighted a period of poor singles sales and was selling at a mere rate of 70,000 to 80,000 a week. A typical number 20 will shift between 15,000 and 20,000 copies a week, while further down it is possible to get into the top 75 selling a mere 1,500 to 3,000 copies across the counter. Radio 1's Chart Show alone has a regular audience of 20 million a

But to get back to the original question, what of the industry itself? How has it responded to the Network Chart? It seems that for the time being Gallup can afford to be complacent. Compiling the chart the industry itself finances, it would be a strange state of affairs if they took any more than a passing interest in the opposition. However, Luke Crampton — MRIB's young and upwardly mobile chart manager — thinks this is already starting to happen.

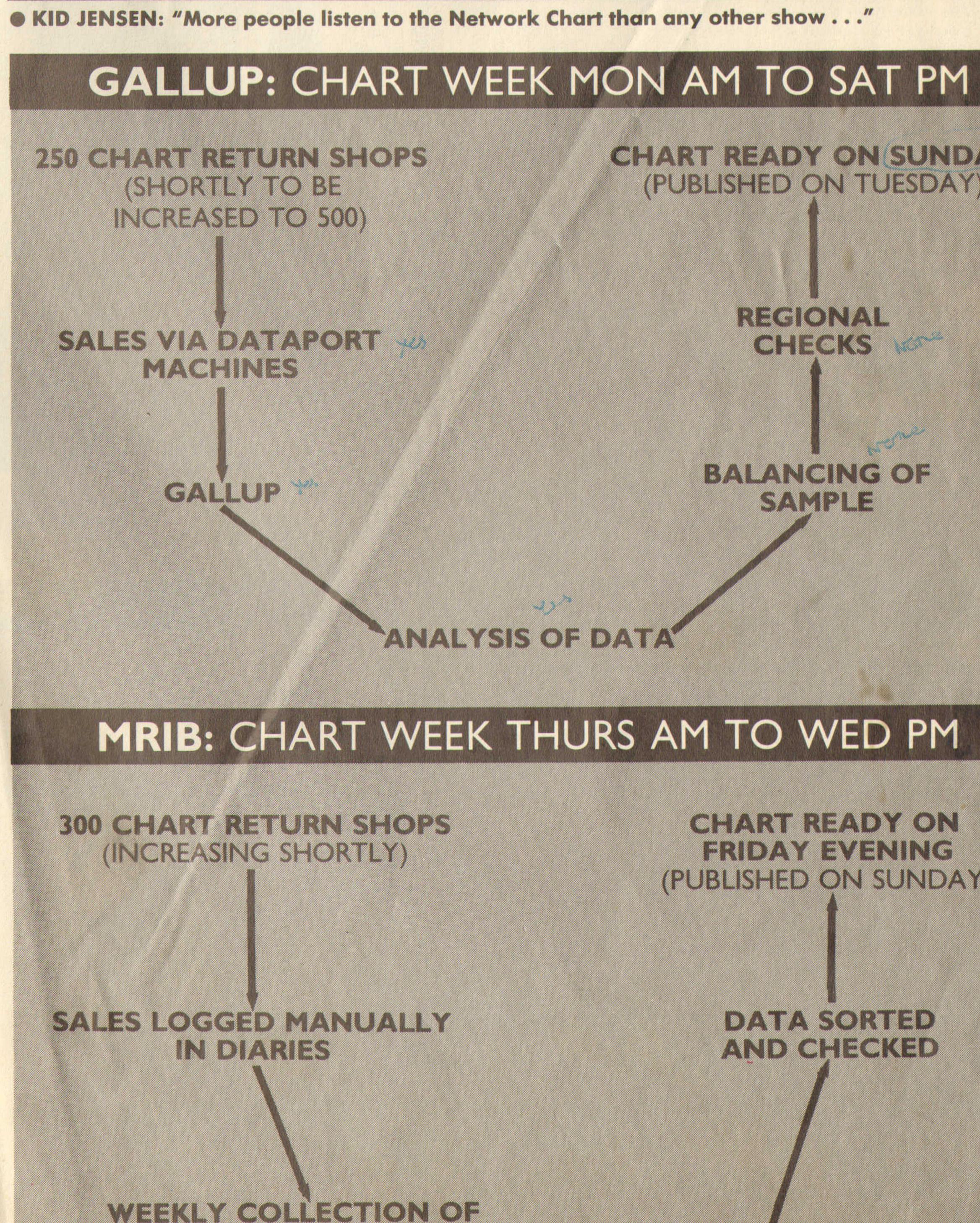
"The industry is in a difficult position. On the one hand it has to recognise the Network Chart because of the media popularity it's gained in the last two and a half years, and on the other it's financing its own chart."

Recently, a Government green paper gave its blessing to three new national independent radio stations which will begin broadcasting early in the next decade. When that happens the Network Chart should assume a significantly more influential role.

Says David Jensen: "If there's got to be this divide between BBC and independent radio and TV I think it's very healthy that there's this competitive situation over a national chart. I think it's great there are two charts and long may they live."

Bruno Brookes, however, is less convinced: "There's only one chart. As I say at the top of the programme every Sunday, 'as used by Radio 1, 'Top Of The Pops' and the British music industry'. It's their chart. It's the one they use, the one they trust, the one they aim for, and the record buying public are obviously going to feel the





DATA BY POST



Every week on Sunday afternoons, a nation holds its breath awaiting the arrival of the new chart, detailing the latest facts on the most popular records in the wild world of music. What will be Number One, what will be the highest new entry, and what has sunk like a stone — all these questions are answered! But what does it all mean and how on earth are the charts

> compiled anyways? This week Number One takes a look at both methods of chart compilation, the Network Chart and the Gallup Chart, and discovers how each is compiled, and how the two charts vary.

CHARTIFACT!

A recent Number One survey showed that: 48% of our readers listen to the Gallup Chart on Radio 1. 14% listen to the Network Chart on I.L.R. 23% listen to both. 15% don't listen to either chart show. This goes to prove that the Gallup Chart is TOPS with our readers — by a long way!



THE GALLUP CHART

Gallup took over the compilation of charts used by Radio 1 in 1983 and the first Number One single for Gallup was Renee & Renato's 'Save Your Love' (Bit of a corker as I remember — Ed)! But what exactly constitutes a Number One?

STEP ONE TAKE A 'REPRESENTATIVE SAMPLE'

A perfect chart would include sales from every shop in the country. However, this isn't really practical, it's a bit boring, and not even necessary. A 'representative sample' is sufficient to obtain the required results. A 'representative sample' means that sales in shops of every type, size and location are properly represented. For example, a small Our Price branch in Leeds will be stocking and selling a very similar range of records to other small Our Price stores in Yorkshire. If there are 20 small Our Price branches in Yorkshire, a number of these will be sampled and taken to represent the sales of

STEP TWO 'REGISTER' ALL RECORDS SOLD

In June 1991, there were over 1400 shops taking part in Gallup's weekly chart research. But how do Gallup know the number of records sold? Sort of like this: shops are selected for a 'panel' who supply data to Gallup via two ways: the Epson PX-4 mini-computer or from *EPOS systems! (sounds a bit complex - confused Ed)

*STEP THREE

CHECK THERE'S BEEN NO HANKY-PANKY

To ensure that the charts are as accurate as possible and that there's no hanky-panky over record sales, there exists what is known as a 'check panel'. Every Thursday a checklist detailing all songs potentially climbing within the Top 120 chart positions is mailed to 130 independent shops. None of these shops use Epson or EPOS computers. At close of business on Saturdays the independent store adds up the sales for all records, cassettes, and CDs. A Gallup interviewer then calls the store at a pre-arranged time and records sales figures. The results are then punched into Gallup's computer, balanced, and compared with the results from EPOS or Epson

CHARTIFACT! Records sold with free gifts cannot go into the charts, however posters, postcards, buttons, sew-on patches and badges don't count as free gifts!

THE NETWORK CHART

The Network Chart is run by an organisation called MRIB (Media Research Information Bureau). It works in a slightly different way to

*STEP ONEX

TAKE A 'REPRESENTATIVE SAMPLE' (AGAIN)

MRIB also use a sample of shops, about 500 throughout Britain, to register sales figures.

STEP TWO LISTEN TO THE RADIO

MRIB send out a checklist every week and shops inform MRIB by telephone how many copies of each record have been sold in that week. MRIB don't use machinery such as the Epson 4X or EPOS as they're very expensive.

They also integrate into the chart 'airplay' (the amount of times a song is played on the radio) of records from all the independent radio stations across the country. Each radio station has what's known as an 'A', 'B', or 'C' listing for each record. If a record is 'A listed' it get played more times than a 'B listed' record and so on. MRIB gives each radio station a different weighting depending on how many potential listeners they have. For example, Capital Radio in London gets a greater weighting than most other stations because so many people may be listening to it.

*STEP THREE

CHECK THERE'S BEEN NO HANKY-PANKY Network use a check panel of shops to prevent any hanky-panky that

works in a similar way as the Gallup Chart. Unlike Gallup though, the Network Chart is compiled on sales up to the Wednesday night and the details about airplay are faxed through on Thursday and Friday so many people consider it not as up-to-date

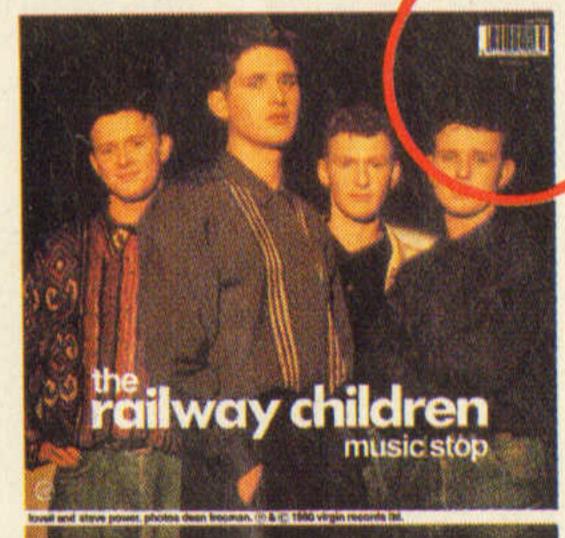
as Gallup's chart. MRIB also run specialist charts like Independent Music or Dance Music charts and these are compiled from specialist shops. Airplay isn't considered for these charts.

In an average week Gallup registers more than 700,000 record sales — one in five of the UK's total.

CHARTIFACT!

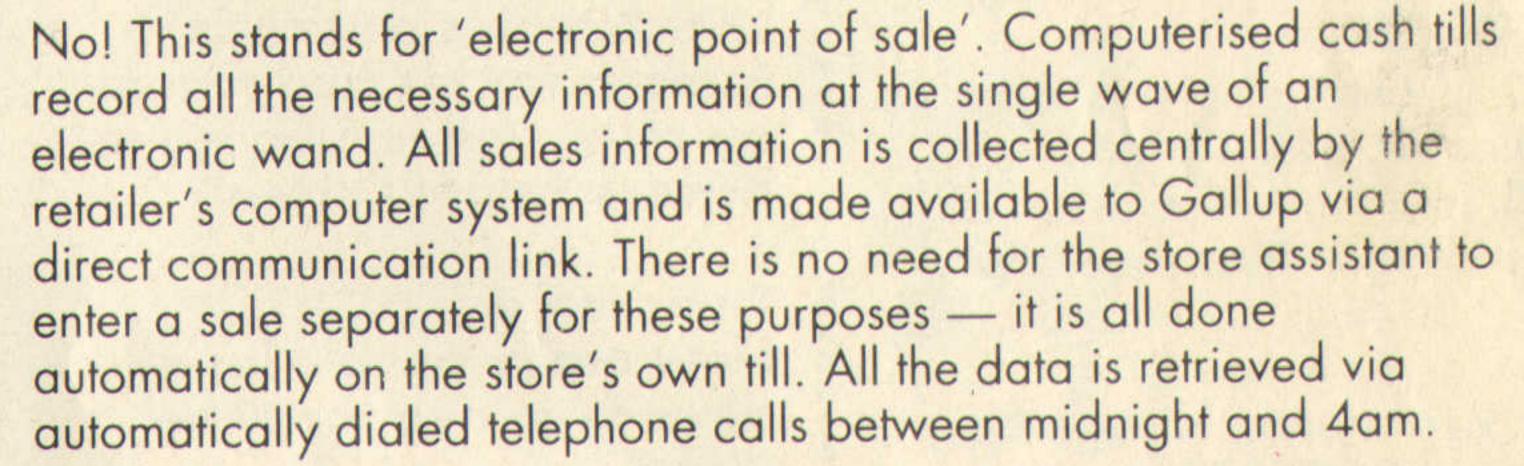
A single is only allowed to have a maximum of four songs on it and must contain less than 20 minutes worth of recorded material. Anything longer is considered an album.

Since June 1, artists are only allowed to have a maximum of four 'formats' (12-inch, seven-inch, cassingle and CD) to qualify for chart position, but can be in any combination (eg. to make it eligible.



*THE EPOS METHOD

(Erm...isn't that a Greek holiday resort?)



THE TOP 10 OF LAST WEEK AS RUN BY BOTH GALLUP AND THE NETWORK CHART

GALLUP TOP 10

1. ANY DREAM WILL DO

Jason Donovan 2. I WANNA SEX YOU UP

Color Me Badd

3. CHORUS Erasure 4. THINKING ABOUT YOUR

LOVE Kenny Thomas

5. DO YOU WANT ME

Salt 'N' Pepa

6. FROM A DISTANCE

Bette Midler

7. BABY BABY Amy Grant 8. (EVERYTHING I DO) I DO

IT FOR YOU Bryan Adams

9. THE SHOOP SHOOP

SONG Cher

10. THE MOTOWN SONG

Rod Stewart

NETWORK TOP 10 1. ANY DREAM WILL DO

Jason Donovan 2. I WANNA SEX YOU UP

Color Me Badd 3. THINKING ABOUT YOUR

LOVE Kenny Thomas

4. FROM A DISTANCE

Bette Midler 5. DO YOU WANT ME?

Salt 'N' Pepa 6. THE MOTOWN SONG

Rod Stewart 7. BABY BABY Amy Grant

8. IT AIN'T OVER 'TIL IT'S **OVER** Lenny Kravitz

9. PEOPLE ARE STILL

HAVING SEX LaTour 10. CHORUS Erasure

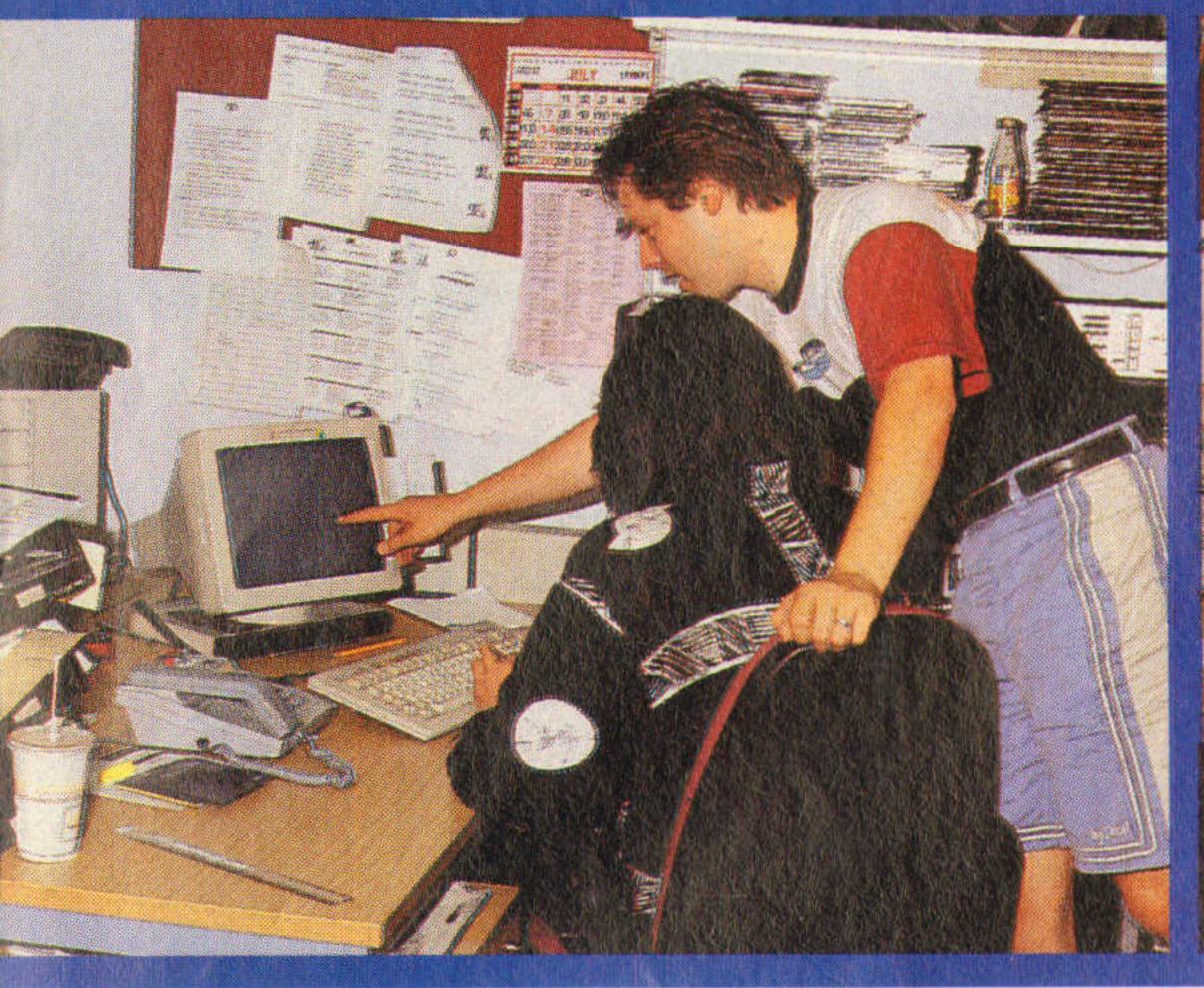
AN EXPERT SPEAKS!

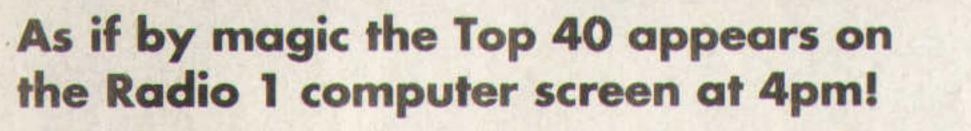
Mark Goodier presents the Chart Show on Radio 1 every Sunday. "I feel that the Gallup chart is the only accurate measure of the records people are buying in this country. Any of the other charts that are compiled are either half made-up or guessed at. They tend one of each, or even four of to estimate the level of sales and have a mixture of sales and radio the same format) of a single play. Many of these charts are compiled early in the week when 30 per cent of singles sales take place on Friday and Saturday, so the Network Chart is always out of date. They might claim to be accurate but their claims are unrealistic and they're just not as quick as Gallup."



Behind The Scenes At O O O O O O O O THE RADIO 1 TOP 40 SHOW!









This is what the Top 40 looks like to Mark!

13. NON MOVER

RUNDOWN 10 - 1

STILL AT NO.1 FOR THE 4TH WEEK:

I DO IT FOR YOU

Mark and his producer Gerry calculate the exact timing of each record to make sure that the show starts and finishes on time.

The Radio 1 Top 40 show is the most popular chart show in Britain with a staggering nine-and-a-half million listeners every Sunday! Number One Report went behind the scenes with DJ Mark Goodier to find out how the show is put together...

GET READY!

During the week Gallup, the company responsible for compiling the Radio 1 Top 40, gather together all the figures and statistics relating to sales of records in various shops by computer. At midnight each Saturday all of the figures are collated and a rough chart is compiled. A final check is then made on Sunday morning to make sure that the list of singles is accurate and up to date.

At around 4pm on Sunday afternoon Gallup send their facts and figures via a computer line over to Radio 1, but Top 40 opresenter Mark Goodier's job a starts long before then.

"We try to work out which singles are likely to chart earlier in the week by keeping in contact with record companies. We try to make sure that we have every single record because we play every tune in the 40. And luckily we've never been caught out!" he explains.

Mark usually arrives at Radio 1 at about 2pm to listen to records and relax because from 4pm onwards things become a little more hectic.

EVERY SECOND COUNTS!

Once the chart appears on Radio 1's computer, the show's producer has to run around gathering all the records together.

"We try to make sure that everything we play is on CD," says Mark, "simply because the sound quality is far better when you hear it on the air."

When the forty songs have been placed in the right order, Mark and his producer have to sort out the timing of the show.

"We have to finish at 7pm on the dot so we have to work out how long each record lasts before the show begins. Basically we have two-and-ahalf hours in which to play every song. We try to play every record in the Top 20 in full and shortened versions of ones that have been around for a long time or are falling. The only other option is to miss out some of the records completely which is something we don't want to

ON AIR!

As soon as the timings have been worked out (down to the last second) Mark takes his pile of CDs down to the studio and arranges them for the show. He also selects the necessary Top 40 jingles which are all recorded onto cartridges (something similar to a cassette — radio producer Ed). He's also provided with this list below.

"This is what comes off the computer, except we re-type it and turn it 'round just to make it easier to read. When you're doing a rundown you talk at a very fast rate and this sheet makes everything clear and easy for me to read," explains Mark. At 4.30 the show goes out live

on-air for Mark's stint. "The Top 40 TOP 40 CHART RUNDOWN / 28.07.91 is the most pressured show I do. It's exciting knowing that so people are tuning in, but at the time you have to concentrate

you're doing."

In the studio Mark arranges all his bits and pieces, well, singles and jingles actually!

BOOBS!

Surely things don't always go to plan during such a tightly planned radio show?

"Fortunately we've been okay so far, although a CD did fail on me three weeks ago! I did this huge build up for DJH featuring Steffy, pressed the start button and nothing happened! Luckily it started the second time, but things like that do happen now and again. It's actually a miracle that more things don't go wrong - there are even people who listen in specially to see if we make any mistakes!"

ACCURATE!

The Radio 1 Top 40 really is the chart show listened to by the stars themselves.

"Its amazing! When I meet artists at Top Of The Pops or on Roadshows they always tell me they listen in. There really is no other way that they can find out their true chart position sooner," says Mark.

But although Mark loves his Sunday afternoon job he's always keen to get away quickly atterwards.

relax on a Sunday, so Saturday is my real day off. While most people are out playing golf or washing their car I'm getting myself hyped up for the show. But I love the excitement of being responsible for delivering the chart to the nation. It's brilliant!"



38

5 4 3 2 7



THE DATAPORT: chart hypers take note

A FTER 14 turbulent years, the British Market Research Bureau this week handed over the task of compiling Britain's most important record charts to the Gallup organisation.

Gallup was established in America in 1935 and set up its British operation two years later. It's now the largest and best-known market research organisation in the world, operating directly in 36 countries and canvassing world opinion on everything from politics to the most commonly used name for the smallest room ('Loo' triumphs in the South of England whilst the plainspeaking folk of the North East almost invariably say 'toilet').

It's not generally known that Gallup have previously attempted compiling record charts - with disastrous results. In 1978, they were commissioned to provide the nowdefunct trade magazine Radio & Record News (R&RN) with a weekly singles chart. Mere novices in the art of compiling charts, they made a number of fundamental errors in their methodology. On one celebrated occasion a particularly duff disc stormed into Gallup's chart at number 29 after a dealer from Merseyside had returned a sales figure of 2,000 on it. The record had little support elsewhere and never made the BMRB, or any other, chart. Gallup's association with R&RN eventually came to a halt after a subsidiary of the magazine went bankrupt owing Gallup a considerable amount of money.

Gallup appeared to learn a great deal from their involvement with R&RN and their re-entry into the chart compiling arena comes only after a detailed study of the attendant problems. The system they've settled on involved the installation of a specially developed data storage and retrieval unit in each chart return shop. These units, known as dataports, are glorified computer terminals into which dealers feed details of every record sold. Each week these details are transferred to Gallup's main computer by a Post Office 'modem' unit which reads back the sales entries at fast speed. Once the information is gathered in Gallup start processing the information and within hours the new chart is ready for publication.

The all-important dataports nave been supplied free of charge to Gallup's chart panel. Other dealers may purchase them for £1,100. Initially only the 250 shops on Gallup's panel have the dataports, a fact which surely has not escaped the notice of hypers. This points to an increase in doubtful chart entries during the first few months, but as more record shops opt to buy their own dataports — they can be used for stock control, and

Gallup also undertake to supply nonchart dealers with comprehensive sales analyses in exchange for buying the units — so it will become increasingly difficult to detect which shops are chart returners and which have the machines for their own purposes.

It is not inconceivable that 50 per cent of Britain's 5,000 record shops will eventually buy the units. Long before this figure is attained, hyping will become a horrendously expensive exercise that even the wealthiest record companies will dismiss as being unworkable. Also, the more shops that have the units, the more flexible Gailup's panel becomes. There's no reason why they shouldn't eventually be incorporating chart returns from all dataport owners into the chart. This would provide a super-accurate listing unrivalled anywhere in the world.

Notice that the singles chart has blossomed into a top one hundred — surely its optimum length — and, for the first time, the LP chart includes sales of cassettes as well as records. The importance of the latter development should not be underestimated. According to the latest BPI figures, there's now one cassette sold for every two long-playing records, and the gap between the two mediums is closing.

Research has shown that cassette sales are heavily biased in favour of MOR artists. Acts like Streisand. Manilow and Diamond achieve a cassette to albums sales ratio of 1:1 in some cases they can sell slightly more cassettes than albums. At the other end of the spectrum there is very little demand for cassettes from fans of punk and heavy metal, the overall ratio of cassettes to albums here being no more than 1:10. In effect this means that middle of the road acts have seen their sales severely under-represented by the previous exclusion of cassette sales from the LP chart. This has now been remedied and future charts should show a definite swing in favour of blander, usually American, acts who specialise in MOR.

Gallup has also instigated a cassetteonly top 30 and a top 25 12-inch chart. Both will be carried in RM. The latter should be particularly fascinating. Certain rock acts sell heavily on 12-inch, but the vast majority of 12-inch singles sold in Britain are of a disco nature. In exceptional circumstances we can even look foward to hot disco imports making the list. More charts means more trivia, and Chartfile will be keeping an eagle-eye on proceedings during 1983 to astound and bore you with even more obscure facts 'n' feats. Happy New Year.

ALAN JONES

RECORD MIRROR MISSING MISSING

of the century brings you the combined might of Record Mirror and Noise! in one mind numbing package.

Betty Page will be there, nestling her legendary intimate interviews with the men who matter alongside RM's established experts in chart pop, disco and exclusive gossip. All in glowing technicolour!

January 8 also heralds the introduction of the brand new, super accurate official charts compiled by Gallup, as tried and trusted by Top Of The Pops and Radio One. Our new chart coverage will bring you bang up to date with the Top 100 singles, a combined Top 100 Albums and Tapes chart, the top selling 12 inch singles and the Top Thirty Cassettes.

All this plus our second to none news pages, James Hamilton's disco gossip, reviews and charts, hot pop poop and colour posters galore. 1983 in RM will be the pop paper sensation of your lifetime — DON'T MISS IT!

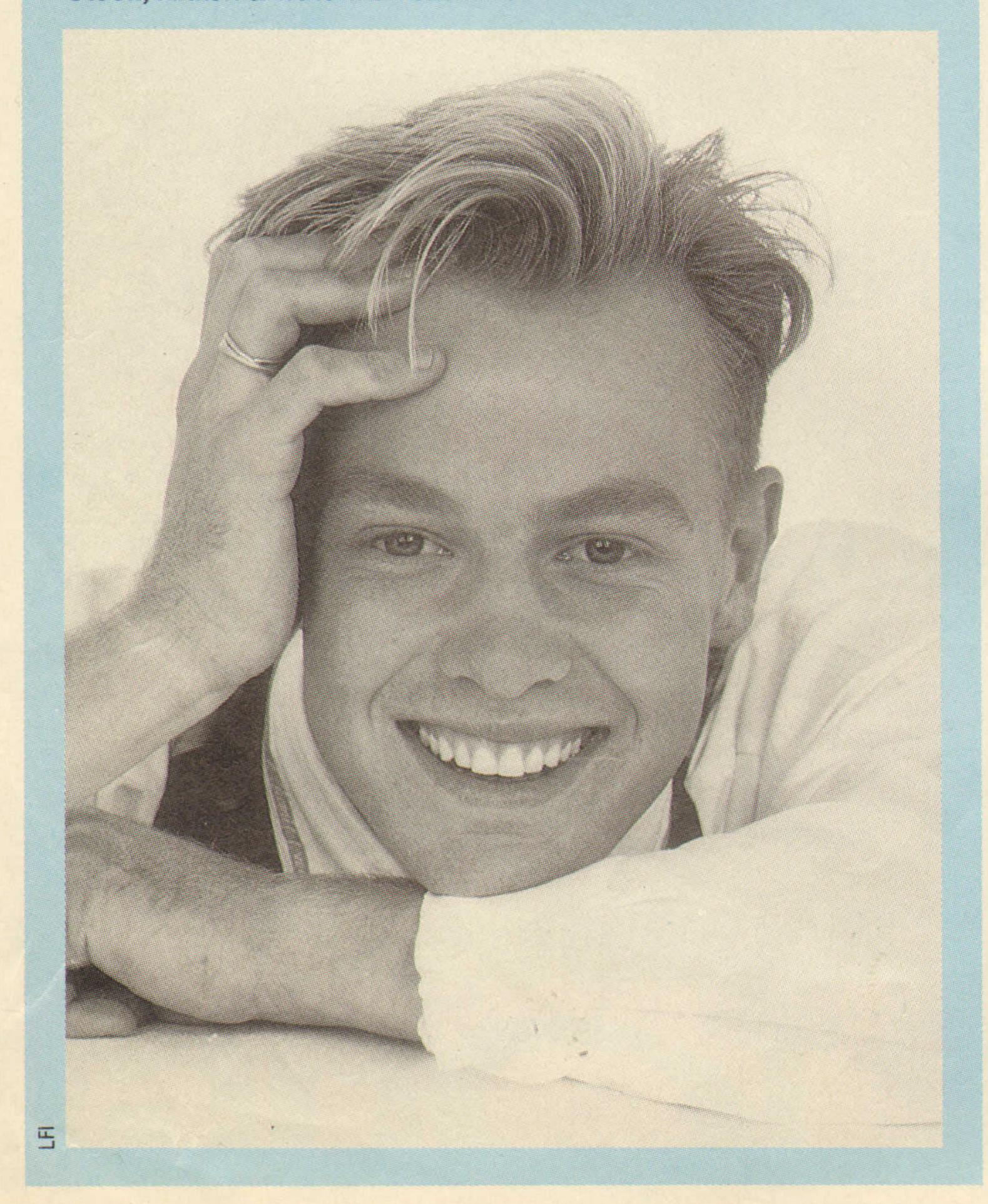


JASON'S BELLS!

And here we have a Hitman exclusive! I can reveal that next Monday a brand new Jason Donovan single will be released!

It's a "Christmas Sleigh Mix" of 'When You Come Back To Me' featuring Jason singing the song with a full orchestra and no drums in sight. Jason will actually be singing this version live (with the orchestra!) at London's Royal Albert Hall on December 15 — the concert with **Sonia**, **Big Fun** and the rest of the *Hitman Roadshow* team to raise some dosh for the Royal Marsden Hospital. Now that should really be *something!*

I tell you, the new version is entirely different to the one you've heard already — it'll bring tears to your eyes and cash to the top of your pockets. There's a minute long spoken intro from Jason and there're loads of sleigh bells and that sort of stuff . . . or is that the jingle of the Stock, Aitken & Waterman cash tills?!?



JOKE BOX JURY!

What a load of cobblers!!! While I applaud greatly Jools Holland's love of model railway engines — and I am a connoisseur — this programme really is the pits. All those people they have on it in dark glasses and silly hats — come on, give us a break! Bring back the Antiques Roadshow with their singing canaries and priceless paintings in the attic!



MARKETING MADNESS

So New Kids On The Block made it to Number One. Well done. I'm pleased for them, I really am. But I also understand that the record hasn't actually sold that well for a Number One single — it had done around 200,000 last week and you expect a Number One record to sell a lot more than that. We had Big Fun at Number Nine and they'd sold 130,000 at the beginning of last week.

It shows once again the problem of marketing in the record industry at the moment. The way records are marketed you end up with a very imbalanced chart. You have to allow a record to build naturally, but record companies are now intent on achieving the highest chart positions possible in the quickest time without worrying too much about how many they ultimately sell. So we get things like **The Stone Roses** record coming out in seven different formats, and you get records coming in one week

and disappearing the next.

Morrissey is a classic example of that . . . and it's happened with Bros

You can put out every different format in the world — re-mixes, 12-inchers and the like — but if you don't allow the public to make up its own mind about a record you're in trouble. Big record companies want chart positions at the expense of sales — they want a single to promote an album and that's ruining the charts.

I'm not saying we're not to blame in some way ourselves for this but we've now deliberately changed our marketing strategy. Now we don't issue 12-inchers on day one of release and in some cases we put out records to the clubs for four weeks without making them available to the general public, to see if they like it first. That happened with Big Fun's version of 'I Feel The Earth Move' and in the end we decided the record wasn't right and didn't issue it because it didn't go down all that well.

I like the prestige of a Number One single, sure, but ultimately I'd rather be at Number Eight with a record that sells 300,000 over several weeks, than a record at Number One that sells 200,000 in one week — and I need to do that to pay my staff. Music must come before business.

Basically the punter is always right and we can't sit in our ivory towers and ride around in our Ferraris without listening to what they're saying. We can have IQs of 700, but the kid with £2 in his pocket is more important than we'll every be!

JIVE BUNNY SELL-OUT!

I must say I'm disappointed with the new Jive Bunny single. I loved the other two records they did, but this one is crap. They're turning into Black Lace — I hated Joe Loss' 'Madison' first time around and dear, dear, poor old Noddy!

They seem to be doing it for the money now and it's the first Jive Bunny single I wouldn't play on my show. I'm sure it'll still be a huge hit but it's dreadful!

NEW YEAR KYLIE

People keep asking me why we didn't put out **Kylie**'s 'Tears On My Pillow' for the Christmas market because it would make a great Christmas Number One. Well, it was never considered . . . we are releasing the record on January 8 to coincide with the film *The Delinquents* and that was always the plan.

I'll let you into a secret, though—we were going to do another duet with Kylie and Jason for Christmas, but in the end we couldn't get it together. Kylie was busy in the studio and Jason was away on his surfboard or something. So in the end we settled on a Jason single . . . and that was a bit of an afterthought.

No matter, it'll still be the Christmas Number One, won't it?

Won't It?

