

The Official UK Top 75 Singles

Week of Mon 29 May

UK CHARTS: Singles - Albums - Downloads
 EUROPEAN CHARTS: : 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	1	GNARLS BARKLEY	CRAZY		
2	15	SANDI THOM	I WISH I WAS A PUNK ROCKER		
3	2	INFERNAL	FROM PARIS TO BERLIN		
4	3	LL COOL J FT JENNIFER LOPEZ	CONTROL MYSELF		
5	23	PRIMAL SCREAM	COUNTRY GIRL		
6	38	ORDINARY BOYS/LADY SOVEREIGN	NINE2FIVE		
7	52	MATT WILLIS	UP ALL NIGHT		
8	12	DAZ SAMPSON	TEENAGE LIFE		
9	7	RIHANNA	SOS		
10	28	FEELING	FILL MY LITTLE WORLD		
11	5	BEATFREAKZ	SOMEBODY'S WATCHING ME		
12	4	CHRISTINA WILLIANYOUNG JEEZY	SAY I		
13	6	BUSTA RHYMES	TOUCH IT		
14	37	NERIYA PALLOT	EVERYBODY'S GONE TO WAR		
15		KEANE	IS IT ANY WONDER		
16	8	RED HOT CHILI PEPPERS	DANI CALIFORNIA		
17	10	SHAYNE WARD	NO PROMISES		
18	9	SUNBLOCK FT ROBIN BECK	FIRST TIME		
19		PINK	WHO KNEW		
20	13	KOOKS	NAIVE		
21	11	ORSON	BRIGHT IDEA		

22		ROBBIE WILLA	SIN SIN SIN		
23	14	CHICANE FT TOM JONES	STONED IN LOVE		
24		FUTUREHEADS	SKIP TO THE END		
25	16	SNOW/PATROL	YOU'RE ALL I HAVE		
26	19	WILL YOUNG	WHO AM I		
27		MICHAEL JACKSON	HEAL THE WORLD		
28	18	RACONTEURS	STEADY AS SHE GOES		
29	17	MARY J BLIGE & U2	ONE		
30	46	JACK JOHNSON	UPSIDE DOWN		
31	24	FALL OUT BOY	DANCE DANCE		
32	27	ORSON	NO TOMORROW		
33	21	DIRTY PRETTY THINGS	BANG BANG YOU'RE DEAD		
34	26	CHRIS BROWN	YO (EXCUSE ME MISS)		
35	29	BLACK EYED PEAS	PUMP IT		
36		TAKING BACK SUNDAY	MAKE DAMN SURE		
37		OAKENFOLD FT BRITTANY MURPHY	FASTER KILL PUSSYCAT		
38	30	NE-YO	SO SICK		
39		DARKNESS	GIRLFRIEND		
40		LITTLE MAN TATE	WHAT WHAT YOU GOT		
41		MYSTERY JETS	YOU CAN'T FOOL ME DENNIS		
42	33	T-PAIN	I'M SPRUNG		
43		BREAKS CO-OP	THE OTHERSIDE		
44	34	CORINNE BAILEY RAE	PUT YOUR RECORDS ON		
45	20	ANGELS & AIRMAVES	THE ADVENTURE		
46	31	BOY KILL BOY	SUZIE		
47	25	PET SHOP BOYS	I'M WITH STUPID		
48	40	PINK	STUPID GIRLS		
49	41	SEAN PAUL	TEMPERATURE		
50	44	NINA SIMONE VS GROOVEFINDER	AIN'T GOT NO I GOT LIFE		
51	36	SIGUR ROS	HOPPIPOLLA		

The Official UK Top 75 Albums

Week of Mon 29 Mar 2006

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

Read this week's UK Chart Commentary by James Masterton

TOP 75 ALBUMS

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THIS WEEK	LAST WEEK	ARTIST	ALBUM	SHOPPING	RINGTONES
1	1	RED HOT CHILI PEPPERS	STADIUM ARCADIUM		
2	3	FEEDER	THE SINGLES		
3	4	SNOW PATROL	EYES OPEN		
4		ZERO 7	THE GARDEN		
5		PET SHOP BOYS	FUNDAMENTAL		
6		ANGELS & AIRWAYS	WE DON'T NEED TO WHISPER		
7	2	RACONTEURS	BROKEN BOY SOLDIERS		
8	5	GNARLS BARKLEY	ST ELSEWHERE		
9	7	KOOKS	INSIDE ININSIDE OUT		
10	8	JACK JOHNSON	IN BETWEEN DREAMS		
11	11	MASSIVE ATTACK	COLLECTED - THE BEST OF		
12	18	PINK	I'M NOT DEAD		
13	12	CORINNE BAILEY RAE	CORINNE BAILEY RAE		
14	15	BRUCE SPRINGSTEEN	WE SHALL OVERCOME - THE SEEGER SESSIONS		
15	17	NINA SIMONE	THE VERY BEST OF		
16		BOY KILL BOY	CIVILIAN		
17	10	SHAYNE WARD	SHAYNE WARD		
18	16	BEVERLEY KNIGHT	VOICE - THE BEST OF		
19	13	WILL YOUNG	KEEP ON		
20	6	BEAUTIFUL SOUTH	SUPERBI		
21	23	KELLY CLARKSON	BREAKAWAY		
22	9	DIRTY PRETTY THINGS	WATERLOO TO ANYWHERE		

52	35	UPPER ROOM	BLACK AND WHITE		
53	42	FEEDER	LOST & FOUND		
54	50	JOSE GONZALEZ	HEARTBEATS		
55		SPINTO BAND	DID I TELL YOU		
56	45	PANIC AT THE DISCO	BUT IT'S BETTER IF YOU DO		
57	54	FEELING	SEWN		
58	39	EDDIE THONECK & KURD MAVERICK	LOVE SENSATION 2006		
59	48	NOTORIOUS BIG/DIDDY/NEELY	NASTY GIRL		
60	53	MECK FT LEO SAYER	THUNDER IN MY HEART AGAIN		
61	43	LIL' KIM	WHOA		
62	58	KANYE WEST FT LUPE FIASCO	TOUGH THE SKY		
63	49	WE ARE SCIENTISTS	NOBODY MOVE NOBODY GET HURT		
64	71	SOURCE FT CANDI STATON	YOU GOT THE LOVE		
65	51	MADONNA	SORRY		
66	68	MADONNA	HUNG UP		
67		SIGNAL 1 & SIGNAL 2	STANDING TOGETHER		
68	62	JOEY NEGRO	MAKE A MOVE ON ME		
69	70	FALL OUT BOY	SUGAR WE'RE GOIN DOWN		
70	69	KANYE WEST FT JAMIE FOXX	GOLD DIGGER		
71		PAUL SIMON	FATHER AND DAUGHTER		
72	57	BEVERLEY KNIGHT	PIECE OF MY HEART		
73	65	ZITONS	WHY WON'T YOU GIVE ME YOUR LOVE		
74	55	TRINA FT KELLY ROWLAND	HERE WE GO		
75	67	EMBRACE	NATURE'S LAW		

23	29	JACK JOHNSON	CURIOUS GEORGE - OST	
24	19	ZUTONS	TIRED OF HANGING AROUND	
25	47	KAISER CHIEFS	EMPLOYMENT	
26	27	NERINA PALLOT	FIRES	
27	20	RHANNA	A GIRL LIKE ME	
28	22	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM THAT'S WHAT I'M	
29		BEE GEES	NUMBER ONES	
30	74	JOHNNY CASH	RING OF FIRE - THE LEGEND OF	
31	32	GREEN DAY	AMERICAN IDIOT	
32	21	PANIC AT THE DISCO	A FEVER YOU CAN'T SWEAT OUT	
33	24	FALL OUT BOY	FROM UNDER THE CORK TREE	
34		HOT CHIP	THE WARNING	
35	26	STREETS	THE HARDEST WAY TO MAKE AN EASY LIVING	
36	28	HAYLEY WESTENRA	ODYSSEY	
37	14	NEIL YOUNG	LIVING WITH WAR	
38		KILLERS	HOT FUSS	
39	25	MARK KNOPFLER & EMMYLOU HARRIS	ALL THE ROADRUNNING	
40	35	GORILLAZ	DEMON DAYS	
41	30	JOSE GONZALEZ	VENEER	
42	31	BLACK EYED PEAS	MONKEY BUSINESS	
43	38	COLDPLAY	X&Y	
44	37	JAMES BLUNT	BACK TO BEDLAM	
45	34	JOHN FOGERTY	THE LONG ROAD HOME	
46	43	WE ARE SCIENTISTS	WITH LOVE AND SQUALOR	
47	44	JACK JOHNSON	ON AND ON	
48	51	HANS ZIMMER	THE DA VINCI CODE - OST	
49	41	TAKE THAT	NEVER FORGET - THE ULTIMATE COLLECTION	
50	49	JACK JOHNSON	BRUSHFIRE FAIRYTALES	
51		KEANE	HOPES AND FEARS	

52		DEF LEPPARD	YEAH	
53		GUNS N ROSES	GREATEST HITS	
54	40	SIGUR ROS	TAKK	
55		LESS THAN JAKE	IN WITH THE OUT CROWD	
56	48	KT TUNSTALL	EYE TO THE TELESCOPE	
57	45	MARY J BLIGE	THE BREAKTHROUGH	
58	64	MORRISSEY	RINGLEADER OF THE TORMENTORS	
59	63	SUGABABES	TALLER IN MORE WAYS	
60		DAVID GILMOUR	ON AN ISLAND	
61	62	PUSSYCAT DOLLS	PCD	
62	33	PEARL JAM	PEARL JAM	
63	58	ROBBIE WILLIAMS	GREATEST HITS	
64	39	RICHARD ASHCROFT	KEYS TO THE WORLD	
65	36	DON WILLIAMS	THE DEFINITIVE . HIS GREATEST HITS	
66	46	EMBRACE	THIS NEW DAY	
67	42	TOOL	10,000 DAYS	
68		ROMAN KEATING	10 YEARS OF HITS	
69	68	TAKING BACK SUNDAY	LOUDER NOW	
70	57	SNOW PATROL	FINAL STRAW	
71	52	QUEEN	LIVE AT WEMBLEY STADIUM '86	
72	60	KATIE MELUA	PIECE BY PIECE	
73	73	YEAH YEAH YEAHS	SHOW YOUR BONES	
74	61	MADONNA	CONFESSIONS ON A DANCE FLOOR	
75	67	FLEETWOOD MAC	THE VERY BEST OF	

CHART COMMENTARY from JAMES MASTERTON

29/05/06

What a great, great week this is. Some of the best singles of the year so far released, some major breakthroughs for some well deserving acts and a nice bit of controversy as well.

Let's start at the top though and all our predictions were wrong. STILL there is nothing under ordinary circumstances that is capable of toppling 'Crazy' from the Number One position. The result is a jaw-dropping ninth week at the summit for **Gnarls Barkley**. To put this in perspective, only eight other singles can boast a nine week run at the top, these figures only bettered by the elite six records which have made it into double figures since 1952. The big question now - can 'Crazy' become one of these, or will it wind up as the first chart hit since 'Two Tribes' by **Frankie Goes To Hollywood** in 1984 to fall off the top after nine weeks.

It is actually a bigger ask than would otherwise have been the case as record company Warner Brothers have finally thrown in the towel and this week will delete the physical single - ie remove it from the catalogue of stock that is available for high street shops to order. Now interestingly enough the last single to be deleted in the middle of a long run at the top was also the last single to have a similar kind of run at Number One - 'Love Is All Around' by **Wet Wet Wet**. Back then the immediate effect was to almost double the sales of the track, ensuring it easily spent a 15th week at the summit just when it looked threatened. Back in the present this action will also draw a line under the chart career of the single as it officially now has just two more weeks of chart action left before it is rendered ineligible under chart rules.

As to whether or not this is a good thing, I am torn. On the one hand you can sympathise with the position of the record company. 'Crazy' is in danger of becoming just too big a single, one that effectively eclipses any attempt by the act performing it to move on. The serious danger is that the many superb tracks on the 'St Elsewhere' album will simply wind up ignored no matter how much promotional effort is put into them. Nothing they release will ever be as good as 'Crazy' in the minds of most people. Just look at the way the summer of 2005 pigeonholed the careers of James Blunt and Daniel Powter. Both have released other singles since their summertime smashes. Neither have succeeded in living up to them either. Hence the deletion - forcibly moving people on, whatever the cost.

On the other hand of course this once again demonstrates the clueless nature of the record industry. Removing the single from physical sale (despite attempts by some acts in the States, you can't really delete a download without driving people to illegal sites) they are effectively saying to the public: "you don't decide what music to listen to, we tell you what you like", which is both offensive and barmy. The marketing tool of the singles chart has helped Gnarls Barkley become the most talked about act of the year, generating headlines galore and making the Number One single important just because of what it is. We the people have spoken, but the suits in the boardroom know better than you or me. We shouldn't be too surprised - this is after all an industry which threatens its own customers with prosecution for the heinous crime of telling other people what they have on their hard drives and which bombard people who have bought CDs with patronising inserts, telling them how evil record piracy is. Are these harsh words? It is what it amounts to. Do you really think the casual record buyer (you know, the ones who have deserted the industry in droves since the late 90s) who pops into HMV to buy that 'Crazy' song they keep hearing on the radio will bother coming back once they have been told the song isn't available for them any more unless they fork out for an album they aren't sure they will like? Of course not.

Never mind, if you want proof of why this may not be a problem much longer and why record companies in their current form have about five years of life left in them, check out the Number 2 single this week **Sandi Thom's** 'I Wish I Was A Punk Rocker' hits the shops and flies 15-2 on the chart to further cement the singer as one of the big discoveries of the year. Discovered by you and me of course, not by her label. Indeed the album that RCA are set to release is a virtually untouched collection of

songs which she had recorded over the past couple of years and which she was performing in the infamous webcam world tour via which she became an internet phenomenon. Ok, so RCA records have provided the distribution muscle and given her the opportunity to rake in thousands of "proper" sales but essentially Sandi Thom has bypassed the usual record label development process completely. She would have become famous major label deal or no major label deal. So take heart, thanks to Sandi Thom, the people who decided that you can't buy Gnarls Barkley any more are the ones whose jobs will cease to exist in a few years time.

Ok, now onto much much brighter things. Famous internet movie critic Harry Knowles has this theory that the way you react to a movie depends on how the day has shaped your frame of mind when you first see it. So let's apply this theory to a pop record. Five or six weeks ago, for reasons I won't bore you with here, I was awake on the sofa in agonising pain at about 4am. To take my mind off things I was watching VH1 classic when an ad break came on, devoted entirely to a new single by **Primal Scream**. There were no captions to identify it, and as I willied the painkillers to kick in, all I knew was that the record and its eye-catching video was something I had to hear again at the earliest opportunity. That's a great feeling.

It's been four years since the last Primal Scream album proper (2003's 'Dirty Hits' collection excluded), their 2002 release 'Evil Heat' spawned one Top 30 single and one further flop, and the new release from the hits album (their version of 'Some Velvet Morning') didn't even trouble the Top 40. For a group with a decade and half of hits behind them and some famous classics to their name, this was a genuine low point. All of which makes 'Country Girl' such a joy. To perhaps the dismay of some, Bobby Gillespie and his bandmates have broken no new ground here, but instead gone back to the roots rock of their 1994 album 'Give Out But Don't Give Up'. Hence the new single is the closest you will get to a British C&W song, full of spiraling guitars, foot stomping rhythms and a singalong chorus that is easily the most infectious of the year. Having made an impressive Number 23 on downloads alone last week, the single has now flown to Number 5 to become what is astoundingly their biggest hit ever - surpassing the Number 7 peak of 'Rocks' from, you guessed it, 1994. It makes all the weeks spent counting down to its release seem pretty worthwhile.

Just below at Number 6 is a record which inspires joy of an entirely different kind. First we have to backtrack a little to a couple of years ago when the big new UK rap prospect was a pram-faced teenager from Wembley called Louise Harman. Under the moniker of **Lady Sovereign** she became the darling of the grime scene and with a deal with Island records signed last year, she was set to cross over and become a proper pop star. The cheeky rap of '9 to 5' was to be the single which did it, a tongue in cheek account of the promotional slog she was forced to undertake when she'd rather just be in bed. Released as her second single in August last year it limped to Number 33 and then vanished, to the horror of the Popjustice forums. Followup 'Hoodie' failed to make the Top 40 and then Lady Sov herself seemed to vanish. In fact what she'd done was go to America where just like Monie Love a generation earlier the New York hip hop community thought she was some kind of new genius. Def Jam records snapped her up and put her to work with Missy Elliott. Screw the UK and the ignorant press who saw her as a chav.

Then something weird happened. **The Ordinary Boys** got famous thanks to Preston and Big Brother. Due to the ska-influenced production on the original '9 to 5', the group had been invited to contribute to a "remix" of the track which appeared on the 12-inch single and which even had an alternative video created for it. In search of a followup to 'Boys Will Be Boys', their mutual labels suddenly realised they had a win-win situation on their hands. Hence a new version of the single, tweaked slightly in post production and now re-branded as a joint performance by the Ordinary Boys and Lady Sovereign. Retitled 'Nine2Five' and after several TV appearances, the single is suddenly a smash hit, rising 32-6 this week. The label was right. Everyone is a winner here. We get to hear a record that was an undeserved flop become the hit it always should have been.

The Ordinary Boys release a credible single that undoes any of the damage done by the ubiquity of "Prestelle" in Heat and Lady Sovereign - the girl from a North London council estate whom America was hailing as a hip-hop genius. Is suddenly a star in her own country, even if she did have to end up as guest star on her own record to do it.

Now, when **Busted** called it a day, did anyone expect all three members of the group to go on to other musical success? Well, it's happened. Already we've had hits from Charlie's **Fightstar** and James' **Son Of Dork** so now it is time for **Matt Willis** to prove there is life after a teen group. Eschewing the "my new band" approach of the others, Matt has instead shot for solo glory. His first single "Up All Night" this week shoots into the Top 10 (actually making a 52-7 leap after appearing online first). Matt has the advantage of having been the de-facto lead singer of Busted, making his voice instantly recognisable even if his new single is a little under-melodied in its chase to be a storming rock track. It's actually the last record you'd expect a teen audience to go for, but with the single an easy Top 10 hit you have to conclude that just like Fightstar and Son Of Dork, the old Busted fanbase is still loyal to their idols and willing to snap up their music. Still, if the fans of a pop band are now being weaned on a diet of rock, is that really such a band thing?

As if to stick two fingers up at the people of Europe who rejected him, British Eurovision hopeful **Daz Sampson** is on the move and this week climbs four places to take "Teenage Life" to Number 8 and into the Top 10. Not only does this make the song the first Eurovision-related Top 10 hit since Precious' "Say It Again" in 1999 (it actually becomes Daz' joint biggest hit as a performer (United Nations doesn't count, he only produced those), matching the chart position he scaled as a member of Bus Stop with "Kung Fu Fighting" back in 1998, I know both Daz and his manager Joe Taylor read these pages avidly. If I'm wrong gents, you know where to write.

Effectively this week there are six new hits in the Top 10, even if none of them are actually new entries as such. The final place is filled by **The Feeling** who soar 28-10 with the physical release of second hit single 'Fill My Little World'. The track if anything is the superior followup to 'Sewn' without the Beatles and Jeff Lynn-esque harmonies bringing a smile to your face then I fear for you.

The other big gainer of the week is **Nerina Pallot** who leaps 37-14 with her first ever hit single. Everybody's Gone To War". Her tale is a lesson in perseverance, a struggle for fame dating back to 2001 when she released her first album 'Dear Frustrated Superstar'. The title proved prophetic as first single 'Patience' made a lowly Number 61 before her label got cold feet and pulled the entire album just as she was about to go on tour with Bryan Adams. It was also around this time that an incident occurred that has since become the stuff of music industry legend. Pallot posting a message on the then quite influential TipSheet message board blasting the incompetence of her A&R manager. Needless to say she didn't remain on her label for very much longer. Her "new" album 'Fires' actually came out first time around last year on an independent label with 'Everybody's Gone To War' available as a download only single. Now with a major label signing the album has been remixed to give it a little more kick and it seems as if long long last Nerina Pallot is about to get the commercial attention her long-suffering fans have always yearned for. OK so the single is only Top 20 but there is better to come you can guarantee.

The biggest new entries proper inside the Top 20 are new singles from **Keane** and **Pink**, both of which chart on download sales only and can be expected to find a berth in the Top 10 next week. The exception is the single at Number 22, 'Sin Sin Sin' from **Robbie Williams** which actually did have a physical release last week and so as a result can be considered a genuine flop in Robbie terms. No single he has ever been involved with, right the way back to his **Take That** days, has ever failed to make at least the Top 20. Worryingly a fifth single from the 'Intensive Care' album is set for release in the summer - could that wind up charting even lower?

The **Michael Jackson** single "I Wanna Be Where You Are" rounded off Side 1 of the "Dangerous" album and which actually had most critics sniggering at the time for its blatant resemblance to the USA For Africa charity single "We Are The World" (which Jacko also wrote). It's the lowest charting dual-disc release to date, sinking in at a mere Number 27. Are these records going to be missing the Top 40 altogether by the time we get around to the 'HIStory' stuff?