





# THE OFFICIAL UK CHARTS



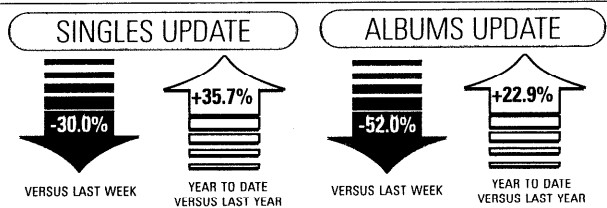
With sales of all the top singles taking a seasonal plunge, the battle for this week's number one was a

keenly contested three-cornered fight which was finally and narrowly resolved in favour of Perfect Day, which thus returns to number one after an absence of four weeks - an unusual but not unprecedented resurrection, which mirrors the achievement of the Lightning Seeds/Baddiel/Skinner single Three Lions in 1996. Perfect Day sold only 83,000 copies last week, however, the lowest tally for a number one since Olive's You're Not Alone sold 74,000 on its second and final week at number one last May. After inching ahead earlier in the week, All Saints' Never Ever finished second with 80,000 sales, while the Spice Girls' Too Much was third with 78,000 sales. Never Ever has never been so high - its previous peak was the number three position in which it debuted eight weeks ago.

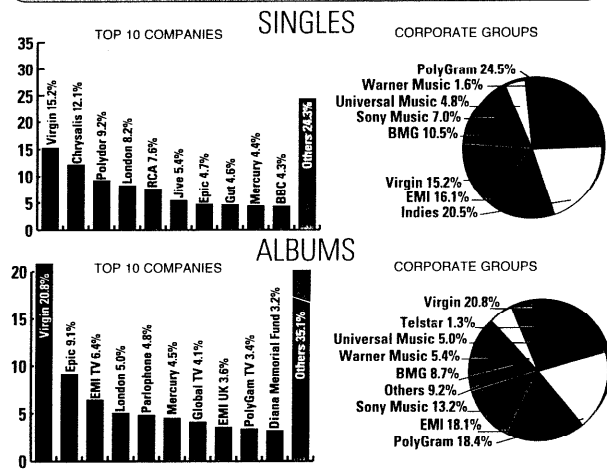
Leading the smaller than normal contingent of newcomers - there are 12 in the Top 75, 10 fewer than the average 1997 intake - the Lighthouse Family's High debuts at number five. It's second single from their Postcards From Heaven album, and thus eclipses the number six peak of the first, Raincloud. Postcards From Heaven is the first album by the group to yield more than one Top 10 hit, but slips back to number 10 on the album chart.

Meanwhile, Scousers Space register their biggest hit to date, debuting at number six with Avenging Angels, these pugilists from paradise causing a seraphic slip for Robbie Williams' Angels, which descends to 7th as a result. Not too heavenly, Morrissey debuts at number 39 with Satan Rejected My Soul, which actually represents a slight improvement on the number 42 peak of his last single Roy's Keen but hardly justifies the optimistic noises which accompanied his move to Island Records last year. Morrissey has registered 23 solo hits in a month shy of 10 years but only one of the last nine has made the Top 20.

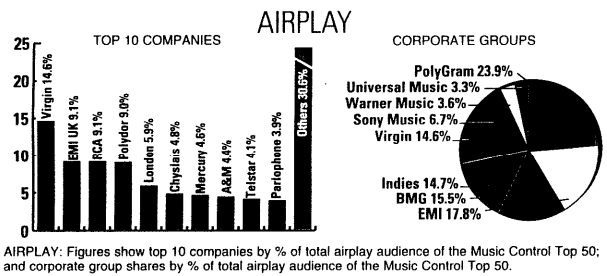
Steps' 5-6-7-8, a favourite on the line-dancing scene, climbs to number 14 on its eighth week in the chart - its highest position. It has meandered 18-22-23-17-20-20-20-14, selling over 170,000 copies so far with almost no support from either radio or television. It's, for example, still to feature on Top Of The Pops. As far as radio is concerned it snared just 39 plays last week - 15 of them on Orchard FM and 11 of them of Central FM - and occupied 380th place in the airplay chart. Based loosely on Brooks & Dunn's 1991 American hit Boot Scootin'



## 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.

Boogie, its tenacity in the face of minimum media support surely deserves better. It is, incidentally, one of four Jive singles in the Top 40, equalling the 17-year-old label's highest ever share of the chart. Its other current hits come from the Backstreet Boys, Joe and 2Pac.

The New Year sales are providing a softer landing for album sales than for many years. Even so, The Verve's Urban Hymns managed to top the chart this week with sales of just 78,000 - a little over a third of its sales the previous week. The chart is considerably distorted by the inclusion or exclusion of titles in individual

chains' offers and by the music press' annual tabulations of the best. Radiohead, who are featured prominently in offers and journalists' Top 10s, benefit enormously, with OK Computer (also elected as Q readers' favourite album of all-time) climbing 21-14, while The Bends advances 74-34 and Pablo Honey from 104-88. The compilation charts suffer more of a battering from the end of the party season, though it's interesting to note that the screening of Tom Hanks' Forrest Gump movie sparks a huge increase in sales of the '60s-flavoured soundtrack, which returns at 36.

Alan Jones



It's a new year but old favourites continue to dominate, with Natalie Imbruglia top of the chart for the ninth week

in a row with Torn, and the Top 10 comprising the same records for the third consecutive week. Torn even moved back to the top of Radio One's playlist last week, after a six-week absence, sharing the honours with the Spice Girls' Too Much, with both records getting 19 plays - the lowest tally for a number one on the Radio One list for two years and a consequence, no doubt, of its seasonal programmes which included many specials which featured fewer current hits than usual. Torn is also still number one on Virgin 1215 and Atlantic 252, racking up 86 plays on the latter station.

In the absence of the usual intake of new and usable promos, many radio stations increased their exposure of old favourites over the Christmas/New Year period, resulting in impressive climbs for Chumbawamba's Tubthumping (31-23), Meredith Brooks' Bitch (33-18), Will Smith's Men In Black (45-30) and the Cardigans' Lovefool (49-31), to name but four. And six of the 11 "new" entries to the Top 50 were actually resurgent oldies, with Texas' Black Eyed Boy's 57-34 move the most impressive. The group with the most exposure on the airwaves in 1997, Texas enter 1998 with four records in the Top 100, with Black Eyed Boy being joined by Say What You Want (55), Put Your Arms Around Me (60) and Halo (61).

The intake of genuinely new and developing hits is headed by Will Smith's Gettin' Jiggy Wit It at 32, followed by Byron Stingily's You Make Me Feel (Mighty Real) at 35 and Bernard Butler's Stay at 37.

Radio One continues to lend heavy support to Bambo's Bamboogie, which it aired 17 times last week. The club hit, based on an old KC & The Sunshine Band success, thus continues to climb the overall airplay chart, inching up 26-25, though it would fall well short of the Top 50 without Radio One's patronage. Meanwhile, Wildchild's Renegade Master, which was Radio One's top choice a fortnight ago with 29 plays, dips to number 10 on the station's playlist, with just 13 plays in the latest frame.

Finally, radio stations seemed to play fewer records from their "sleigh list" during December than for several years. The only contemporary Christmas offering to garner much airplay was the Fountains Of Wayne's I Want An Alien For Christmas, while John Lennon & Yoko Ono's Happy Xmas (War Is Over) just pipped Chris Rea's Driving Home For Christmas as the most popular oldie. Alan Jones

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