



music week

datafile

The Information Source for the Music Industry

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CHART FOCUS

Despite its own decline — its sales are off over 20% this week — **Shakespeare's Sister's** Stay still has a significant lead at the top of the singles chart. Both **Shanice** and the **Temptations** are also losing sales, while the **KLF** and other contenders are far behind, all of which means that Stay is practically certain to remain at number one next week.



It has already spent four weeks in pole position, and a further week would make it the longest reigning number one in London since 1958, when the **Everly Brothers** led for seven weeks with **All I Have To Do Is Dream**.

U2 usually hit their chart peak first week too, but their current single, **One**, was in from number 23 to number seven this week, a fine move that is almost entirely due to the belated release of the CD version of the disc.

The **Wedding Present's** **Three** debuts at number 14. It was widely predicted that

their play of releasing a single a month throughout 1992 would result in diminishing returns. But so far, the opposite is true: **Blue Eyes**, January's offering from the group, peaked at number 26, and February's **Go-Go Dancer** reached 20. Three is the band's highest-charting hit to date.

Highest new entry this week is **Nirvana's Come As You Are**, the second single from their **Nevermind** album. The first, **Smells Like Teen Spirit**, also debuted at number nine last November. The album responds to this new stimulus by climbing four notches to

number 22. They share with **Queen** the honour of having two albums in the Top 40 at the same time thanks to the reissued **Bleach**.

Recorded in 1989 for a mere \$600, it stands at number 37 in this week's chart.

At the top of the album chart, **Simply Red's Stars** is topped for the fourth time, though I have a feeling it may not yet have retired altogether. Its sales remain very firm, but it dips to number three as it is overhauled by TV-boosted compilations from **Tears For Fears** and **Madness**.

Divine Madness takes the prize, reaching number one almost exactly a decade after their previous 'best of' chart-topper, **Complete Madness**. The new album is, in fact, more complete, as it contains hits the group had after 1982 — though some of the versions used are not the hits, notably their introductory single **The Prince**, which is a completely different, later recording.

Alan Jones

ANALYSIS

The revamp of **Top Of The Pops** has left TV pluggers and BBC executives more than happy. Until October's face-lift, the show had lost credibility with much of its audience.

Neil Ferris of **Ferret** and **Spanner** says: "Back in the old days you would get a band on the show and sell 20,000 extra records as a result the next day. With the amount of music there is on TV now, **Top Of The Pops** is just one of many shows.

Since **TOTP** changed however, it has recaptured its ability to attract the top acts and has boosted its ratings as a result. According to data provided by **David Pilton Advertising**, the average audience over the last 12 weeks was up to 8.3m compared with 7.3m for the same period last year.

November's exclusive preview of the **Michael Jackson Black Or White** promo attracted 10.7m viewers, 1m of whom were taped it. Likewise, **Mariah Carey** helped push

STARS SHOW PULLING POWER

Act	Date	Audience	Chart move
GENESIS (in studio)	Oct 24	8.1m	0-9
MICHAEL JACKSON (video)	Nov 14	10.7m	0-1
MARIAH CAREY (by satellite)	Jan 23	8.7m	31-20
WET WET WET (in studio)	Feb 6	9.6m	1
U2 (by satellite)	Feb 24	n/a	0-23

Source: David Pilton Advertising

figures to 8.7m in January, just weeks before **Wet Wet Wet** helped earn a 9.6m audience.

While last month's U2 performance by satellite from Florida appeared disappointing at first glance, merely pushing the band to number 23 in the singles chart, Island says it is happy. Sales of the band's album **Achtung Baby** increased after the show by a huge 78% on Friday and 59% on Saturday compared with the same days the previous week.

The big names also benefit lesser acts. The **Jackson** exclusive is credited with bringing increased sales for

other acts on the show such as **Seal** and **Rozalla**.

And last month, the audience which tuned into **Mariah Carey's** live satellite broadcast turned out to be just the kind of people to buy singles by **Shakespeare's Sister** and **Curtis Stigers**, sending them 17 places and 19 places up the chart respectively.

Of course, the **TOTP** effect pales in comparison with the **Pris**, with the awards show adding 355,000 extra album sales in the first three days after the event. But when it comes to a regular, weekly performance it is proving it has staying power.

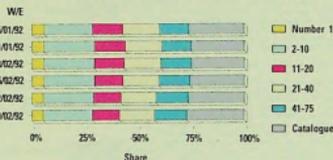
Martin Talbot

UPDATE

SALES

Index of unit sales. 100=weekly average in 1991	Last week	This week	% diff	This week last year
Albums	94	84	-11	-13
Singles	101	93	-9	-11
Music Video	75	70	-7	-21

SINGLES MARKET SHARE BY CHART POSITION



© CIN Four week rolling average.

TOP 10 BEST SELLING ALBUM ARTISTS

1 SIMPLY RED (1)	5 MICHAEL JACKSON (—)
2 WET WET WET (3)	7 MADNESS (—)
3 GENESIS (4)	8 LISA STANSHIELD (N)
4 QUEEN (2)	9 ELVIS PRESLEY (N)
5 JAMES (—)	10 SEAL (—)

Compiled by ERA from Gallup data. Based on Top 200 album charts Feb 3 to Feb 29 1992

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