

The Official UK Top 75 Singles
Week of Mon 31 Oct

WE 05.11.05

UK CHARTS: Singles - Albums - Downloads
EUROPEAN CHARTS: GERMANY: Singles - Singles : SPAIN: Albums

Read this week's UK Chart Commentary by James Masterton

TOP 75 SINGLES

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THIS WEEK	LAST WEEK	ARTIST	SONG	SHOPPING	RINGTONES
1		WESTLIFE	YOU RAISE ME UP		
2	1	ARCTIC MONKEYS	I BET YOU LOOK GOOD ON THE DANCEFLOOR		
3	2	SUGABABES	PUSH THE BUTTON		
4		KATE BUSH	KING OF THE MOUNTAIN		
5	4	ROBBIE WILLIAMS	TRIPPING		
6	5	PUSSYCAT DOLLS FT BUSTA RHYMES	DON'T CHA		
7		HILARY DUFF	WAKE UP		
8		BACKSTREET BOYS	JUST WANT YOU TO KNOW		
9	3	MGFLY	I WANNA HOLD YOU		
10	6	KANYE WEST FT JAMIE FOXX	GOLD DIGGER		
11	7	FRIDAY HILL	BABY GOODBYE		
12	14	BOB SINCLAIR FT GARY NESTA PINE	LOVE GENERATION		
13	8	DANIEL POWTER	BAD DAY		
14	10	LIBERTY X	SONG 4 LOVERS		
15	9	SEAN PAUL	WE BE BURMIN'		
16	12	MARIAH CAREY	GET YOUR NUMBERS/SHAKE IT OFF		
17		MAXIMO PARK	APPLY SOME PRESSURE		
18	18	KELLY CLARKSON	BEHIND THESE HAZEL EYES		
19		WILL SMITH	PARTY STARTER		
20	16	GORILLAZ	DARE		
21	15	MYLO VS MIAMI SOUND MACHINE	DOCTOR PRESSURE		
22		DONS FT TECHNOTRONIC	PUMP UP THE JAM		
23	17	KATIE MELUA	NINE MILLION BICYCLES		
24		MAGIC NUMBERS	LOVES A GAME		
25		TEST ICICLES	CIRCLE SQUARE TRIANGLE		
26	27	ROLL DEEP	SHAKE A LEG		
27		AUDIO BULLYS	I'M IN LOVE		
28	20	LEE RYAN	TURN YOUR CAR AROUND		
29	11	DANNI MINOQUE & SOUL SEEKERZ	PERFECTION		
30	25	JAMES BLUNT	HIGH		
31	21	BLOC PARTY	TWO MORE YEARS		
32	13	LOVE BITES	YOU BROKE MY HEART		
33	31	KT TUNSTALL	SUDDENLY I SEE		
34	24	CHARLOTTE CHURCH	CALL MY NAME		
35	23	RICKY MARTIN	I DON'T CARE		
36		RIFLES	LOCAL BOY		
37	30	COLDPLAY	FIX YOU		
38	29	FRANZ FERDINAND	DO YOU WANT TO		
39	33	BOW WOW FT OMARION	LET ME HOLD YOU		
40	39	50 CENT FT MOBB DEEP	OUTTA CONTROL		
41	34	LETHAL BIZZLE	FIRE		
42	36	RACHEL STEVENS	I SAID NEVER AGAIN (BUT HERE WE ARE)		
43	43	KAISER CHIEFS	I PREDICT A RIOTSINK THAT SHIP		
44		MORNING RUNNER	BE ALL YOU WANT ME TO BE		
45	42	JAMES BLUNT	YOU'RE BEAUTIFUL		
46	44	RIHANNA	PON DE REPLAY		

47	40	BRATZ ROCK ANGELZ	SO GOOD		
48	26	DEPECHE MODE	PRECIOUS		
49	19	U2	ALL BECAUSE OF YOU		
50	49	JESSICA SIMPSON	THESE BOOTS ARE MADE FOR WALKIN'		
51	37	TATU	ALL ABOUT US		
52		SUPERGRASS	LOW C		
53	32	FEEDER	SHATTER/TENDER		
54	46	OASIS	THE IMPORTANCE OF BEING IDLE		
55	38	SIMPLY RED	PERFECT LOVE		
56	54	KELLY CLARKSON	SINCE U BEEN GONE		
57	56	SIMON WEBBE	LAY YOUR HANDS		
58	48	JO OMIWARA	WHAT HURTS THE MOST		
59		TOM VEEK	NOTHING BUT GREEN LIGHTS		
60	28	KOOKS	SOFA SONG		
61	53	DAVID GRAY	THE ONE I LOVE		
62		GILTERRATI	BACK IN POWER		
63	50	PRODIGY	VOODOO PEOPLE/OUT OF SPACE		
64	35	DA PLAYAZ VS CLEA	WIE DONT HAVE TO TAKE OUR CLOTHES OFF		
65	22	LITTLANS FT PETER D'HERERTY	THEIR WAY		
66	55	BLACK EYED PEAS	DONT LIE		
67	62	HARD-FI	LIVING FOR THE WEEKEND		
68		CORRS	HEART LIKE A WHEEL/OLD TOWN		
69	60	GWEN STEFANI	COOL		
70	63	BODYROCKERS	I LIKE THE WAY		
71	59	BASEMENT JAXX	DO YOUR THING		
72	57	DAMIAN JR GONG MARLEY	WELCOME TO JAMROCK		
73	65	GOLDFRAPP	OOH LA LA		

20.11.20

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The Official UK Top 75 Albums
Week of Mon 31 Oct

UK CHARTS: Singles - Albums - Downloads
EUROPEAN CHARTS: GERMANY: Singles - Singles : SPAIN: Albums

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TOP 75 ALBUMS

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THIS WEEK	LAST WEEK	ARTIST	ALBUM	SHOPPING	RINGTONES
1		ROBBIE WILLIAMS	INTENSIVE CARE		
2	1	PRODIGY	THEIR LAW - THE SINGLES 1990-2005		
3	2	SUGABABES	TALLER IN MORE WAYS		
4	4	KATIE MELUA	PIECE BY PIECE		
5	5	JAMES BLUNT	BACK TO BEDLAM		
6		DESTINY'S CHILD	NO 1'S		
7	12	KELLY CLARKSON	BREAKAWAY		
8	7	MARIAH CAREY	GREATEST HITS		
9		SUPERTRAMP	RETROSPECTACLE		
10	3	SIMPLY RED	SIMPLIFIED		
11	8	DAVID GRAY	LIFE IN SLOW MOTION		
12	16	KASER CHIEFS	EMPLOYMENT		
13	10	KT TUNSTALL	EYE TO THE TELESCOPE		
14	11	MICHAEL BALL	MUSIC		
15	9	FRANZ FERDINAND	YOU COULD HAVE IT SO MUCH BETTER		
16	17	COLDPLAY	X&Y		
17	14	BARBRA STREISAND	GUILTY TOO		
18	18	MICHAEL BOLTON	THE VERY BEST OF		
19	23	GORILLAZ	DEMON DAYS		
20	6	DEPECHE MODE	PLAYING THE ANGEL		
21	22	FAITHLESS	FOREVER FAITHLESS - THE GREATEST HITS		
22	19	KANYE WEST	LATE REGISTRATION		
23	29	MAGIC NUMBERS	THE MAGIC NUMBERS		
24		ALEX PARKS	HONESTY		
25	20	BRYN TERFEL	SIMPLE GIFTS		
26	27	JACK JOHNSON	IN BETWEEN DREAMS		
27	25	MARIAH CAREY	THE EMANCIPATION OF MIMI		
28	37	GOLDFRAPP	SUPERNATURE		
29	13	STARSAILOR	ON THE OUTSIDE		
30	36	PUSSYCAT DOLLS	PCD		
31	40	MOTLY	WONDERLAND		
32	34	JAMIE CULLUM	CATCHING TALES		
33	21	ALED JONES	NEW HORIZONS		
34	15	PAUL WELLER	AS IS NOW		
35	48	CRAIG DAVID	THE STORY GOES		
36	31	HARD-FI	STARS OF CCTV		
37	54	BLACK EYED PEAS	MONKEY BUSINESS		
38	64	ROBBIE WILLIAMS	GREATEST HITS		
39	30	JOHN LENNON	WORKING CLASS HERO - THE DEFINITIVE		
40	32	CHARLOTTE CHURCH	TISSUES AND ISSUES		
41	26	RICK ASTLEY	PORTRAIT		
42	38	SEAN PAUL	THE TRINITY		
43	24	STEVIE WONDER	A TIME 2 LOVE		
44	42	OASIS	DON'T BELIEVE THE TRUTH		
45	44	KILLERS	HOT FUSS		
46	47	GREEN DAY	AMERICAN IDIOT		
47	39	IAN BROWN	THE GREATEST		
48	50	BLOCC PARTY	SILENT ALARM		

49	58	DANIEL POWTER	DANIEL POWTER		
50	46	BON JOVI	HAVE A NICE DAY		
51	35	NEW ORDER	SINGLES		
52	66	CORRS	HOME		
53	33	HAYLEY WESTENRA	ODYSSEY		
54	55	FOO FIGHTERS	IN YOUR HONOUR		
55	67	50 CENT	THE MASSACRE		
56	70	GWEN STEFANI	LOVE ANGEL MUSIC BABY		
57		EL PRESIDENTE	EL PRESIDENTE		
58	28	RACHEL STEVENS	COME AND GET IT		
59	51	NICKELBACK	ALL THE RIGHT REASONS		
60		BURT BACHARACH	AT THIS TIME		
61		MICHAEL BUBLE	IT'S TIME		
62	62	KASABIAN	KASABIAN		
63	66	WHITE STRIPES	GET BEHIND ME SATAN		
64	52	DAMIEN RICE	O		
65	49	DANIEL O'DONNELL	TEENAGE DREAMS		
66	59	DAMIAN JR GONG MARLEY	WELCOME TO JAMROCK		
67		DURAN DURAN	GREATEST		
68	68	BASEMENT JAXX	THE SINGLES		
69	43	PAUL ANKA	ROCK SWINGS		
70		IL DIVO	IL DIVO		
71	57	BRATZ ROCK ANGELZ	BRATZ ROCK ANGELZ		
72		MAXIMO PARK	A CERTAIN TRIGGER		
73	45	WE ARE SCIENTISTS	WITH LOVE AND SQUALOR		
74	71	JOHN LEGEND	GET LIFTED		
75		JAMIROQUAI	DYNAMITE		

CHART COMMENTARY from JAMES MASTERTON 31/10/05

Oh yes they're back. It has been over 18 months since the last Westlife single 'Obvious'. In the intervening period they have lost nominal lead singer Bryan McFadden to a solo career and done, well, nothing at all actually. It was a safe assumption to make that they had all but given up for good. After all the Irish harmonisers had had five years at the top, notched up a staggering string of Number One hits, made a great deal of money and really it seems had very little else left to prove. How wrong we were. With almost tedious predictability 'You Raise Me Up' gives Westlife the best possible comeback, charging straight into the chart to give them yet another Number One single.

For those that bored of Westlife's act some time ago, the fact that they can still do this is actually slightly worrying. After all in theory their core audience should have drifted away a long time ago. The 14 year olds who first screamed for them in 1999 will now be 20 and far too old for boy bands. The sizeable gay following they always had have grown tired of waiting and moved on to other idols - so who is left? The answer I suspect is the housewife contingent who are responsible for maintaining Roman Keating's hitmaking career over a decade on from his own musical debut. The result is a 13th Number One hit single for Westlife (including their 2000 duet with Mariah Carey), one that moves them ever closer to Cliff's total of 14 and third place in the all-time table.

Of course it wouldn't be a modern day Westlife single without there being just a little bit of sniping. Like many songs recorded by Louis Walsh charges, 'You Raise Me Up' has a history that goes back further than you may think. Eurovision winning duo Secret Garden penned the track way back in 2001 and came close to becoming a US hit in 2004 when Josh Groban recorded a version. Since then the track has appeared on albums by the likes of Aled Jones, Daniel O'Donnell and Russell Watson and perhaps more controversially has been sung by Louis Walsh-backed contestants on the current X Factor TV series. Such synergy is actually nothing new - the fact that Westlife's last Number One single 'Mandy' was released within weeks of Pop Idol contestants performing it back in 2003 is almost certainly no coincidence.

OK let us not be too churlish. As ever the single is masterfully performed, yanks at your heartstrings and has been put at the top of the charts thanks to a masterpiece of marketing. The fact that Westlife's formula still appears to work though is rather depressing. I've been saying the same thing for six years - essentially Westlife only have one song. It is a good song and five or six years ago sounded great. In 2005 it is now getting a little tedious - but while it still works commercially do they really have any reason to stop?

Honours for the second biggest new hit of the week go to a record which for sentimental reasons many were hoping would be at the very top of the charts. It has been 12 years since the last Kate Bush album. Most singles buyers will have been in nappies or not even born when she last had product in the shops and as a result the attention lavished on new single King Of The Mountain may seem a little baffling.

So let's sketch in the details. Kate Bush is to say the least an enigmatic genius. Discovered whilst barely out of school in the 1970s her talent was such that EMI records actually paid for her to do nothing for two years - or at least to go away and learn her craft professionally, knowing that at the end their investment was going to pay off big time. So it did with a string of classic singles crammed with literary allusions and hidden depths. Off-parodied but somehow never diminished singles such as 'Wuthering Heights', 'The Man With The Child In His Eyes' and 'Babooshka' became her trademarks. In 1982 she looked to have lost her touch. Fourth album 'The Dreaming' was rubbish and the hits dried up. So she went away, worked out where she had gone wrong and made a triumphant comeback

three years later with the 'Hounds Of Love' album and another classic single in the shape of 'Running Up That Hill'.

Hence the fuss. Over the course of 20 years many people have grown up in love with her, enchanted by her and willing to forgive her all her foibles (such as touring once in the 1970s, hating it and never doing it again, taking years to record albums and yes, writing songs about obscure books that nobody has read) and hail each new album as the second coming. Such was the fuss surrounding her last album (1993s 'The Red Shoes') and such is the anticipation that has made her 21st century return such a big deal.

I can't give you an impartial analysis of 'King Of The Mountain' as I'm one of those people who finds her work by and large annoying and whiny and who find little inspiration in it other than the urge to shake her and ask her to sing properly for once. Suffice it to say that a 12 year break and motherhood appear not to have dulled her musical edge. Part of the reason people are so excited is that as far as her fans are concerned 'King Of The Mountain' is every bit as good as they wanted it to be. Better yet the charts have treated her kindly and the single instantly becomes her first Top 10 single for 19 years and her biggest single that celebrated 1985 comeback 'Running Up That Hill' hit Number 3. It is actually only the seventh Top 10 hit of her career, her only Number One being of course her 1978 debut with 'Wuthering Heights'.

Just two more singles make Top 10 debut this week. First at Number 7 is **Hilary Duff** with what is only her third UK hit. The American actress/singer first appeared on the chart almost exactly two years ago with the Number 9 single 'So Yesterday', following it up with Number 18 hit 'Come Clean' in April 2004. Since then she has been effortlessly combining her two careers, starring in movies and recording a second album (which didn't spawn any hit singles in this country). The new single is taken from a 'Most Wanted' album which combines older hits with a sprinkling of new material. Want to know something? For a track taken from a stopgap release this actually isn't half bad. I'm not going to flush it down the toilet by showering this single with praise in the same week that I've been ambivalent about Kate Bush but if summery Californian teen pop pushes your button then this is a rather gloriously uplifting piece of pop-rock and well worthy of its chart placing. Lizzie McGuire has done good.

Speaking of American pop, in at Number 8 and matching the peak of their last hit 'Incomplete' are the **Backstreet Boys** with new single 'Just Want You To Know'. Just like Westlife by rights their career should have been over about five years ago but somehow they have risen above the short-termism of teen pop and are incredibly enough heading for the tenth anniversary of their first hit single. They are amazingly consistent with it. Of their 18 hits to date, only two have missed the Top 10.

It is a rather quiet Top 20 with no other new entries until the Number 17 position. That has at least left the way clear for **Bob Sinclar and Gary Nesta Pine** whose single 'Love Generation' makes a further climb. Although the single hasn't made major progress it has still climbed every week since its debut, moving 15-14-12 so far.

Said new entry at Number 17 is actually the second appearance in 2005 for this record. 'Apply Some Pressure' was **Maximo Park's** first chart hit, peaking at Number 20 back in March. This re-release (following two other Top 20 hits) comes in the wake of their current nationwide tour and comes complete with a cute marketing gimmick. Each night on the tour the performance of 'Apply Some Pressure' is recorded with fans able to download the performance of any gig they attended via the bands website. Number 17 is all they can manage this week though, their biggest hit remains 'Gaffiti' from back in May which peaked at Number 15.

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Will Smith's latest single will go down as something of a disappointment. After being all over the chart in the spring with long-running Number 4 single 'Switch' it is something of a shock to see the followup 'Party Starter' limp in at Number 19. Part of the problem I suspect may be due to the direction he is trying to push his music. Realising that the party-friendly tunes of his past were starting to lose their appeal he has attempted to give his tracks a harder edge. 'Party Starter' exposes the flaw in this approach as the single just comes across as Eminem-like and just makes you wish the man himself was performing. Not that Will Smith needs musical stardom that much these days but it is still a shame to see an artist who was once so good just become average.

The under-representation of club records that has characterized the summer appears to be continuing as the most anticipated dance release of the week can do little more than limp in at Number 22. Strange though it may sound 'Pump Up The Jam' is one of the most famous dance records of all time. The group called **Technobronic** was essentially just one man, Belgian producer Jo Bogaert (who called himself Thomas De Quincey on production credits). His greatest gift to the world was the "teutonic thump", records driven by an insistent bass beat brought to the top of the mix, almost as if it was a second lead singer. 'Pump Up The Jam' was their first single, released in this country in September 1989. The track flew up the chart, hit Number 2 and spawned a series of followups, turning rappers Ya Kid K and MC Eric into stars in their own right. Even America succumbed (three Technobronic singles went Top 10 over there).

A track as famous as 'Pump Up The Jam' is always going to attract attention from remixers. Tin Tin Out reworked the track in 1996, the single scraping the Top 40. More interesting it seemed was a 1998 remix by Belgian producers **D.O.N.S.**, which appeared on a hits collection in that same year. This mix it seems had potential ahead of its time. Hence those in the know were rather amused to see a seven year old remix of a 16 year old track become one of the hits of last years Miami Music Conference. The D.O.N.S. (Ollie 'Warp Brothers' Goedicke and Frank Siebahn) took to the stage in Ibiza over the summer, performing the track "live" and generating a buzz for the single. Licensing wrangles have meant it has taken until now for the track to emerge commercially but despite the fuss Number 22 is as good as it gets. Like so many club records from the late 80s, the original version of 'Pump Up The Jam' sounds cheesy and naïf to modern ears, yet it emerged from a time when the club scene was at its most vibrant, creative and exciting. In a way you long for that time to come around again.

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