

THE OFFICIAL UK CHARTS

CHART FOCUS



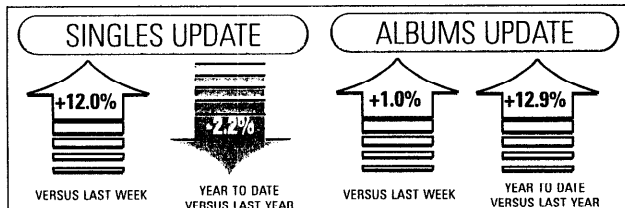
After selling nearly 160,000 copies last week – the highest one-week tally since Take That's single *How Deep Is Your Love* sold more than 250,000 in the first week of February – the **Fugees'** *Killing Me Softly* debuts emphatically at number one on the singles chart. The group's only previous hit, *Fu-Gee-La*, peaked at number 21 in April. As noted last week, the **Fugees'** album *The Score* has been something of a sales phenomenon too. This week is the 14th in a row it has increased its sales, achieving a sale of 24,000 this time which represents a gain of 8,000 units, and it climbs from number six to three.

The number one album, however, is still **George Michael's** *Older*, which sold a further 80,000 copies last week to bring its three-week tally to 475,000. Meanwhile, **Oasis'** (*What's The Story*) *Morning Glory?* occupies a top five place for the 35th week in a row, while earning its ninth platinum award. It is now among the 10 biggest-selling albums of all-time in the UK.

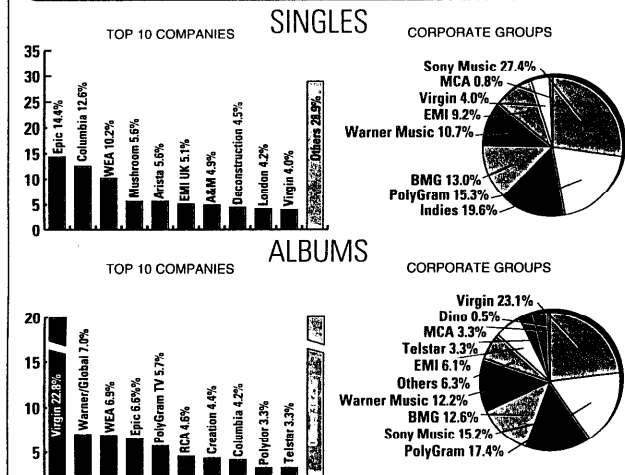
Elsewhere in the album chart, **Woolworths'** *Red Hot* campaign is proving influential. The offer covers 100 albums which are available on CD for £6.99 or at £18 for three. The titles which benefit most this week are **M People's** *Elegant Slumming* (80-39), **Mike Oldfield's** *Tubular Bells* (112-50) and **Meat Loaf's** *Bat Out Of Hell II* (119-56). The latter title is one of the more surprising to be included in the promotion, being effectively reduced to near budget price less than three years after its initial release and multi-platinum success.

Number 13 is lucky for **Tina Turner** this week, as she holds down that position on both the singles and albums chart. *Tina's Wildest Dreams* album debuted at number four a couple of months ago, but has weakened every week since, making its 29-13 rebound this week extremely welcome. Even so, it has some way to go to maintain the string of consecutive top two studio albums that Tina has managed since her solo career moved into top gear in 1984. Prior to *Wildest Dreams*, two of her five albums had peaked at number one, and the other three at number two. *On Silent Wings* is Tina's 31st hit single over the same period.

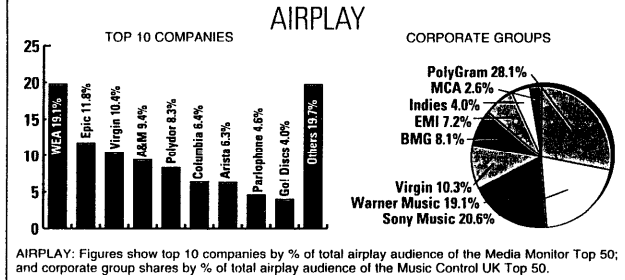
Darren Day takes no chances with unproven songs. His second single, like his first, is a remake of a number one. His debut 45, on Bell, was a remake of Gary Puckett & Union Gap's *Young Girl*. It peaked at number 42 three years ago. This time Day, who has followed A&R man Simon Cowell from Bell to RCA, has opted for *Summer Holiday*, and recruited the song's



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 Media Monitor Top 50; and corporate group shares by % of total airplay audience of the Music Control UK Top 50.

original artist, **Cliff Richard**, to add backing vocals. He is rewarded with a number 17 hit. It is the ideal time to release *Summer Holiday*, of course, though it is worth noting that **Cliff** charted the single in February 1963 during one of the coldest winters since the War.

Their *Sixteen Stone* album has sold three million copies in the US in the last 16 months, and spun off several hit singles including the current *Machinehead* (number 43 stateside). But despite generating much press support here, **Bush** have failed to make an impression in their British homeland – until now. Interscope,

which owns the *Trauma* imprint on which **Bush** release their records, has just moved from Warner Music to MCA, and the very first Interscope single to chart here since the deal is *Machinehead*, which debuts at number 48 this week. MCA hopes to kick-start *Sixteen Stone's* UK chart career later this month when it reissues it with a free bonus 4-track CD.

Finally, as his new single *Fable* debuts at number seven, **Robert Miles'** *Children* tops the 700,000 sales mark. The single has been in the Top 40 for 16 weeks and falls 22-39 this week, not least because **BMG** has chosen to delete it.



By managing to generate an extra 150 plays last week, **George Michael's** *FastLove* moves further ahead at the top of the airplay chart. It has now been number one for four weeks, and was played 200 times more last week, and to a 28% bigger audience, than its nearest rival, **Tony Rich's** *Nobody Knows*. Among the stations giving **George** his best week yet after nine weeks on the airwaves was **Radio One**. Traditionally quicker off the mark than any of its commercial rivals, **Radio One** played *FastLove* 27 times last week, making it its most played record for the first time.

Meanwhile, high jinks at **Kiss FM** made its top spin **Tone Loc's** 1989 hit *Wild Thing*. The dance station's new DJ **Charlie 'Wild Thang' Wilde** hit the air on Tuesday and proceeded to play *Wild Thing* continuously for three and a half hours, logging 48 plays of the song. A further spin later in the week by another **Kiss** presenter meant the track emphatically exceeded the usual number of plays for its top disc of around 20.

Aside from *Wild Thing*, **Kiss's** top track was the **Fugees'** *Killing Me Softly*, which the station has been playing since February. Oddly, after making good progress pre-release (64-23-13), *Killing Me Softly* comes to a halt on the airplay chart this week, although it adds 227 plays and increases its audience by 11%.

Virgin rarely goes out on a limb, but last week it gave 33 plays to **Radio On** by former **Deacon Blue** man **Ricky Ross**. When it gets solidly behind a record **Virgin** can account for between 5% and 10% of a track's audience exposure. For **Ross**, whose single loiters at number 57 nationally, despite its radio-friendly title, **Virgin** accounts for 46% of all its plays.

The release of *Walking Wounded* wasn't enough to make **Everything But the Girl's** *Missing* loosen its grip on the top 50, and it doesn't look like their new single *Wrong* will either. *Wrong* is closer in feel to *Missing*, and is just getting into its stride on radio, jumping from number 142 to 55 this week. *But Missing* responds to the challenge by climbing from 41 to 33 with a 21% increase in audience, some 35 weeks into its radio life.

Celine Dion is usually safely settled into the Top 10 of the airplay chart by the time her singles are released. Her latest, *Because You Loved Me*, had not made the top 40 by the time it was released, however, but it is now making up for lost time moving 46-19-12. Another sales hit proving a late starter on the airwaves is **Peter Andre's** *Mysterious Girl*, which clearly took programmers a little by surprise when it debuted in the top three. This week it moves from 61 to 20 on airplay.

Alan Jones

THE UK'S OFFICIAL CHART SOURCE

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