

THE OFFICIAL UK CHARTS



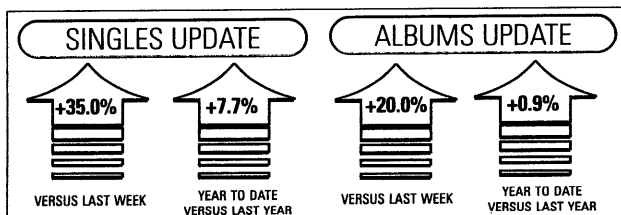
Of six new entries to the Top 10 this week, only one is achieved with a new, original song, this being **The Prodigy's Smack My Bitch Up**. The others – Perfect Day, Wind Beneath My Wings, Ain't That Just, Let's Go Round and Crush On You – are re-makes of varying vintage, while another re-make (**Natalie Imbruglia's Torn**, first recorded with modest success by Norwegian Trine Reiner) continues to prosper.

Making by far the biggest splash, the multi-artist recording of Lou Reed's Perfect Day debuts at number one after selling 385,000 copies. It's the 23rd number one of the year – all but four of which have debuted at number one – and the third charity disc to reach the summit thus far in 1997, following Spice Girls' Mama/Who Do You Think You Are and Elton John's Something About The Way You Look Tonight/Candle In The Wind 1997. In the 13 years since Band Aid gave Britain its first charity number one, a total of 17 charity discs have topped the chart. Perfect Day, which was originally recorded by Lou Reed for his 1972 album Transformer, has only been a hit once before, reaching number 28 in a cover by Duran Duran in 1995.

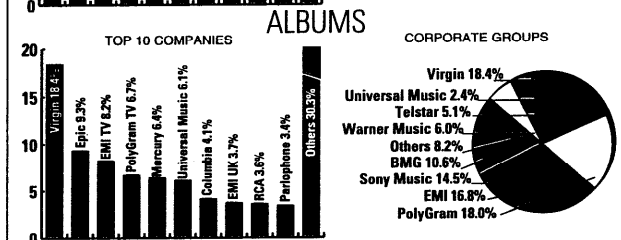
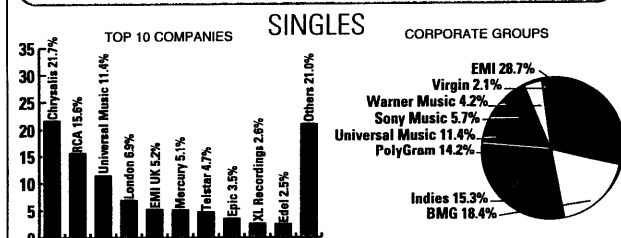
Firefighter **Steven Houghton**, who appears in London's Burning, easily beats those firestarters The Prodigy to land the week's second highest debut with his cover of Wind Beneath My Wings. Recorded hundreds of times since Roger Whittaker first committed it to vinyl, the song has been a hit four times in the past 15 years, previously reaching number 49 for Lee Greenwood in 1984, five for Bette Midler in 1989 and 40 for Bill Tarmey in 1994.

The Prodigy's Smack My Bitch Up – a band composition – has to be content with a more modest number 8 debut. It's the third single lifted from The Prodigy's The Fat Of The Land album, the others being the chart-topping Firestarter and Breathe.

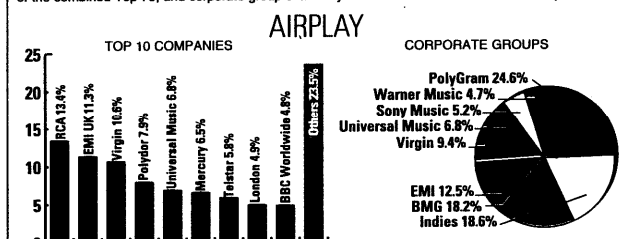
The other remakes charting high this week are: **Lutricia McNeal's Ain't That Just** (first recorded by former bunnygirl Barbi Benton in 1976 on Playboy magazine's label, an imprint which prospered briefly even having a number one hit with the improbably-named Hamilton, Joe Frank & Reynolds' Falling In Love); **Louise's Let's Go Round Again** (the Average White Band) and **Aaron Carter's Crush On You (The Jets)**. The brother of Backstreet Boy Nick Carter, Aaron is the fourth youngest solo artist ever to have a UK hit, being just a couple of weeks shy of his 10th birthday. The only younger hitmakers have been Jimmy Osmond, who was also nine, and a couple of three year olds, namely



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.

Natalie Casey (now 17, and starring as Carol Groves in C4 soap Hollyoaks) and Microbe, the latter name providing the nomme-du-disque of Ian Doody.

Returning to Houghton, the 24 year old has followed the same route as former London's Burning star John Alford but more successfully – his introductory album, entitled Steven Houghton, gives him the rare double of making his singles and album chart debuts in the same week, the album debuting at number 21. Like RCA stablemates and fellow TV stars the **Woolpackers** (new at 25 with The Greatest Line Dancing Party Album) and **Robson & Jerome** (whose Happy

Days – The Best Of debuts at number 20), his album was produced by the veteran Nigel Wright, who cut his teeth on Shakatak many years ago.

The album market is finally beginning to shape up for Christmas, with a week-on-week increase of 20% last week, compared to growth of just 1% the week before. The overall best-seller is **Now That's What I Call Music! 38**, which sold 152,000 copies last week, while the artist album chart is topped by Celine Dion, who previously topped with 1994's The Colour Of My Love and 1996's Falling Into You.

Alan Jones



Number one for the third week in a row, **Natalie Imbruglia's Torn** has the third biggest cushion of the

year at the top of the chart, with an audience that is 14.46m bigger than nearest rival Perfect Day. The only two margins bigger are those by which the record triumphed in the last two weeks. Torn aside, the biggest lead of the year was a mere 15.23m lead opened up by Say What You Want by Texas in the first week of February.

Prime among the few records capable of taking on Torn and beating it in the next couple of weeks is **Boyzone's Baby Can I Hold You Tonight**, which has moved 230-38-10-5. It's the Irish band's third major airplay hit of the year following *Isn't It A Wonder* (number six) and *Picture Of You* (four). Successful as they are, however, their airplay success never quite matches their sales chart success – for example, their last two number one hits on the sales chart, *Words and A Different Beat*, peaked at four and seven on the airplay chart respectively. *Baby Can I Hold You Tonight* – an airplay success for its writer **Tracy Chapman** in 1988 which didn't translate into a sales hit despite being the follow-up to her debut hit *Past Car* – gives them their best chance yet of a number one on the airplay chart. And if it gets there, maybe someone will have the good sense to record Tracy's superb US hit *Give Me One Good Reason*, which similarly fell short of the sales chart here when released in 1996.

It will be a year next week since **Toni Braxton** started a three-week residency at the top of the chart with *Un-Break My Heart*. After making its airplay chart debut at number 89 on 12 October 1996, the record has featured on the Top 100 continuously ever since, spending 31 of those weeks in the Top 50. Its recent revival is checked a little this week/continues unchecked (delete as appropriate) as it slides 33-54 but it appears to have seen off Braxton's latest single *How Could An Angel Break My Heart*, which is a no-show on the Top 50 four weeks after its commercial release. *Un-Break My Heart* has recently had a huge surge of support at radio.

Finally, despite topping 1m sales, **Aqua's Barbie Girl** continues to find airplay a tough proposition. The record climbed as high as 15 the week it moved to number one on the CIN chart but has been slipping ever since. This week it continues its decline, falling 30-46.

● **Due to a production error, out-of-date Radio One, ILR and Atlantic 252 airplay profile charts ran on p18 of last week's issue. We apologise for the inconvenience caused.**

