TOP 75 SINGLES 14 SEPTEMBER 1991
THE OFFICIAL musicweek CHART

75

As used by The Top Of The Pops and Radio One

PRINCE
**CHART FOCUS**

**Ryan Adams’ hit** (Everything I Do) Do It For You has beenumber one for so long now at its extraordinary tenacity and longevity are taken for granted. For the record, this is a ten-week in pole position - and sales power diminished so slightly again at week that it a sold more copies than it did on its first week at number one, bi- increased its margin over righth Said Fred, whose I’m So Sexy is beginning to flag, between five weeks as runner-up to Godfather. One wonders whether one a year ago next week, we have claiming a mark in the all-time record of 11 weeks : number one, established by lim Whitman’s Rose Marie. It seems certain to become the first single ever to sell 12 weeks at the chart summit. Meanwhile, Adams’ new single, Can’t Stop This Thing I Started, is surprising- ly the third highest debut** - **of the week, at imbh_ 5, behind Cliff Richards’ More To Life (23), and the Stone Roses’ Wanna Be Adored — the latter is a track from the group’s self-titled 1989 album.**

**Status Quo, Motley Crue, and Queen are all singing about their latest singles debut inside the Top 40 last week, but this week they’re all missing from the upper echelon. Of the three, Quo’s reversal is most surprising. Their single Can’t Give You More is otherwise unavailable and follows two Top 20 hits. Maybe they can console themselves with the fact that hit singles and hit albums don’t necessarily go hand-in-hand: Paul Young’s last single, a collaboration with Clannad didn’t exactly cover itself with glory — in fact, it peaked at 74 — but his retrospective From Time To Time enters the chart at number one. It’s Young’s third album chart topper, following 1983’s No Parlez and 1985’s The Secret Of Association. The first act to top the chart after the latter album was Dire Straits, with Brothers In Arms. On Every Street, their belated follow-up to that album, will doubtless overshadow From Time To Time next week. Another album highlights: Level 42 register their fifth consecutive top five album with Guaranteed. Bon Jovi guitarist Richie Sambora’s solo album Stranger In This Town debuts at 20, and, even though You Belong In Rock & Roll was their biggest hit to date, Tin Machine’s second album debuts disappointingly at number 23 — 20 places lower than its predecessor.**

**Alan Jones**

---

**ANALYSIS**

In reaching number 126 in the chart album, BBC Enterprise’s Sir John Betjeman cassette marks a triumph for spoken word. The success of the late poet uraceto a recorded memoir, immoned By Bells, though imble in chart terms, is a ndmark. Only Just William, read by Martin Jarvis, has taken liking into the chart, ore, reaching number 118 at summer.

Both successes hinged on an fashioned music marketing incipe: the promotional cost given by radio airplay. It was a rare to be leased on cassette just after being broadcast on Radio 1’s morning show at 6am. BBC head of spoken word Anthony Anstruther says: “It should be used to good promotion. Sir John Betjeman

*Summoned by Bells*

*The voice and verse of the poet Laureate.*

celebrates its third birthday this month — EMI’s Listen With Pleasure label has used TV to its advantage. Titles such as All Creatures Great And Small and Darling Buds Of May are boosted by using their TV stars as readers. Such creative releases have helped turn the market into a £5m earner, which WHO a big seller like BBC’s A Year In Provence has sold just 20,000 and the Betjeman title 8,000 in four weeks. Listen For Pleasure general manager Roger Woodhead says: “It is not like rock music. You don’t sell immense volumes. A recording will average about 5,000 to 10,000 a year.”

In addition, a large percentage of sales are not even recorded by Gallup, because of high number of sales coming from bookshops. On average, around 60% of spoken word sales go through record shops, but that is likely to increase, says Brian Worrell. “Record retailers will soon realise the potential in spoken word.”

With one of the sector’s biggest ever hits — David Niven’s 150,000 selling The Moon Is A Balloon — selling

---

**UPDATE**

**SALES**

<table>
<thead>
<tr>
<th>Index of music</th>
<th>Last week</th>
<th>This week</th>
<th>% diff</th>
<th>This average in 1990</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albums</td>
<td>81</td>
<td>82</td>
<td>+1</td>
<td></td>
</tr>
<tr>
<td>Singles</td>
<td>106</td>
<td>109</td>
<td>+3</td>
<td></td>
</tr>
<tr>
<td>Music Video</td>
<td>59</td>
<td>57</td>
<td>-4</td>
<td></td>
</tr>
</tbody>
</table>

---

**TOP 10 BEST SELLING ALBUM**

- **1. Luciano Pavarotti**
- **2. Cher**
- **3. GMD**
- **4. Seal**
- **5. REM**
- **6. Beverly Cra**
- **7. Deacon Blue**
- **8. Madonna**
- **9. Eurythmics**
- **10. Michael Bolton**

Compiled by ERA from Gallup data. Based on top 200 albums chart

---

**TRAVEL TO MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE MIDE