

THE OFFICIAL UK CHARTS



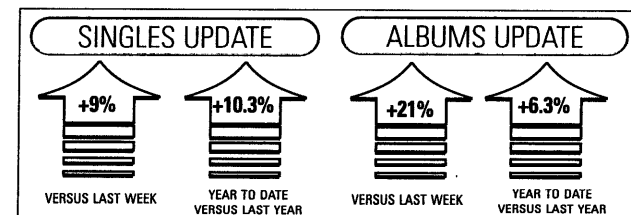
As predicted here last week, Don't Speak by No Doubt is the singles chart's seventh number

one in as many weeks, shattering all previous records. No Doubt are only the fifth act to open their career by debuting at number one and the first from America. Their chances of staying top for a second week are greater than any previous record in this year's passing parade, as Don't Speak is selling so strongly. It sold 195,000 copies last week. It has already been number one throughout most of Europe and is currently number one in Holland, Denmark, Norway and Australia. One of the few countries where it hasn't charted is America, but that's a technicality as it simply hasn't been released there yet. It has been a number one record on airplay in the US for 10 weeks though, propelling sales of their introductory album *Tragic Kingdom* past 6m. Bizarrely for a group from America, Don't Speak was recorded in New Zealand.

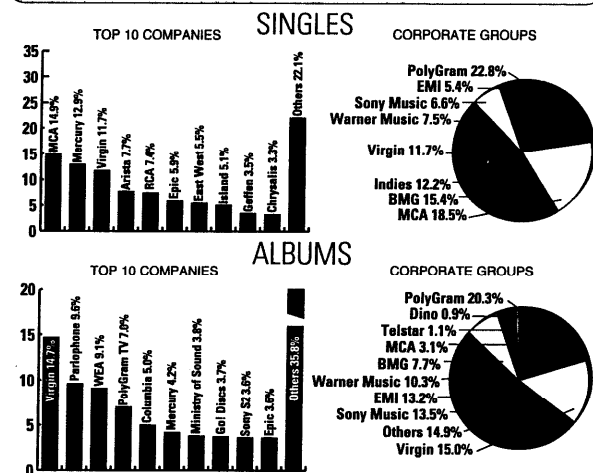
It was only five years ago that we first had three simultaneous new entries into the Top 10. The occasion was marked by the arrival of six newcomers into the Top 10 for the first time. And this week there are again six new entries to the Top 10 – in fact there are six in the top nine, setting a new, if not altogether desirable, record. Just in case you think the chart is totally out of control, however, it should also be noted that there have been far fewer new entries to the Top 75 so far this year, as compared to 1996, with 136 this year, compared to 158 at the same stage last year – a 14% downturn. Note too the encouragingly lengthy chart careers of records such as Toni Braxton's *Unbreak My Heart* – 17 weeks in the Top 40 so far – and En Vogue's *Don't Let Go (Love)*, which continues to defy convention. The En Vogue single has been on the chart for seven weeks now and has peaked at number five three times. Its sales have increased each and every week. Last week they burst through the 50,000 sales a week barrier for the first time, the 53,000 copies the record sold in the last seven day period taking its cumulative total to 280,000.

911's career is building very nicely. It's a mere nine months since the Glasgow-based English trio entered the overcrowded boy band arena with their number 38 remake of Shalamar's *A Night To Remember*. They have released three more singles since, each of which has improved on its predecessors. *Love Sensation* peaked at 21, while *Don't Make Me Wait* climbed to number 10. This week they debut at four with *The Day We Find Love*.

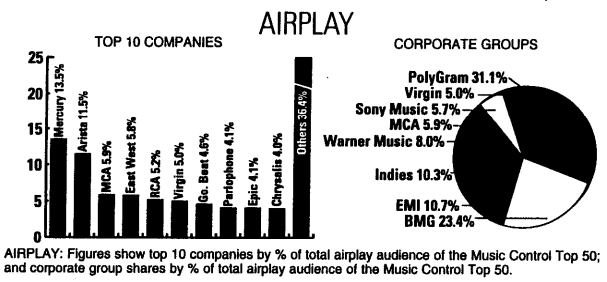
While *Blur's Beetlebum* continues



AT-A-GLANCE WEEKLY MARKET SHARE



SINGLES: Figures show top 10 companies by % of total sales of the Top 75; and corporate group shares by % of total sales of the Top 75. ALBUMS: Figures show top 10 companies by % of total sales of the combined Top 75; and corporate group shares by % of total sales of the combined Top 75.



AIRPLAY: Figures show top 10 companies by % of total airplay audience of the Music Control Top 50; and corporate group shares by % of total airplay audience of the Music Control Top 50.

its rapid fall down the chart, their self-titled album, from which it is the first single, debuts at number one, with sales of 92,000. It's their third number one album; 1995's *The Great Escape* opened with sales of 188,000 and *Parklife* – released before the Britpop boom – achieved first week figures of 43,000. The week's other big new album is *The Smurfs Hits '97* – Volume 1. This ominously titled album hints at the fact that there will be other Smurfs albums before the year is out. The Smurf phenomenon was very short-lived in the Seventies and will likely prove to be a passing cult again this time around, so they're making

money while the sun shines. The *Smurfs Hits '97* – Volume 1 is the third Smurfs album to make the Top 10 in the past six months, following *The Smurfs Go Pop!* (which peaked at two) and *Smurfs Christmas Party* (eight). It includes Smurfed-up versions of songs such as Wannabe and Macarena.

Finally, No Doubt weren't the only new act to debut inside the Top 10 this week. So too did *Daft Punk*, with their club hit *Da Funk/Musique*, and WashingtonDC native *DJ Kool* with *Let Me Clear My Throat*. It's the first time that three previously uncharted acts have arrived in the Top 10 at the same time.

Alan Jones



Despite losing support for the second week in a row, *Say What You Want by Texas* retains

an impressive lead at the top of the airplay chart. It registered over 69m in audience impressions again last week, a massive 25% more than its nearest challenger, which is now *Michelle Gayle's Do You Know*. Gayle moves 3-2, but after five weeks of growth *Do You Know* was actually heard by fewer people last week than the week before. It was the only real rival to *Texas*, but now loses that status to *No Doubt's Don't Speak*, which powers 11-3. As this represents plays BEFORE the record charted, it is – for a debut single – an unusually positive favourite for radio. One of *Don't Speak's* biggest supporters is *Capital*, for whom it was the most played record last week, being aired 48 times.

The hottest new record on the airwaves is undoubtedly *Kula Shaker's* cover of the old Joe South hit *Hush*, which debuts this week at 13. That's the highest debut of any of *Kula Shaker's* five singles and is fuelled by the record's 26 plays at *Radio One*. That's only four fewer than the station's joint favourites last week – *U2's Discoteque* and *The Eels' Novocaine For The Soul*.

Another long-term *Radio One* favourite, *Blue Boy's Remember Me*, got another 27 spins at the station last week, and has been played far more times there in the past four weeks (111) than any other disc. Its CIN chart tenacity is also beginning to pay dividends, with other stations now adding it. Last week we noted that, with *Radio One* support stripped out, it wouldn't have made the Top 100. This week, with an extra 180 ILR plays, it would have ranked 52nd. With *Radio One* included, it moves 22-13.

The contraction of the gold format, noted elsewhere in *Music Week* in recent weeks, means that even though they have an obvious and undiminished fanbase – with six albums in the Top 200 last week, more than any other act – *The Beatles* no longer have an automatic home on the airwaves, except at *Radio Two*. But, for the past couple of weeks, one station in the UK has operated an all-Beatles format. That station is *Thames FM*, which doesn't officially launch until next month but which is currently broadcasting test transmissions from its base in *Hampton Wick*. Test transmissions can be fun. Many stations operate a much broader playlist prior to launch than they do afterwards, and, of course, *Heart FM* took a satellite feed direct from a *New York* station to keep its output a secret for as long as possible.

Alan Jones

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