

10 Magic Man
Lou Reed album
among top releases

12  **Living it up**
Guns N' Roses single
keeps riding high

18 Fall guys
Stone Roses storm
indie singles chart

20  **Passion play**
Blue Pearl score a
club winner

Music week

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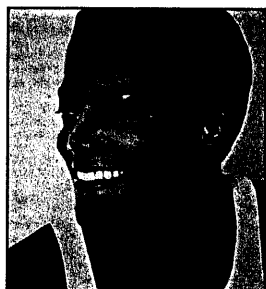
The Information Source for the Music Industry

18 JANUARY 1992

CHART FOCUS

The singles chart remains highly volatile this week, with a further 20 new entries, supplementing last week's record intake of 33. Michael Jackson makes the biggest splash of the week. Even as his originally conceived recording of *Black Or White* slides from number 34 to number 68, the Clivilles & Cole remixes of the track debut at number 14, ironically depriving their own remake of U2's *Pride In The Name Of Love* of the honour of the week's highest single's debut.

PWL Continental continues its streak of success with two new hits by Italian-based acts: Katherine E's *Then I Feel Good* and Cappella's *Take Me Away*, the latter being the third Top 40 hit to feature prominent samples from Loleatta Holloway's *Love Sensation*, emulating Black Box's *Ride On Time* and Marky Mark's *Good Vibrations*. Meanwhile, another Italian — Zucchero — returns to the chart in partnership with Randy



Crawford, who shares vocal on Diamante. Something of a sleeper, this is its sixth week in the shops, and it may yet turn into a major hit.

The Wedding Present debut at number 26 with *Blue Eyes*, the first of a dozen singles they threaten to release this year at monthly intervals.

At the top of the chart, The Prodigy's latest, *Everybody In The Place/G-Force*, accelerates to number two, though it is still some way behind Queen's *Bohemian Rhapsody/These Are The Days Of Our Lives*. The Queen

single has now been number one for five weeks. That's a rare feat in itself, and it's even rarer for a record that's been at the top for so long to experience as small a decline in sales as it did last week, when it registered a trifling 5% decline. Probable reason: radio is increasingly plugging the previously ignored *These Are The Days Of Our Lives*, sparking considerable extra sales. The improving fortunes of Queen's album *Innuendo* (which features *Days Of Our Lives*) tends to bear this out. It advanced from number 45 to number 38 last week, and now rests at number 32.

Also on the album chart, Queen's *Greatest Hits II* still takes second place behind Stars by *Simply Red*. Stars is likely to continue its current high level of sales, with *Simply Red's* new single likely to attract much attention from both radio — the A-side is the ballad *For Your Babies* — and clubs, where the Oakenfold/Osborne remixes of *Freedom* will prove popular.

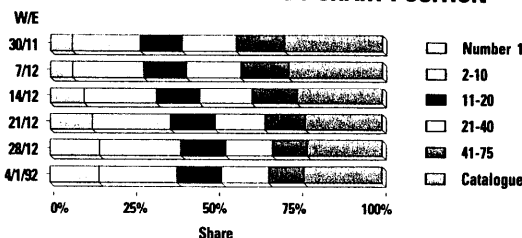
Alan Jones

UPDATE

SALES

Index of unit sales. 100=weekly average in 1990	Last week	This week	% diff	This week last year % diff
Albums	109	81	-26	+ 5
Singles	78	89	+14	+17
Music Video	113	85	-25	+ 5

SINGLES MARKET SHARE BY CHART POSITION



Four week rolling averages. © CIN

TOP TEN ALBUM ARTISTS

- | | |
|--------------------|-----------------------|
| 1 QUEEN | 6 MICHAEL BOLTON |
| 2 SIMPLY RED | 7 LISA STANSFIELD |
| 3 TINA TURNER | 8 ENYA |
| 4 MICHAEL JACKSON | 9 SIMON AND GARFUNKEL |
| 5 MICHAEL CRAWFORD | 10 GENESIS |

Compiled by ERA from Gallup data. Based on Top 200 album charts Dec 9 1991 to Jan 4 1992.

ANALYSIS

Exporting pop to the US can seem a bit like shipping coals to Newcastle. But the number of British acts — particularly bands — among *Billboard's* top singles acts of 1991 underlines the UK's ability to export home-spun artists to a fiercely parochial market.

As in the previous year, only one act is included in the top 10, and the first 10 UK representatives only just squeeze into the first 75.

But a heavy presence for groups marks a refreshing change for UK talent. In 1990 all but two of the top singles acts in the US were solo artists, led by Lisa Stansfield, Phil Collins and Rod Stewart.

But 1991 is characterised by the emergence of groups and the well-documented "invasion" of EMI's Jesus Jones and EMF. The latter's single *Unbelievable* ended as 1991's seventh biggest single in the US with Jesus Jones' *Right Here, Right Now* ranking at 17.

But the most impressive

TOP 10 UK POP SINGLES ARTISTS IN US IN 1991



- | | |
|-------------------|------|
| 1. Cathy Dennis | (7) |
| 2. Jesus Jones | (14) |
| 3. EMF | (19) |
| 4. Rod Stewart | (22) |
| 5. UB40 | (23) |
| 6. Londonbeat | (28) |
| 7. George Michael | (32) |
| 8. KLF | (39) |
| 9. Rick Astley | (62) |
| 10. Seal | (68) |
- Source: *Billboard*

performance comes from Cathy Dennis. Her supremacy among UK exports stands out further in light of the wealth of female pop-dance acts

native to the US.

Dennis's three hits saw her reach seventh place in *Billboard's* countdown of top singles artists, one place behind Paula Abdul and 17 higher than Madonna. But like EMF and Jesus Jones, success came after a lengthy campaign of touring the territory.

UB40's Stateside success was led by the singles *The Way You Do Things You Do* and *Here I Am (Come And Take Me)* which took 71st and 72nd place in the year end chart. Back home, neither made it into 1991's top 200.

The ultimate lesson in the unpredictable influence of UK companies in the US came too late for inclusion in *Billboard's* end of year countdown. Gee Street's US number one with US duo PM Dawn saw the Brits cashing in with product as American as apple pie.

Maybe taking coals to Newcastle is not such a bad idea after all.

Matthew Cole

RICHARD MARX

WIN A FREE TRIP TO LOS ANGELES

KEEP COMING BACK

(THE US SMASH HIT)
featuring Luther Vandross

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