

The Chart Book – The Decade Series

Volume 4

The 1980's Singles

TOP 75 SINGLES

PLATINUM (One million sales) GOLD (500,000 sales) SILVER (250,000 sales)

MUSIC WEEK

TITLE	Artist	Label	#	WEEKS ON CHART	PEAK	WEEKS AT PEAK
1	I JUST CALLED TO SAY I LOVE YOU	Mercury	30	1	1	1
2	GHOSTBUSTERS	Mercury	30	1	1	1
3	THE WAR SONG	Mercury	30	1	1	1
4	PRIDE (In The Name Of Love)	Mercury	30	1	1	1
5	LOST IN MUSIC	Mercury	30	1	1	1
6	WHY?	Mercury	30	1	1	1
7	BLAZE JEAN	Mercury	30	1	1	1
8	PURPLE RAIN	Mercury	30	1	1	1
9	IF IT HAPPENS AGAIN	Mercury	30	1	1	1
10	LIVE KILLS (From 'Metropolis')	Mercury	30	1	1	1
11	CHARLES WINDSOR	Mercury	30	1	1	1
12	A LETTER TO YOU	Mercury	30	1	1	1
26	TELA GIRLS	Mercury	30	1	1	1
27	HOT WATERS	Mercury	30	1	1	1
28	NO MORE LONELY NIGHTS (BALLAD)	Mercury	30	1	1	1
29	THE MEDICINE SONG	Mercury	30	1	1	1
30	PASSENGERS (Live)	Mercury	30	1	1	1
31	LIKE TO GET TO KNOW YOU WELL	Mercury	30	1	1	1
32	SOIN DEEP	Mercury	30	1	1	1
51	LAST PLANE (ONE WAY TICKET)	Mercury	30	1	1	1
52	WE DON'T WORK FOR FREE	Mercury	30	1	1	1
53	MUSIC TOUCH	Mercury	30	1	1	1
54	FLESH FOR FANTASY	Mercury	30	1	1	1
55	ON THE WINGS OF A NIGHTINGALE	Mercury	30	1	1	1
56	GIMME ALL YOUR LOVIN'	Mercury	30	1	1	1
57	ALL YOU PRETTY GIRLS	Mercury	30	1	1	1
58	WHAT IS LIFE	Mercury	30	1	1	1
59	WILLIAM, IT WAS REALLY NOTHING	Mercury	30	1	1	1
60	SUNSET NOW	Mercury	30	1	1	1
	STUCK ON YOU	Mercury	30	1	1	1

WEEK	POSN.	TITLE	Artist	Label
1	1	DO THEY KNOW IT'S CHRISTMAS?	Band Aid II	Warner
2	2	LET'S PARTY	Joe Bonny & The Mastersingers	Various
3	3	WHEN YOU COME BACK TO ME	Jonas Davron	All Boys Music
4	4	DONALD WHERE'S YOUR TROUSERS?	Andy Stewart	Karr's Music Corp.
5	5	DEAR JESSIE	Madonna	Warner Chappell Music
6	6	GET A LIFE	Jessie B/N. Hooper	Jessie B/Virgin/Soul 3 Soul
7	7	LAMBADA	Koolhaas	EMI Music
8	8	I DON'T WANNA LOSE YOU	Tina Turner	Capitol
9	9	DON'T KNOW MUCH	Linde	Atlantic
10	10	SISTER	Gina	Capitol
11	11	GOT TO GET	Bob 'N' Bob feat. Lella K	Telegraph/Warner
12	12	GETTING AWAY WITH IT	Electronic	Capitol
13	13	THE MAGIC NUMBER/BUDDY	De La Soul	Island Music
14	14	YOU GOT IT (THE RIGHT STUFF)	New Kids On The Block	EMI Music
15	15	IN PRIVATE	Dusty Springfield	Capitol
16	16	THE EVE OF THE WAR	Jeff Wayne	Capitol
17	17	DEEP HEAT '89	Lafayette Ruess	Deep Heat
18	18	WORDS	The Chortones	Island
19	19	BECKY AWAY	Wat Wat Wat	Capitol
20	20	WHENEVER GOD SHINES HIS LIGHT	Van Morrison	Warner Chappell
21	21	SIT AND WAIT	Sydney Youngblood	Virgin
22	22	CAN'T SHAKE THE FEELING	Big Fun	All Boys Music
23	23	YOU SURROUND ME	Erasure	Mercury
24	24	HITHEX (OFFICIAL BOOTLEG MEGA-MIX)	Alexander O'Neal	EMI Music
25	25	20 SECONDS TO COMPLY	Silver Bullet	WMA Music
26	26	HOMELY GIRL	UB40	Warner Chappell Music
27	27	TOUCH ME		

THE NEXT 25

WEEK	POSN.	TITLE	Artist	Label
76	76	WALKING IN THE RAIN	Mercury	Mercury
77	77	BLAZE JEAN	Mercury	Mercury
78	78	WHY?	Mercury	Mercury
79	79	IF IT HAPPENS AGAIN	Mercury	Mercury
80	80	LOST IN MUSIC	Mercury	Mercury
81	81	THE MEDICINE SONG	Mercury	Mercury
82	82	NO MORE LONELY NIGHTS (BALLAD)	Mercury	Mercury
83	83	HOT WATERS	Mercury	Mercury
84	84	TELA GIRLS	Mercury	Mercury
85	85	SOIN DEEP	Mercury	Mercury
86	86	STUCK ON YOU	Mercury	Mercury
87	87	ALL YOU PRETTY GIRLS	Mercury	Mercury
88	88	WHAT IS LIFE	Mercury	Mercury

ORDER FORM CHART TOP 75 SINGLES

MUSIC WEEK JANUARY 5, 1980

SECTION 1 SINGLES - 7-IN & 12-IN TOGETHER

WEEK 52	WEEK 53	WEEK 1	WEEK 2	TITLE	ARTIST	LABEL	CATALOG	POINT INC / DEC	POINT 12-IN / CAS5	NUMB WEEKS ON CH
	2	1	1	YOU CAN'T HURRY LOVE	PHIL COLLINS	VIRGIN	V5531	+ 48	5.6	3
	38	7	2	DOWN UNDER	MEN AT WORK	EPIC	EPCA1980	+348	0.0	3
	34	6	3	STORY OF THE BLUES	WAH!	ETERNAL	JF1	+ 77	23.5	3
	138	22	4	ELECTRIC AVENUE	EDDY GRANT	ICE	ICE57	+373	15.6	3
	0	4	5	ORVILLE SONG	KEITH HARRIS & ORVILLE	BBC	RESL124	+ 19	0.0	3

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This book is © Lonnie Readioff 2022, though the original charts that this book is derived from were first printed in Record Mirror & Music Week (1980-1989). The charts are considered the official ones and were compiled by the British Market Research Bureau and later by Gallup.

The book is presented on an as-is basis. While every effort has been made to make sure it is free from defects, I will not be held responsible if it does nasty things to your computer. Though it shouldn't. But if it does, it's not my fault.

Notes on the text

As with any book of this nature there are mistakes inside its pages. I would be stupid to think that there were none. So, if you spot a mistake and let me know, I'll correct it and you'll get your name in the book. Drop me an email at lonnie@thechartbook.co.uk and I'll check out the error, though I also welcome praise and criticism, both for the book and the layout of the book.

As far as can be tested this book is virus free, though it may contain traces of nuts.

Introduction

The 1980's was a decade of change in the music industry. Vinyl began its slow demise, partly due to the rise of the compilation album and partly the rise of the CD and partly the beginning of economic recession in the UK. Radio began to broadcast more and more music and the battle of the chart show (Radio One or Commercial?) took off. And the chart, that added it all up, changed from BMRB to Gallup.

On the 31 January 1981 edition of the now renamed Music and Video Week the front page confirmed that BMRB had their contract extended. The panel would expand from 450 to 750 shops and get a new name - The British Record Industry Chart. What is most interesting is that the article discusses the fact that a good offer to take chart compilation on had been made by Gallup but that "tests showed that they did not have sufficient capacity to meet our demands." The contract is a long-term one and 12 months notice must be given should "the partners decide that the service be offered for tender."

But then on 17 October Music Week's front cover proclaims, "The BPI seeks cheaper chart". Notice has been served to BMRB that their chart compilation will end in twelve months. Essentially, the diary method was too expensive for 750 shops - as had long been the case - and two record companies had given notice to the BPI that they wanted to withdraw their financial contribution to the chart. They had supplied a lot of money into the BPI policing fund following investigations into fraudulently manipulating the chart. The article does note that the idea of barcodes and electronic sending of data - key to Gallup's bid in 1980 - was being talked up, also as it would allow the retailer stock control and auditing. Several bidders, including the BMRB and Gallup, are in talks to take on the chart contract, notes the paper.

Gallup was no stranger to making charts as they had, for several years, made the Radio and Records chart during the late 1970's. The chart, or the main one, was a Top 100 and called the Gallup/Radio and Records Independent Record Charts. They were supplied each week with dealers returns and "represent the record sales indicated by those dealers. Every effort has been made to ascertain the accuracy of these returns." They also compiled regional charts and an albums chart with individual charts for regions they called Wales and West, Scotland, Midlands, North East, Yorkshire and North West all having their own top 40 singles and top 20 albums listing. This breakdown was innovative and as far as I am aware unique at the time. Today the master Millwood Brown database can be interrogated in any way imaginable (and create a chart to match) so that the record label can look where a record is selling well and boost production accordingly. Even today a Scottish and Welsh chart is still created (though it's largely physical only and minor download stores as iTunes no longer supplies data that allows for the returns to be split into region).

The Radio and Records chart involving Gallup did not last long and they closed owing Gallup a lot of money (it is alleged). But the process they had used to compile it - computerised returns - was

a big topic of debate in 1982 and partially behind the reason for the BPI to change from BMRB a year after signing a long-term deal. This termination was made formal in May 1982 with an article in Record Business. The BMRB always seem to use the words "best chart that can be done for the money" or similar words when describing how the chart works. Like all things, more money can make a better product (up to a point) and I, for one, suspect that if the input of money into the British Record Industry Chart, as the chart was renamed in 1981, had been double then the chart would have been more like that seen by the end of the 1980's at the end of the 1970's.

The new chart compiler did not have universal appeal though. Chart hyping was a serious concern, but one that, it appeared, would be exasperated by chart return shops having a big box on the counter proclaiming to all that it was a chart return shop - thus a target for a hyper. BMRB had sort of solved this problem by having 750 shops in the panel, and thus 750 sending in diaries in 1982. Since the panel was reduced to a notional 250 - to provide accurate statistics with prior years - this effectively meant that if you, as a hyper, managed to influence 10 chart return shops of the 750, that would not affect the chart much as the sales were weighted downwards. Yes, it would still have an effect, but less of a one. Of course, as Record Business printed on 6 December 1982 it could still be influenced.

As 1983 dawned, so too did a new chart; Gallup produced the first chart of 4 January 1983, dated Week Ending Saturday 8 January, for sales entirely in 1982 (and so it's the final sales week of the year). The chart compiled was to all intents and purposes identical to that which, a week before, had been compiled by a different company. But changes had in fact been made.

The chart now consisted of a Top 75 which was all the records sold in sales order, highest sales first. Then, from 76 downwards to position 200 a record would be starred out - literally have *** as its position on the report - if certain criteria were met for its deletion from the chart. The rule was that it's sales must have fallen in the past two weeks or fallen by 20% compared to last week. One thing to note here is that, at least in the early days, Gallup got their sums wrong as there are seem to have used the formula incorrectly to calculate percentage change. It's an easy mistake to make for a student just learning, but a bit more serious for a company based on the use of statistics.

The entire chart was printed in sales order on the chart report issued each week, but those with sales fitting the criteria had a *** instead of a position and the chart then carried on as normal below. Sometimes as many as 100 records could be listed as starred out, meaning the full Top 200 contained close to 300 records on some weeks. This then presents a problem in terms of how to list the records. If one has the full chart reports - which for 1983-1986 are currently being posted on UKMix. Music Week did list entries climbing from outside the Top 75 (but restricting to between 76 and 100) as climbers with a previous weeks position and week counts until 19 March. Sometimes as well commentary would refer to positions outside the printed Top 75, but these were rare.

Then it is possible to renumber 76-200 to assign each started out record a position and thus find its true sales order position. Hit Music did this in 1995-2001 when printing the Top 200 and it causes no end of confusion. For example: The record company say the song peaked at 88, but don't say on what chart. Wikipedia sees the Hit Music listing and says it peaked at 82. The 82 and 88 figure gets quoted by different sources thus causing some publications to seem to be in error.

The charts used in this book reflect those as printed in Music Week, namely a Top 75 and positions 76-100 compressed (with the starred out records removed). I should also like to mention that records appearing between 76 and 100 (or 200 in later years) may have missing info – such as writer credits or durations. This is despite my best efforts to locate all this info, as sometimes it is not possible to locate the exact record and so the exact duration. Equally, some composers use an alias (particularly in the rap world where artists have a stage name and sometimes their own name is either hidden or kept a secret) and so they may either be blank or not the correct entry. Corrections and information are welcome.

1984 saw the first commercial radio chart, or Network Chart, to be launched. It still continues today as 'The Big Top 40' after having gone through numerous changes of format and source (The Big 40 began as entirely iTunes sales for example). The Network Chart was a problem for Radio 1 as they broadcast the chart at the same time – but it was a week old. As it was being broadcast the new chart was being compiled for issue the following Tuesday, while the Network Chart had sales up to the previous Thursday and so could be ahead. In late 1987 this was solved by having Gallup issue the chart on Sunday at 1pm (It's still issued at 1pm to this day but on a Friday). In preparation for this the chart sample increased to 500 shops in August 1987 and extra checks put in place.

1988 saw the demise of the NME and Melody Maker charts, as they both stopped compiling their own charts and took the MRIB chart – was this due to the Radio 1 chart broadcasts? Possibly. That chart was now ahead of theirs (still compiled Monday and issued Wednesday while the new BBC/Gallup chart was 4 days old. But economics was also behind the fall of the original chart. It was too expensive to produce.

As another decade closes, the march of the format changes is well on the way. In 1979, the dominant format was a 7 inch small; black vinyl disc. This is still the case in 1989, but by 1999 it was an even smaller disc, the CD, and by 2009 it was a digital file (as it still is today). With each format change the sound changes, as does the quality of the sound recording. In 1989 it was said, by many audiophiles, that vinyl was better than CD. This largely came from the sound reproduction as vinyl is analogue, and so does not replace the audio with a series of electrical impulses - so it's either on or off. For those on vinyl - mostly, it has to be said, classical music fans (but others did also mention this) - the sound was better as it allowed for the full range of audio reproduction. As with most of these, it's subjective and what one person can hear another cannot - plus of course some care greatly about this while others do not. The quality of the speakers and cables also plays a part in the process here. Certainly the compression for CD in the early days was not great. Today we talk about audio codec - Apple tried to pioneer a new format

in the early 2020's to give greater range but smaller file size - and those compression ratios between different codecs amend the audio sound.

In the modern era Music Week prints a graph each week (in their online only chart report) that indicates the percentage of each format that makes up the chart. Single CD's were added to the chart in 1987 with the first number 1 available on CD reaching the top in May for Whitney Houston. A Music Week re-design in late 1990 dropped the printed chart to a Top 75 (never to be increased) and added both Cassette and CD catalogue numbers and in late 1992 the CD number would become the primary charting catalogue number.

On the albums chart, CD was really starting to take off and it largely made more sense to have a vinyl single and a CD album - from a cost perspective. In reality, if you bought a CD player you would then want to buy everything on CD - mostly as your record collection and record player would have been sold to pay for the new CD player! The album charts have a huge shakeup at the start of 1989 as the Compilation chart was born and the Various Artists and multi artist Soundtrack albums were removed from the main album chart (reducing the printed size to a Top 75 largely to ensure that at least some of the 50 position Compilation chart could be printed).

Of course, the huge drop in sales of singles in 1987, solidified in 1988, was in part due to economic downturn in the UK meaning that the BPI changed the levels needed for receiving BPI awards. Single sales were also through the floor, although sales in 1989 would be considered huge in 2022...

That said, the chart was as accurate as it had been for years. In the 21 January edition of Music Week a huge article was printed discussing chart hyping. 'Hyping has not gone away, it's just rare.' The situation of hyping was worse in 1979 - according to John Mair who is now (1989) security advisor at Gallup. He says he gets annoyed when people talk that the charts are all fixed (or worse!) when they are as accurate as they have ever been. 500 record stores report to the chart at present, meaning that if you want to hype your record you need to get it into many of them.

I believe it as still done, and that some would have made it in - but as the chart is a Top 200 (with about 300-350 records in it on average a week) we end up with a situation where the hyper gets the record in a couple of stores and then it may climb on it's own, but by the time it makes it to the Top 75 it is not there just by hyping.

In 1989, Gallup were the chart compiler having taken over in 1983. In 1994 they would lose the contract (with a threat of legal action to close the door) and Millwood Brown would take over. Gallup would have the contract for a little over 10 years - BMRB had it for about 12 years (One wonders if Millwood Brown were worried when 2004 came round if they would lose the contract as well.). All this meant that a decade chart for the 1980's would not be entirely a Gallup affair... as we shall see at the end of this volume.

Chart Milestones

1980

- 5 Jan First chart of the 1980's and is a Top 75. Chart bears the note "Top 75 compiled for Music Week and BBC based upon 250 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd."

1981

- 3 Jan No chart compiled and so the chart is frozen.
17 Jan Music Week changes its name to become "Music & Video Week".
23 May The Music & Video Week printing carries a note "Compiled by British Market Research Bureau for the BPI, Music & Video Week and BBC, based upon 250 from a panel of 750 conventional record outlets."
8 Aug Chart expands with 'Next 25' listing. Announcing this chart expansion, Music & Video Week stated that the listing removes records that had been in the Top 75 in the previous 4 weeks. All breakers were listed un-numbered and in alphabetical order so the decision was taken to follow the convention of the previous volume and number starting at 76, 77, etc. I have had to add in numbers to ensure that the database preserved the record ordering, but please ignore the numbers as to position, as they were not used. Record Mirror carried the expanded chart from 15 August.
23 Dec Only 23 in the 'Next 25' listed this week.

1982

- 2 Jan No chart compiled and so the chart is frozen. The 'Next 25' was also frozen this week.
25 Dec The final chart compiled by BMRB.

1983

- 1 Jan No chart compiled, and so this week is treated as frozen.
8 Jan First new chart of the year. The Music & Video Week printing carries a note "Compiled by Gallup based on a sample of 250 conventional record outlets. Records which would have appeared between positions 75-100 have been excluded if their sales have fallen in two consecutive weeks, or if their sales fell by 20 per cent compared with last week (Not applicable to first two charts of 1983)."
22 Jan The chart is now described at the top, in Music & Video Week, as being "7 & 12 – Inch", meaning 12 Inch records are now allowed to chart (which had always been the case).
29 Jan The Music & Video Week printing changes the footnote to read "Compiled by Gallup for the BPI, Music & Video Week and the BBC based on a sample of 250 conventional record outlets. Records which would have appeared between positions 75-100 have been

excluded if their sales have fallen in two consecutive weeks, or if their sales fell by 20 per cent compared with last week."

- 19 Mar Somebody from the BPI may have contacted Music & Video Week as records climbing into the Top 75 from positions 76-100 are now listed as either NEW or RE, as appropriate, with a week count reset instead of continuing the chart run. 76-100 is clearly seen as a 'separate thing'.
3 Sep Music & Video Week changed its name to Music Week, a name it retains to this day (2022)
31 Dec No chart compiled, and so this week is treated as frozen. This is the final frozen chart as all chart weeks have been compiled from this point forward.

1984

As a chart is now compiled each week, no further frozen charts occur. However, as Music Week took time off over Christmas each year, they printed the missing charts in their first issue of the new year. In this year's case they printed only the Top 75 for the final chart of 1984, while Record Mirror printed the Top 100.

1986

The final chart of the year was not printed at the time, as Music Week took time off over Christmas. They printed only the Top 75 for the final chart of 1986 in the first issue of 1987. We however have a Top 100, as at the time you could phone up and have the chart read out to you over the telephone.

1987

- 18 Aug The Music Week printing carries a note "Compiled by Gallup for the BPI, Music Week and the BBC based on a sample of 500 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week."

1989

- 2 Dec Music Week repeats positions 76-100 from the prior chart and so these weeks positions are taken from Record Mirror.
30 Dec Final chart of the decade.

Various publication errors, including incorrect positions, have been identified and corrected by reference to the original chart issues. Corrections to titles, label details and other information by reference to internet searchers and copies of the original records.

How This Book Works

Below, the various rules that I use to group the artists are outlined, together with what is and is not included.

Conventions Used In This Book

Various conventions are used throughout this book, and they will now be explained. Please keep in mind that some of what is discussed will not necessarily be relevant for the decade covered by the book, but is included to give an overview and set the historical context of the current year within the full 70 year chart history of the UK Singles charts

Sorting

All artists or groups are sorted alphabetically; in the case of groups by their group name, minus the leading 'The' or 'A' and in the case of artists by their surname. In the case of groups with numeric or symbol names these are sorted under the text version of their name (Thus group '2 BMF' is sorted under 'Two BMF'). Equally, artists such as "D" Train, who contain quotes as the first letter, are sorted with the quotes removed. 'Dr. Feelgood' is sorted under 'Dr' as the assumption is made that the 'Dr' part of the name is similar to a symbol.

The main artist name shown is that which is most usually used to describe the artist. For example, the Bee Gees have been known as 'The Bee Gees' and 'Bee Gees' throughout their career but are most usually referred to as 'Bee Gees' and so that is how the main artist credit is displayed for them. Individual records may – and often do – have different credits and so these are always shown in full and, mostly, exactly as displayed on the record label. More on that specific point later. Some volumes will therefore display the 'wrong' credit due to the fact that we look at the artist as a whole when assigning credits.

Record Order

All entries are sorted by date of entry to the chart, then by peak position and finally by weeks on chart. Some artists, particularly in the 2010's, had multiple entries arrive in a specific week and so the records will be sorted, after entry date, by their eventual peak within the volume. If there is a still a tie then the records are sorted by weeks on chart and finally by record title.

Label and Catalogue Number

Over the years the medium used to provide the recording for sale to the consumer has changed. In 1952 this was a 78rpm disc made of shellac. By 1958 the main format was a 7inch vinyl record running at 45rpm which, in 1992, gave way to the CD Single and finally in 2007 this was replaced by the digital download and the stream. None of these changes happened over night and sometimes other formats would appear during the dominant phase of one or more formats. A particular chart in 1956 for example would have both 78rpm and 7inch records side by side;

another from 2008 would contain digital downloads, CD's, 12inch vinyl and 7inch, all depending on the format that the record company (or artist) chose to release their record on. In general terms the main format used and the dates that this runs from are shown below

14 Nov 1952-31 Dec 1957 – 78rpm

1 Jan 1958-31 Oct 1992 – 7inch

31 Oct 1992-31 Dec 2010 – CD

1 Jan 2011 onwards – Digital Download

As this is the main format of the period, this will be the preferred catalogue number and will always be the one shown unless no such version was released (for example in 1990 some singles where not released on vinyl and where CD only) or the chart compiler specifically listed a different number, usually indicating this was the more popular version. Chart rules also play a part in which version can be listed (For example chart rules stated at one stage only 3 versions could be combined for a chart position and so the 4th version of one Oasis track entered the lower reaches of the chart as it sold, on its own, enough to chart. As this was a 12inch version the 12inch number is the one shown for this specific entry.)

In the above I have not mentioned cassette singles, which where a major part of the music industry in the late 1980's and 1990's. The reason for this omission is that singles where always issued on Cassette and 7inch or Cassette and CD (Again, sometimes records where cassette only that charted but these would fall under the same rules as the above Oasis example). Music Week, the source that published the most information alongside the chart in the 1980's and 1990's, used the 7inch number exclusively in the early years of the 1980's, but then added in 12inch numbers from 13 August 1983. From 8 December 1991 they also began to print CD and Cassette numbers - in the order 7inch, 12inch, Cassette and then CD. This order is important, as it shows that 7inch was still dominant, but that Cassettes were out selling CD's. However, on 31 October 1992 they switched around the printing sequence and listed CD then Cassette, 7inch and 12inch. These numbers stayed (in this order) until a redesign on 12 July 2003 removed all except the CD number. It should also be noted that the chart compilers themselves listed the 7Inch number as primary until 1992 and then switched to the CD number, so that would be indicative of the industry as a whole.

This distinction of different numbers is important as records in the download era can be the same physical recording as that which first charted in, say, 1952 but as it has a new catalogue number – or rather a different one to when it first charted – it is classed as a new entry and not a re-entry. In all cases the number shown is the number used on the chart when the record was charting at the time of the chart entry. If this is the same then the record is a re-entry (even if several years have passed between entries) unless it is clearly a re-issue with the same number, which has happened on numerous occasions. Thus, the Beatles re-promotions in the 1980's of their 1960's hits to mark their 20th anniversary of original issue are (for the most part) re-entries, as the records had never been deleted and where the same entries (One or two were new entries because they were listed on a different label).

In some cases, a record will be listed differently between chart appearances (or indeed between different weeks within the same chart run). If the record is the same then the chart runs are combined and an appropriate footnote is given. In this case careful note is given to how to present the record. The first listed side is the one listed first for longest (in a six week chart run where the order is “Track A/Track B” for the first three weeks, then “Track B/Track A” for two weeks and finally back to “Track A/Track B” for the rest of the run, it is listed as “Track A/Track B” with a footnote explaining the two odd weeks). The worst example of this is actually not the UK charts, but rather Billboard and their splitting of sides in the 1970’s on the Country chart. As that was predominantly airplay based any side of a record could be played and sometimes they were combined and sometimes they were not and sometimes they were combined for part of the run then not and then combined in a different way for the rest of the run. But that’s how Billboard did things, and not how the UK charts worked.

Footnotes are always shown where a difference is needed to be noted.

Duration

The duration listed is the duration of the version of the track charting as shown by the title. For much of the 1950’s it was not possible to edit records and so tracks were recorded in one take and that was the issued take. Thus, different versions were difficult to produce without starting again. By the end of the 1960’s the rise of 8 (or 16 or more) track recording meant that records could be edited together from literally hundreds of different tracks and pieces of tape, sometimes taking years to craft the finished song. This led to the rise of the concept album (Jeff Wayne’s War Of The World’s springs to mind here but there are many examples) and, by the 1970’s, the rise of the disco remix. For this, a radio version would be recorded of the song and then a disco edit would be produced for DJ’s in clubs (Or the other way round, depending on the nature of the song). These would often run to double the length of the original and would usually be issued on 12inch vinyl – making them some of the longest duration recordings to chart. Sales were mostly to dance DJ’s, although if a song took off in the clubs people would wish to buy it and so some did have huge success. Indeed the Dance Singles chart, introduced during the Disco era of the 1970’s and still going today used to be entirely 12inch only until download era.

For some tracks, particularly more obscure records spending one week in the lower end of the chart, it is not possible to locate the duration (or writer credit either). Corrections are also welcome, but do please note that the duration given is the duration of the version shown in the title. In the case of a double A-Side then the duration is that of the lead track. In the case of EP’s the duration is that of the full EP (both sides) and in the case of some CD Singles (where the title differs from the lead track) the duration is, as for EP’s, the full tracklisting.

Artist Credit / Title Credit

Charts take up space on the printed page and so titles and artist credits are often edited to a smaller version, to fit space available, usually removing the bracket sections or numerous additional artists. Previous chart books produced, including those by Guinness which began the UK chart books in 1977, have also edited the titles by, usually, taking the title as that shown on the printed chart. Equally, some authors have adopted a house style (as is their right) for how they wish to produce their book, thus editing the titles or artist credits (One author removes the leading ‘The’ for example). I am no different, in that I also have a house style, as we shall see, but I have strived to be as accurate as possible to the cover of the record that is charting.

The artist and title credit is presented exactly as shown on the record. There are some exceptions, listed below, but rude words, or words that are now considered rude but may not have been at that point in time, or words which are used by specific sections of some societies but are considered taboo by others are left as is and not edited. The aim is to record what was and not to provide social comment or censor. Here I am speaking specifically of the N-word and also swear words or songs about drug use. The printed chart has often censored these titles (the album ‘Witches Brew’ in 1970 is not actually called that, but read the chart and that is what the title is presented as). I strive to accurately reflect the title or artist credit as issued, so if it is self-censored on the cover then it will be here. I do, though, wish to make abundantly clear that I am placing the terms used by those specific records in this work to reflect historical accuracy and the use of those words is what was listed at the time – it may or may not have been appropriate, but it was what the artist wished to utilise for their work. What was once acceptable is not now and society’s attitudes towards race and ethnicity have changed considerably – for the better – since the chart began. My aim is not to offend anybody with the use of those terms, but it is important to reflect on what was so as not to return to a similar time – the importance of history is to learn and only by seeing as it once was can we measure where we are now.

In the 1940’s and 1950’s a ‘directed by’ credit was printed on a record for the post of conductor, as we would now call it. This was particularly true for dance band records where the ‘director’ might be one of the players but who was also concerned with ensuring the rest stayed in time. This did change to ‘conducted by’ in the 1950’s, but also ‘directed by’ was then used for the person who arranged the piece of music or who helped produce the recording; effectively doing the roles now associated with ‘Producer’. Since ‘producer’ is not listed in the artist credit, some records have ‘directed by’ in the artist credit and some do not. In all cases, the ‘directed by’ credit is used in the 1950’s charts and some 1960’s charts, but is removed when it is clear that the director is largely the producer, rather than a conductor. A conductor can have significant impact on the finished sound (as any classical music fan will attest to) and so their listing is important. Producers are equally important, but they are not the artist and so should not be credited in the artist placing. An example here is the difference between the album ‘Let It Be’ and ‘Let It Be ... Naked’ which have significantly different production styles due to having different producers. Some like one version over another, but the point is that this is a production of the finished master tapes, rather than a change of the person(s) performing on the recording.

During the 1990's and beyond, records began to feature 'Featuring' in the title (or 'Feat.', 'ft' etc). All variations of this have been standardised to 'featuring'. The use of either "and" or "&" has not been standardised and has been presented here exactly as appears on the label of the original record.

Up to the download era, labels were always printed and so various printing errors could make for different credits. The most usual printing is the one that has been adopted to decide on the credit. With the rise of downloads the primary source for the titles and artist credits is how they are presented within iTunes (now Apple Music) if that platform has the record. This has been chosen as record labels update this themselves and other sites may create their own covers, using incorrect information. Reference to artist websites has also been made to ensure accuracy.

The database from which this book is created contains an image for almost all of the entries, and this is the reference source for the credits, the image being sourced from the original vinyl, CD or Cassette as appropriate. In some cases original cover images are deliberately not saved as they may be images which I, personally, feel are inappropriate to own (specific album covers spring to mind here). Whilst this is my personal choice, I have always strived to ensure that the cover shown contains the correct artist credits for reference purposes.

Number Of Hits

The number of hits is shown to the side of the artist name. This is a counting of all the records shown below, but combining all appearances of a record into one counting, thus ignoring additional entries after the first one in the book. A hit is any record that has charted. None charted records are not listed and they are not counted as hits. This book is not a listing of an artists discography – many specific books do a much better job of this than I could and so I am only concerned with records which charted on the specific charts reflected here.

Entry, Peak and Weeks

Each artist has a selection of data showing their overall entry date, the peak they achieved and their total weeks on chart, during the period the book covers with all data relating to this period of time. Thus, the entry date for the artist is restricted to the first date within this volume and the peak is similarly restricted to the highest position within this volume – the record may have had larger impact in a prior or later decade for example. Weeks are likewise only those for the data present in this book.

Composer

The composer of the record is also listed and the name of the person or people are listed using, as far as can be identified, their real names. In a few cases the composer credit is 'Various Artists' and this is due to the fact that the database can only record 255 characters and many composers contributed to the record – this is particularly true of the Jive Bunny records in the 1980's and 1990's. In a few cases it has not been possible to find the full credit, and so the credit printed on the record (which is usual initial and surname) is used. For many records, particularly

ones charting below 100, it is not always possible to locate much – if any – information about the record and so sometimes composer credits are left blank. I would be most grateful for corrections.

Title / B-Sides

The B-Side is listed, as is the title, exactly as printed on the record. Some have multiple 'B-Sides' which would be present on the A-Side and also the B-Side. Some records are, in fact, double A-Sides, although not listed as such on the chart. In all cases, the title is the track listed on the chart and if multiple tracks listed these are all listed as the title track, with other tracks listed as the B-Side. Sometimes B-Sides had different artists, and so if they are different they are listed in brackets after the title. In the CD era, although this was continuing a trend from the 1970's, multiple re-mixes would be listed on the CD of the title track. These are all listed, but always, regardless of how the title is presented, in brackets. Thus, if the title is 'Floating (7" Mix)', and the B-Side has 2 additional mixes, that would be listed as '(12" Mix) / (DJ Mix)'. The title would be removed. The exception is where the track has no discernible mix and so is presented as the full title. Sometimes records have a main title (Particularly EP's) and if this is the case then the B-Side would be all tracks listed on the record. Tracks here are shown in italics, as they are for all EP's and any albums which charted. In the event of a double A-Side, the B-Side will also reflect the second track and any additional tracks. Again, this is my house style and I do appreciate others may not do this.

I said above that the title is as printed on the chart and whilst 99% of the time this is true, the chart has been compiled with errors (both created during the printing process and at the compilation stage) and errors have been corrected as far as they are known.

Corrections

I have said before that I believe this book to be correct, but that I welcome corrections. Please do take the above notes into account when presenting a correction, but do please also feel free to provide any relevant evidence of an error on my part. I am always happy to correct or highlight why it is not an error under my house style. I also recognise that my way of combining these into single decade volumes is not to the liking of some. Further books will follow combining all the data for a full chart picture – see my website for details.

The Artist Section

Lists, in alphabetical order, every song that charted on the Record Industry Charts, as printed in Music Week and Record Mirror from 1980-1989.

All the singles charts between 5 January 1980 and 30 December 1989 are included.

Also included are the 'Next 25' charts printed from 8 August 1981 until 25 December 1982.

Chart History Between 5 January 1980 and 30 December 1989

Entry Peak Weeks on chart, Title (Number 1 Number) (Composer) Full artist credit (if different) B-Side (Or EP/Album track listing) Label (Catalogue Number) Duration. Notes are presented below the title for some entries. Entries are sorted by artist, then by entry date, peak position and finally weeks on chart. All re-entries are shown as separate entries.

A

A I I Z					Entry: 22.08.1981	Hits: 1	Peak: 87	Weeks: 3
Bubbling Under The UK Singles Chart					Entry: 22.08.1981	Hits: 1	Peak: 87	Weeks: 3
22.08.1981	87	3	I'm The One Who Loves You (<i>Russ Ballard</i>)	Ringside Seat	Polydor 7": POSP 314	03:23		
A.D.X.					Entry: 28.04.1984	Hits: 1	Peak: 99	Weeks: 1
The Official UK Singles Chart					Entry: 28.04.1984	Hits: 1	Peak: 99	Weeks: 1
28.04.1984	99	1	Tokyo (<i>Keith Warren / Mel Ellis / Michael Davison / Pete Davison</i>)	The Odd Couple	Sire 7": W 9298			
A.S.A.P.					Entry: 14.10.1989	Hits: 1	Peak: 60	Weeks: 2
The Official UK Singles Chart					Entry: 14.10.1989	Hits: 1	Peak: 60	Weeks: 2
14.10.1989	60	2	Silver And Gold (<i>Adrian Smith / Andrew Barnett / David Colwell / Richard Young</i>)	Blood Brothers	EMI 7": EM 107	04:00		
Abba					Entry: 05.01.1980	Hits: 10	Peak: 1	Weeks: 74
The Official UK Singles Chart					Entry: 05.01.1980	Hits: 10	Peak: 1	Weeks: 74
05.01.1980	2	7	I Have A Dream (<i>Benny Andersson / Bjorn Ulvaeus</i>)	Take A Chance On Me (Recorded Live At Wembley)	Epic 7": S EPC 8088	04:44		
05.01.1980	74	1	Gimme, Gimme, Gimme (A Man After Midnight) (<i>Benny Andersson / Björn Ulvaeus</i>)	The King Has Lost His Crown	Epic 7": S EPC 7914	04:45		
02.08.1980	1	10	The Winner Takes It All (N1 #463) (<i>Benny Andersson / Björn Ulvaeus</i>)	Elaine	Epic 7": S EPC 8835	04:56		
15.11.1980	1	12	Super Trouper (N1 #470) (<i>Benny Andersson / Björn Ulvaeus</i>)	The Piper	Epic 7": S EPC 9089	04:13		
18.07.1981	7	7	Lay All Your Love On Me (<i>Benny Andersson / Björn Ulvaeus</i>)	On And On And On	Epic 12": EPC A 13 1456	04:31		
12.12.1981	3	10	One Of Us (<i>Benny Andersson / Björn Ulvaeus</i>)	Should I Laugh Or Cry	Epic 7": EPC A1740	03:55		
20.02.1982	25	7	Head Over Heels (<i>Benny Andersson / Björn Ulvaeus</i>)	The Visitors	Epic 7": EPC A2037	03:45		
23.10.1982	32	6	The Day Before You Came (<i>Benny Andersson / Björn Ulvaeus</i>)	Cassandra	Epic 7": EPC A2847	05:50		
11.12.1982	26	8	Under Attack (<i>Benny Andersson / Bjorn Ulvaeus</i>)	You Owe Me One	Epic 7": EPC A2971	03:46		
12.11.1983	33	6	Thank You For The Music (<i>Benny Andersson / Björn Ulvaeus</i>)	Our Last Summer	Epic 7": A 3894	03:51		
Russ Abbot					Entry: 30.01.1982	Hits: 4	Peak: 7	Weeks: 29
The Official UK Singles Chart					Entry: 06.02.1982	Hits: 1	Peak: 7	Weeks: 28
06.02.1982	61	1	A Day In The Life Of Vince Prince (<i>Otis Blackwell / Elvis Presley / Bernie Lowe / Kal Mann / Jerry Leiber / Mike Stoller / Bob Davie / Marvin Moore</i>)	I Love 'Em (Russ 'Geronimo' Abbot)	EMI 7": EMI 5249	03:32		
<i>Incorporating All Shook Up, (Let Me Be Your) Teddy Bear, Jailhouse Rock & The Green Door</i>								
20.02.1982	75	1	A Day In The Life Of Vince Prince (Re-entry 1) (<i>Otis Blackwell / Elvis Presley / Bernie Lowe / Kal Mann / Jerry Leiber / Mike Stoller / Bob Davie / Marvin Moore</i>)	I Love 'Em (Russ 'Geronimo' Abbot)	EMI 7": EMI 5249	03:32		
<i>Incorporating All Shook Up, (Let Me Be Your) Teddy Bear, Jailhouse Rock & The Green Door</i>								
29.12.1984	7	13	Atmosphere (<i>Ben Findon / Eddie Tucker / Stephen Rodway</i>)	Thoughts Of A Child	Spirit 7": FIRE 4	03:26		
06.07.1985	20	8	All Night Holiday (<i>Charles Tucker / Ben Findon / Steve Rodway</i>)	An Ode To A Spouse	Spirit 7": FIRE 6	03:22		
30.11.1985	94	2	Let's Go To The Disco (<i>Ben Findon / Mike Myers / Bob Puzey</i>)	Before	Spirit 7": FIRE 9	03:43		
21.12.1985	86	3	Let's Go To The Disco (Re-entry 1) (<i>Ben Findon / Mike Myers / Bob Puzey</i>)	Before	Spirit 7": FIRE 9	03:43		
Bubbling Under The UK Singles Chart					Entry: 30.01.1982	Hits: 1	Peak: 76	Weeks: 1
30.01.1982	76	1	A Day In The Life Of Vince Prince (<i>Otis Blackwell / Elvis Presley / Bernie Lowe / Kal Mann / Jerry Leiber / Mike Stoller / Bob Davie / Marvin Moore</i>)	I Love 'Em (Russ 'Geronimo' Abbot)	EMI 7": EMI 5249	03:32		
<i>Incorporating All Shook Up, (Let Me Be Your) Teddy Bear, Jailhouse Rock & The Green Door</i>								

Chart History Between 5 January 1980 and 30 December 1989

Entry Peak Weeks on chart, Title (Number 1 Number) (Composer) Full artist credit (if different) B-Side (Or EP/Album track listing) Label (Catalogue Number) Duration. Notes are presented below the title for some entries. Entries are sorted by artist, then by entry date, peak position and finally weeks on chart. All re-entries are shown as separate entries.

Thomas Dolby (Continued)

The Official UK Singles Chart (Continued)

09.04.1988	53	4	Airhead (Thomas Dolby / Grant Morris)	Budapest By Blimp	Manhattan 7": MT 38	03:38
14.01.1989	80	3	Hot Sauce (George Clinton / Thomas Dolby)	Salsa Picante	EMI/Manhattan 7": MT 59	03:16

Bubbling Under The UK Singles Chart

26.09.1981	80	1	Europa & The Pirate Twins (Thomas Dolby)	Therapy/Growth	Parlophone 7": R 6051	03:18
<i>B-Side is a medley</i>						

Dolby's Cube

The Official UK Singles Chart

12.11.1983	80	2	Get Out Of My Mix (Thomas Dolby)	Get On Out Of My Mix	Parlophone 7": R 6063	05:24
03.08.1985	82	3	May The Cube Be With You (Thomas Dolby)	Googooplexus	Parlophone Odeon Series 7": R 6100	03:49

Joe Dolce Music Theatre

The Official UK Singles Chart

07.02.1981	1	10	Shaddap You Face (N1 #475) (Joe Dolce)	Ain't In No Hurry	Epic 7": S EPC 9518	03:10
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Dollar

The Official UK Singles Chart

05.01.1980	9	8	I Wanna Hold Your Hand (John Lennon / Paul McCartney)	Love One Another	Carrere 7": CAR 131	03:00
25.10.1980	62	3	Takin' A Chance On You (Thereze Bazar / David Van Day)	No Man's Land	WEA 7": K 18353	03:41
15.08.1981	19	12	Hand Held In Black And White (Trevor Horn / Bruce Woolley)	Heartbeat (Love Me Slowly)	WEA 7": BUCK 1	03:18
14.11.1981	4	17	Mirror Mirror (Mon Amour) (Trevor Horn / Bruce Woolley)	Radio	WEA 7": BUCK 2	03:31
20.03.1982	61	2	Ring, Ring (Christopher Rainbow)	Star Control	Carrere 7": CAR 225	02:59
27.03.1982	4	9	Give Me Back My Heart (Simon Darlow / Trevor Horn)	Pink And Blue	WEA 7": BUCK 3	05:00
19.06.1982	17	10	Videothèque (Trevor Horn / Simon Darlow)	Living A Life Of Dreams	WEA 7": BUCK 4	03:33
18.09.1982	34	6	Give Me Some Kinda Magic (Thereze Bazar / David Van Day)	You Made Me Love You	WEA 7": BUCK 5	03:43
26.07.1986	61	7	We Walked In Love (Michael St. James)	Love Tonight	Arista 7": DIME 1	03:55
26.12.1987	7	11	O L'Amour (Vince Clarke / Andrew Bell)	B-Beat	London 7": LON 146	03:02
16.07.1988	58	3	It's Nature's Way (No Problem) (David Van Day / Terese Bazar / Steve Glen / Mike Burns)	Dia Y Noche	London 7": LON 179	03:46

Bubbling Under The UK Singles Chart

08.08.1981	78	1	Hand Held In Black And White (Trevor Horn / Bruce Woolley)	Heartbeat (Love Me Slowly)	WEA 7": BUCK 1	03:18
06.03.1982	93	2	Ring, Ring (Christopher Rainbow)	Star Control	Carrere 7": CAR 225	02:59

Placido Domingo

The Official UK Singles Chart

12.12.1981	46	9	Perhaps Love (John Denver)	Placido Domingo & John Denver, Vocal Duet, John Denver, Guitar	CBS 7": CBS A1905	02:56
13.05.1989	24	11	Til I Loved You (Maury Yeston)	Placido Domingo And Jennifer Rush	CBS 7": 654843 7	04:22

Lonnie Donegan

Bubbling Under The UK Singles Chart

21.11.1981	79	4	Cumberland Gap (Lonnie Donegan)	The Shakin' Pyramids & Lonnie Donegan	Virgin 7": VS 460	01:17
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A-Side is actually a triple A-Side, but listed here as on the chart.

Chart History Between 5 January 1980 and 30 December 1989

Entry Peak Weeks on chart, Title (Number 1 Number) (Composer) Full artist credit (if different) B-Side (Or EP/Album track listing) Label (Catalogue Number) Duration. Notes are presented below the title for some entries. Entries are sorted by artist, then by entry date, peak position and finally weeks on chart. All re-entries are shown as separate entries.

Star Sound				Entry: 18.04.1981	Hits: 5	Peak: 2	Weeks: 40
The Official UK Singles Chart				Entry: 18.04.1981	Hits: 1	Peak: 2	Weeks: 37
18.04.1981	2	14	Stars On 45 (Jeff Barry / Andy Kim / John Lennon / Paul McCartney / Robbie Van Leeuwen)	Stars On 45 Including Video Killed the Radio Star		CBS 7": CBS A 1102	04:59
A-Side is a medley of: Stars On 45 / Venus / Sugar, Sugar / No Reply / I'll Be Back / Drive My Car / Do You Want To Know A Secret / We Can Work It Out / I Should Have Known Better / Nowhere Man / You're Going To Lose That Girl / Stars On 45 (Reprise)							
04.07.1981	2	10	Stars On 45 (2) (Benny Anderson / Björn Ulvaeus / Stig Andersson / Martin Duiser / Jaap Eggermont)	Stars Get Ready		CBS 7": CBS A1407	04:40
Medley of "Stars On 45 (2) / Voulez-Vous / S.O.S. / Bang-A-Boomerang / Money, Money, Money / Knowing Me, Knowing You / Fernando / The Winner Takes It All / Super Trouper / Stars On 45 (2)"							
19.09.1981	17	6	Stars On 45 (3) (Various Artists)	'Stars On' Theme		CBS 7": A 1521	04:26
Side A is a medley of "Star Wars (Main Title) / Can't Give You Anything But My Love / Kung Fu Fighting / Layla / All Right Now / Fire / Da Ya Think I'm Sexy / Ma Baker / Y.M.C.A. / The Good The Bad And The Ugly / Don't Stop Till You Get Enough / Suicide Is Painless (Theme From M*A*S*H*) / Get Off / Stars On 45 / Baker Street / Bette Davis' Eyes / Eve Of The War"							
27.02.1982	14	7	Stars On Stevie (Henry Cosby / Stevie Wonder / Sylvia Moy / Bryan Wells / Ronald Miller / Jaap Eggermont / Martin Duiser / Lula Hardaway / Orlando Murden / Clarence Paul)	It's Not A Wonder, It's A Miracle		CBS 7": CBS A2041	05:17
Medley of "Uptight (Everything's Alright) / My Cherie Amour / Yester-Me, Yester-You Yesterday / Master Blaster / You Are The Sunshine Of My Life / Isn't She Lovely / Stars On Jingle / Sir Duke / I Wish / I Was Made To Love Her / For Once In My Life / Superstition / Fingertips"							
Bubbling Under The UK Singles Chart				Entry: 01.05.1982	Hits: 1	Peak: 83	Weeks: 3
01.05.1982	83	3	The Greatest Rock 'N' Roll Band In The World (Various Artists)	Beatles Medley		CBS 7": CBS A2296	04:59
A-Side is a medley of "The Stars Will Never Stop / Sympathy For The Devil / Brown Sugar / Jumpin' Jack Flash / Under My Thumb / Honky Tonk Women / Out Of Time / Emotional Rescue / She's A Rainbow / Start Me Up / Angie"							
Star Turn On 45 Pints				Entry: 17.10.1981	Hits: 4	Peak: 12	Weeks: 15
The Official UK Singles Chart				Entry: 24.10.1981	Hits: 1	Peak: 12	Weeks: 14
24.10.1981	45	4	Star Turn On 45 (Pints) (Traditional / Steve O'Donnell / J.Vincent Edwards / Colin Jennings / Dino Fekaris / Freddie Perren / Morris Albert / Stevie Wonder / Kris Kristofferson / Irwin Levine / L. Russell Brown / Ian Dury / Chas Jankel / Bobby Heatlie)	D.I.Y.		V Tone 7": V-TONE 003	04:49
Star Turn On 45 (Pints) Medley of "Simmer Down / I Will Survive / Feelings / Sunshine Of My Life / Help Me Make It Through The Night / Tie A Yellow Ribbon / Hit Me With Your Rhythm Stick / Japanese Boy / Yellow River / Green Green Grass Of Home / My Way"							
23.04.1988	12	6	Pump Up The Bitter (Colin Jennings / J.Vincent Edwards / Steve O'Donnell / Steven Young / Martin Young / DJ Kid 33 / Emilio Pasquez / Captain Black)	Are You Affiliated		Pacific 7": DRINK 1	03:35
30.07.1988	97	1	Lock, Stock And Barrel (Sore Mix) (Roland Verlooven / Jean Déja / Matt Aitken / Mike Stock / Pete Waterman / Sarah Dallin / Siobhan Fahey / Keren Woodward / Edward Heyman / Victor Young)	House Called (Flyer Mix)		Pacific/Immaculate 7": DRINK 2	
Side A is a medley of "Ole, Ole, Ole Ole / Never Gonna Give You Up / I Should Be So Lucky / Love In The First Degree / Toy Boy / When I Fall In Love / Nothing's Gonna Stop Me Now / All The Way / Ole, Ole, Ole Ole (Reprise)"							
17.12.1988	88	3	Xmas Party (Medley) (Colin Jennings / J. Vincent Edwards / Steve O'Donnell / Irving Berlin / Jerry Fuller / Tommie Connor)	Old Lag Signed		Pacific 7": DRINK 3	
A-Side is a medley of "Flaccied Bitter / Jingle Bells / White Xmas / Bingo Bingo / Young Girl / Mind Your Nuts / I Saw Mummy Kissing Santa Claus / Auld Lang Syne"							
Bubbling Under The UK Singles Chart				Entry: 17.10.1981	Hits: 1	Peak: 93	Weeks: 1
17.10.1981	93	1	Star Turn On 45 (Pints) (Traditional / Steve O'Donnell / J.Vincent Edwards / Colin Jennings / Dino Fekaris / Freddie Perren / Morris Albert / Stevie Wonder / Kris Kristofferson / Irwin Levine / L. Russell Brown / Ian Dury / Chas Jankel / Bobby Heatlie)	D.I.Y.		V Tone 7": V-TONE 003	04:49
Star Turn On 45 (Pints) Medley of "Simmer Down / I Will Survive / Feelings / Sunshine Of My Life / Help Me Make It Through The Night / Tie A Yellow Ribbon / Hit Me With Your Rhythm Stick / Japanese Boy / Yellow River / Green Green Grass Of Home / My Way"							
Alvin Stardust				Entry: 29.08.1981	Hits: 8	Peak: 4	Weeks: 68
The Official UK Singles Chart				Entry: 05.09.1981	Hits: 4	Peak: 4	Weeks: 56
05.09.1981	4	10	Pretend (Cliff Parman / Frank Lavere / Lew Douglas)	Goose Bumps		Stiff 7": BUY 124	02:42
21.11.1981	56	8	A Wonderful Time Up There (Lee Roy Abernathy)	Love You So Much		Stiff 7": BUY 132	02:35
28.04.1984	7	12	I Feel Like Buddy Holly (Mike Batt)	Luxury		Chrysalis 7": CHS 2784	04:03
13.10.1984	7	15	I Won't Run Away (John David)	Tigers Don't Climb Trees		Chrysalis 7": CHS 2829	03:36

Chart History Between 5 January 1980 and 30 December 1989

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Z

Pia Zadora

Entry: **27.10.1984** Hits: **2** Peak: **65** Weeks: **9**

The Official UK Singles Chart

Entry: **27.10.1984** Hits: **2** Peak: **65** Weeks: **9**

27.10.1984	68	3	When The Rain Begins To Fall (Michael Bradley / Peggy March / Steve Wittmack)	Jermaine Jackson And Pia Zadora	Substitute (Pia Zadora)	Arista 7": ARIST 584	04:06
05.11.1988	65	6	Dance Out Of My Head (James Harris III / Terry Lewis)	Pia	I Really Like You (Not Him)	Epic 7": 652886 7	03:34

Michael Zager

Entry: **23.02.1980** Hits: **3** Peak: **1** Weeks: **31**

The Official UK Singles Chart

Entry: **23.02.1980** Hits: **3** Peak: **1** Weeks: **31**

23.02.1980	1	14	Working My Way Back To You (N1 #455) (Sandy Linzer / Denny Randell)		Disco Ride	Atlantic 7": K 11432	04:01
<i>Detroit Spinners, Arranged and Conducted by Michael Zager</i>							
<i>The chart listed the title as medley however the UK release never listed "Forgive Me, Girl", even though those lyrics are included in the bridge.</i>							
10.05.1980	40	7	Body Language (Ed Fox / Frank Fuchs / Alan Roy Scott)	Detroit Spinners, Arranged & Conducted by Michael Zager	With My Eyes	Atlantic 7": K 11392	03:42
28.06.1980	4	10	Medley: A. Cupid B. I've Loved You For A Long Time (Sam Cooke / Michael Zager)		Pipedream	Atlantic 7": K 11498	03:50
<i>Detroit Spinners, Arr. And Cond. By Michael Zager</i>							

Robin Zander

Entry: **11.03.1989** Hits: **1** Peak: **87** Weeks: **2**

The Official UK Singles Chart

Entry: **11.03.1989** Hits: **1** Peak: **87** Weeks: **2**

11.03.1989	87	2	Surrender To Me (Richard Marx / Ross Yannelli)	Ann Wilson & Robin Zander	Tequila Dreams (Dave Grusin featuring Lee Ritenour)	Capitol 7": CL 525	04:06
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Zapp

Entry: **11.09.1982** Hits: **4** Peak: **57** Weeks: **17**

The Official UK Singles Chart

Entry: **18.01.1986** Hits: **1** Peak: **57** Weeks: **14**

18.01.1986	57	4	It Doesn't Really Matter (Roger Troutman / Larry Troutman)		Make Me Feel Good	Warner Bros. 7": W 8879	05:28
24.05.1986	64	3	Computer Love (Part 1) (Roger Troutman / Larry Troutman)		More Bounce To The Ounce (Edit)	Warner Bros. 7": W8805	04:44
12.07.1986	76	3	It Doesn't Really Matter (Re-entry 1) (Roger Troutman / Larry Troutman)		Make Me Feel Good	Warner Bros. 7": W 8879	05:28
02.08.1986	78	4	Computer Love (Part 1) / It Really Doesn't Matter (Roger Troutman / Larry Troutman / Zapp Troutman)		It Doesn't Really Matter	Warner Bros. 7": W 8604	04:44

Bubbling Under The UK Singles Chart

Entry: **11.09.1982** Hits: **1** Peak: **76** Weeks: **3**

11.09.1982	76	3	Dance Floor (Short Version) (Larry Troutman / Roger Troutman)		More Bounce To The Ounce (Part One)	Warner Bros. 7": K 17990	03:57
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Zerra 1

Entry: **25.01.1986** Hits: **1** Peak: **82** Weeks: **3**

The Official UK Singles Chart

Entry: **25.01.1986** Hits: **1** Peak: **82** Weeks: **3**

25.01.1986	82	3	Rescue Me (Paul Bell)	Zerra One	No Longer	Mercury 7": MER 205	03:59
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Warren Zevon

Entry: **18.04.1987** Hits: **1** Peak: **87** Weeks: **2**

The Official UK Singles Chart

Entry: **18.04.1987** Hits: **1** Peak: **87** Weeks: **2**

18.04.1987	87	2	Werewolves Of London (LeRoy Marinell / Waddy Wachtel / Warren Zevon)		Jesus Mentioned	Asylum 7": EKR 52	03:27
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Zinno

Entry: **21.12.1985** Hits: **1** Peak: **93** Weeks: **4**

The Official UK Singles Chart

Entry: **21.12.1985** Hits: **1** Peak: **93** Weeks: **4**

21.12.1985	93	4	What's Your Name (Fred Balls / Hugh Jempy)		Zinno March	WEA 7": X8956	03:25
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The Analysis Section

This section lists various chart feats in the period covered by this book. All data relates exclusively to this period.

Combined Data

The first part lists data from combining both the main singles chart and the breakers data.

Main Singles Data

The second part relates exclusively to data from the Top 75.

Breakers Data

The final part relates data exclusively from the Breakers chart (1981-1982)

Combined Data

The first part lists data from combining both the main signed chart and the breakers data.

Data includes Most Weeks On Chart By Artist, By Record and then by year. Finally, a title listing is presented.

Most Weeks On Chart

3105 artists made the chart during the period 05 January 1980 to 30 December 1989. The full listing is presented below, sorted by most weeks on chart (highest first), then by peak position, entry date, last week on the chart and finally, in the event of a tie, alphabetically by artist name.

Number	Entry	Wks	Peak	Artist credit	Number	Entry	Wks	Peak	Artist credit	Number	Entry	Wks	Peak	Artist credit
1	05.01.1980	275	1	Michael Jackson	42	13.03.1982	125	2	Thompson Twins	84	05.01.1980	97	1	The Pretenders
2	14.01.1984	268	1	Madonna	43	19.11.1983	124	3	Tina Turner	85	16.01.1988	97	1	Kylie Minogue
3	16.02.1980	257	1	Shakin' Stevens	44	16.11.1985	122	1	Pet Shop Boys	86	05.04.1980	97	2	David Essex
4	02.02.1980	254	1	Cliff Richard	45	19.01.1980	121	1	Billy Ocean	87	17.01.1981	97	2	Dire Straits
5	08.03.1980	233	1	UB40	46	14.09.1985	121	2	Erasure	88	26.04.1980	97	9	Whitesnake
6	05.01.1980	225	1	Madness	47	22.11.1980	121	4	Bruce Springsteen	89	10.09.1983	96	2	Black Lace
7	24.05.1980	214	3	Elton John	48	16.05.1981	120	2	Imagination	90	18.05.1985	96	4	Alexander O'Neal
8	23.05.1981	211	1	Simple Minds	49	24.08.1985	119	1	Whitney Houston	91	05.01.1980	95	3	Elvis Presley
9	05.01.1980	208	1	David Bowie	50	18.10.1980	119	2	Slade	92	23.10.1982	95	7	Big Country
10	26.01.1980	203	1	Stevie Wonder	51	01.03.1980	118	3	Bad Manners	93	06.12.1980	94	1	Aretha Franklin
11	04.07.1981	200	1	Eurythmics	52	23.02.1980	117	3	Iron Maiden	94	12.11.1983	94	2	Nik Kershaw
12	05.01.1980	199	1	Diana Ross	53	05.01.1980	117	5	Shalamar	95	08.03.1986	94	2	Sinitta
13	05.01.1980	197	2	Kool And The Gang	54	03.09.1983	116	2	Howard Jones	96	31.10.1981	94	4	ABC
14	19.01.1980	195	2	Prince	55	15.05.1982	115	1	Culture Club	97	06.11.1982	93	2	Marillion
15	05.01.1980	187	1	Queen	56	15.03.1980	115	4	Genesis	98	05.01.1980	93	3	The Nolan Sisters
16	10.10.1981	183	3	Bananarama	57	13.03.1982	115	10	Chris Rea	99	14.02.1981	93	4	Toyah
17	21.02.1981	181	1	Duran Duran	58	12.04.1980	114	5	The Cure	100	10.10.1981	92	1	Julio Iglesias
18	04.04.1981	176	4	Depeche Mode	59	15.03.1980	113	3	Siouxsie And The Banshees	101	12.07.1980	92	4	The Gap Band
19	15.11.1980	173	1	Spandau Ballet	60	16.02.1980	113	4	Elvis Costello	102	02.02.1980	92	12	AC/DC
20	05.01.1980	172	1	Paul McCartney	61	19.03.1983	112	3	The Style Council	103	04.06.1983	91	1	Dead Or Alive
21	05.01.1980	172	2	Status Quo	62	28.09.1985	111	1	a-ha	104	08.08.1981	91	2	The Pointer Sisters
22	17.01.1981	171	1	Phil Collins	63	05.04.1980	111	3	Sheena Easton	105	05.01.1980	91	4	Dollar
23	14.03.1981	170	3	New Order	64	21.08.1982	111	7	Grandmaster Flash	106	05.01.1980	90	1	The Specials
24	30.08.1980	169	3	Level 42	65	14.06.1980	110	6	Daryl Hall	107	04.08.1984	90	1	George Michael
25	21.02.1981	164	2	Kim Wilde	66	08.11.1980	108	8	Barry Manilow	108	05.01.1980	90	3	The Beat
26	28.03.1981	159	1	Bucks Fizz	67	12.11.1983	108	10	The Smiths	109	11.06.1983	89	1	Paul Young
27	03.05.1980	155	1	The Human League	68	19.01.1980	105	1	Dexy's Midnight Runners	110	21.03.1981	89	2	Heaven 17
28	09.02.1980	155	3	Orchestral Manoeuvres In The Dark	69	22.03.1980	104	2	The Stranglers	111	14.01.1984	89	2	Cyndi Lauper
29	05.01.1980	154	1	The Jam	70	02.03.1985	103	1	The Bangles	112	23.06.1984	89	2	Alison Moyet
30	31.05.1980	152	1	Rod Stewart	71	15.06.1985	103	2	Simply Red	113	05.01.1980	89	4	Fleetwood Mac
31	17.07.1982	146	1	Wham!	72	05.01.1980	101	1	Electric Light Orchestra	114	01.05.1982	88	9	Huey Lewis And The News
32	05.07.1980	146	2	Ultravox	73	12.04.1980	101	1	Billy Joel	115	29.11.1980	87	2	Chas And Dave
33	12.11.1983	145	1	Frankie Goes To Hollywood	74	08.11.1980	101	1	John Lennon	116	04.10.1980	87	3	The Damned
34	12.09.1981	142	1	Lionel Richie	75	01.08.1981	101	1	Soft Cell	117	09.02.1980	87	4	Peter Gabriel
35	05.01.1980	142	5	Gary Numan	76	06.09.1980	101	5	Robert Palmer	118	14.07.1984	87	5	Jaki Graham
36	04.05.1985	141	2	Five Star	77	04.09.1982	101	6	Billy Idol	119	19.05.1984	87	11	The Cult
37	25.09.1982	136	2	Tears For Fears	78	15.11.1980	100	1	Eddy Grant	120	08.08.1981	86	4	Modern Romance
38	05.01.1980	134	3	Donna Summer	79	14.06.1980	100	6	John Oates	121	09.08.1980	86	7	The Fatback Band
39	02.08.1980	133	1	Adam And The Ants	80	05.01.1980	99	1	The Police	122	08.08.1987	85	1	Rick Astley
40	08.08.1981	133	1	U2	81	03.05.1980	99	2	Hot Chocolate	123	11.08.1984	85	6	Miami Sound Machine
41	26.07.1980	127	7	George Benson	82	26.04.1980	99	3	Kate Bush	124	16.01.1982	85	13	Luther Vandross
					83	08.11.1980	99	9	Shakatak	125	27.03.1982	84	9	China Crisis

Most Weeks On Chart - By Year

The below lists are Most Weeks On Chart segregated by year. Only the Top 40 for each year is shown.

#	Entry	Wks	Peak	Artist credit	#	Entry	Wks	Peak	Artist credit	#	Entry	Wks	Peak	Artist credit
1980					1981					1982				
1	05.01	46	3	Madness	1	03.01	91	1	Adam And The Ants	1	02.01	55	1	The Human League
2	01.03	45	3	Bad Manners	2	03.01	50	1	John Lennon	2	02.01	52	2	Soft Cell
3	05.01	41	3	The Nolan Sisters	3	28.02	50	1	Shakin' Stevens	3	02.01	47	5	Japan
4	05.01	40	1	The Jam	4	03.01	45	3	Bad Manners	4	02.01	42	3	Kool And The Gang
5	05.01	40	4	Matchbox	5	17.01	44	2	Ultravox	5	02.01	41	1	Madness
6	05.01	37	1	Electric Light Orchestra	6	03.01	44	4	Diana Ross	6	20.03	40	5	Shalamar
7	05.01	37	4	The Beat	7	03.01	44	4	Madness	7	02.01	39	4	Dollar
8	02.02	37	15	AC/DC	8	28.02	40	1	The Human League	8	02.01	38	7	Diana Ross
9	05.04	36	3	Sheena Easton	9	14.02	39	4	Toyah	9	16.01	37	1	Shakin' Stevens
10	05.01	34	1	The Specials	10	14.02	38	8	Sheena Easton	10	23.01	37	1	Tight Fit
11	05.01	34	4	Dr. Hook	11	28.03	37	1	Bucks Fizz	11	02.01	37	2	Imagination
12	05.01	32	1	The Police	12	21.02	37	2	Kim Wilde	12	13.02	36	4	Bananarama
13	05.01	32	2	Diana Ross	13	03.01	37	3	Spandau Ballet	13	02.01	35	9	Shakatak
14	08.03	32	4	UB40	14	03.01	37	12	Barry Manilow	14	02.01	34	1	Bucks Fizz
15	23.02	31	1	Michael Zager	15	16.05	35	4	Imagination	15	02.01	34	2	Duran Duran
16	23.02	31	1	The Detroit Spinners	16	31.01	35	6	The Teardrop Explodes	16	02.01	34	4	The Fun Boy Three
17	05.01	30	1	Blondie	17	03.01	35	9	The Stray Cats	17	20.03	33	1	Dexy's Midnight Runners
18	23.02	30	2	Liquid Gold	18	03.01	35	12	Kool And The Gang	18	02.01	33	3	Haircut One Hundred
19	26.04	30	5	Kate Bush	19	21.02	34	5	Duran Duran	19	20.02	33	4	ABC
20	05.01	30	7	Queen	20	03.01	33	2	Stevie Wonder	20	13.02	33	13	Simple Minds
21	05.01	29	1	David Bowie	21	07.03	33	7	Linx	21	10.04	32	1	Paul McCartney
22	19.01	29	1	Dexy's Midnight Runners	22	18.04	30	2	Star Sound	22	10.04	32	2	Yazoo
23	19.01	28	14	Sad Café	23	03.01	30	6	The Jackson 5	23	08.05	32	2	Kid Creole And The Coconuts
24	21.06	27	1	Odyssey	24	11.04	29	7	REO Speedwagon	24	30.01	31	7	Bow Wow Wow
25	05.01	27	3	Michael Jackson	25	04.04	29	8	Depeche Mode	25	20.02	31	14	Talk Talk
26	02.02	27	4	Cliff Richard	26	03.01	28	3	Ottawan	26	02.01	29	2	Cliff Richard
27	22.03	27	13	Saxon	27	03.01	28	8	Visage	27	02.01	29	8	Barry Manilow
28	09.02	26	8	Orchestral Manoeuvres In The Dark	28	21.03	28	8	Hazel O'Connor	28	02.01	29	8	Modern Romance
29	05.01	25	1	Abba	29	03.01	28	9	The Nolan Sisters	29	13.02	29	9	The Associates
30	21.06	25	1	Olivia Newton-John	30	03.01	27	1	David Bowie	30	23.01	28	1	Stevie Wonder
31	05.01	25	9	B A Robertson	31	25.04	27	6	Tenpole Tudor	31	02.01	28	2	Chas And Dave
32	05.07	25	14	Black Sabbath	32	11.04	27	11	Quincy Jones	32	17.04	28	5	Hot Chocolate
33	17.05	24	5	Roxy Music	33	14.02	27	17	Ian Gillan	33	16.01	28	6	Daryl Hall
34	01.03	24	7	The Lambrettas	34	03.01	26	1	The Police	34	16.01	28	6	John Oates
35	05.01	24	11	The Darts	35	17.01	26	2	Phil Collins	35	13.02	28	6	Depeche Mode
36	02.08	23	1	Kelly Marie	36	30.05	26	11	Randy Crawford	36	15.05	27	1	Culture Club
37	12.07	23	6	The Gap Band	37	03.01	25	4	Electric Light Orchestra	37	07.08	26	3	Kids From Fame
38	05.01	23	7	Kool And The Gang	38	17.01	25	4	Odyssey	38	17.04	26	7	Junior
39	05.01	23	9	The Gibson Brothers	39	03.01	25	7	The Beat	39	02.01	26	8	Status Quo
40	02.08	22	4	Adam And The Ants	40	01.08	24	1	Soft Cell	40	02.01	26	21	Toyah

Title Listing

This is an alphabetical listing of titles, sorted by their first letters. Any title starting with "A" or "The" is listed under the second word. The peak and the year of first chart entry of the title is shown. Where the same title charted in the same year, the entries are sorted by the highest position reached by that track. In the unlikely event of two or more records reaching the same position, they are listed alphabetically by artist, although the artist is not sorted alphabetically.

Peak Year Title (Artist)

A

45	1984	The A Team (Mike Post)	Single
75	1985	A.B.C. (Falling In Love's Not Easy) (Direct Drive)	Single
9	1981	Abacab (Genesis)	Single
71	1988	Abandon (Remix) (Dare)	Single
77	1985	The ABC Of Kissing (Richard Jon Smith)	Single
36	1985	Abide With Me (The Inspirational Choir with The Royal Choral Society)	Single
44	1984	Abide With Me (The Inspirational Choir)	Single
76	1982	Abiminog Junior (Uriah Heep)	Single
2	1982	Abracadabra (The Steve Miller Band)	Single
17	1984	Absolute (Scritti Politti)	Single
2	1986	Absolute Beginners (David Bowie)	Single
4	1981	Absolute Beginners (The Jam)	Single
35	1985	Absolute Reality (The Alarm)	Single
97	1987	Absolutely Immune (Act)	Single
78	1984	AC/DC (Jeffrey Daniel)	Single
78	1984	Acceleration (Bill Nelson)	Single
76	1982	Ace Of Hearts (C. C. Frost)	Single
78	1984	Ace Of Hearts (Special Remix) (Chris Rea)	Single
15	1980	Ace Of Spades (Motörhead)	Single
20	1984	Aces High (Iron Maiden)	Single
23	1988	Acid Man (Original Mix) (Jolly Roger)	Single
86	1988	Acid Over (Radio Mix) (Tyree)	Single
78	1988	Acid Rappin' (The Moody Boys (featuring Rhyme & Reason))	Single
54	1983	Ackee 1-2-3 (The Beat)	Single
76	1982	Act Like You Know (Fat Larry's Band)	Single
32	1985	Act Of War (Part 1) (Elton John & Millie Jackson)	Single
92	1987	Action (The Tony Atkins' Mix) (Pearly Gates)	Single
73	1989	Activated (Gerald Alston)	Single
5	1986	Addicted To Love (Robert Palmer)	Single
71	1988	Addicted To Love (Tina Turner)	Single
42	1986	Adorations (Killing Joke)	Single
63	1984	Adult Education (Daryl Hall & John Oates)	Single
67	1989	Affair (Cherrelle)	Single
3	1983	Africa (Toto)	Single
76	1982	Africa Mine (The Passions)	Single
76	1982	African And White (China Crisis)	Single
45	1982	African And White (Remixed Version) (China Crisis)	Single
42	1989	Afro Dizzi Act (Cry Sisco!)	Single
39	1983	After A Fashion (Midge Ure & Mick Karn)	Single
95	1989	After All (Sam Dees)	Single
84	1989	After All (Love Theme From 'Chances Are') (Cher & Peter Cetera)	Single

Peak Year Title (Artist)

43	1986	After All These Years (Foster & Allen)	Single
92	1987	After Dark (True Mathematics And The Invisible Empire)	Single
84	1987	After Loving You (Juicy)	Single
99	1988	After Midnight (Eric Clapton)	Single
80	1989	After Midnight (The Strong Mix) (2 Brave)	Single
50	1985	After The Fire (Roger Daltrey)	Single
28	1982	After The Goldrush (Prelude)	Single
68	1989	After The Love (10 Glorious Years Edit) (Jesus Loves You)	Single
28	1985	After The Love Has Gone (Princess)	Single
37	1989	After The War (Gary Moore)	Single
2	1984	Agadoo (Black Lace)	Single
68	1985	Again (Jimmy Tarbuck)	Single
2	1984	Against All Odds (Take A Look At Me Now) (Phil Collins)	Single
87	1988	Age Of Reason (John Farnham)	Single
14	1981	Ai No Corrida (I-No-Ko-Ree-Da) (Quincy Jones featuring the vocals of Dune)	Single
76	1981	Aie A Mwana (Bananarama)	Single
41	1985	Aikea-Guinea (Cocteau Twins)	Single
44	1988	Ain't No Stoppin' Us Now (Party For The World) (Steve Walsh)	Single
19	1988	Ain't Complaining (Status Quo)	Single
51	1980	Ain't No Love In The Heart Of The City (Whitesnake)	Single
85	1986	Ain't No Mountain High Enough (Diana Ross)	Single
46	1981	Ain't No Mountain High Enough/Remember Me (Boys Town Gang)	Single
2	1982	Ain't No Pleasing You (Chas & Dave)	Single
81	1984	Ain't No Stoppin' (Ain't No Way) (McFadden & Whitehead)	Single
93	1985	Ain't No Stoppin' Us / Bring Family Back (McFadden & Whitehead / Billy Paul)	Single
11	1981	Ain't No Stopping - Disco Mix '81 (Enigma [UK])	Single
78	1988	Ain't No Sunshine (Sydney Youngblood)	Single
82	1988	Ain't No Sunshine (Eclipse Mix) (Bill Withers)	Single
56	1984	Ain't No Sunshine (Peedar Edit) (Sivuca)	Single
8	1984	Ain't Nobody (Rufus And Chaka Khan)	Single
6	1989	Ain't Nobody (7" Remix Edit) (Rufus & Chaka Khan)	Single
10	1989	Ain't Nobody Better (Duane Bradley Awesome Mix) (Inner City)	Single
78	1986	Ain't Nobody Ever Loved You (Aretha Franklin)	Single
82	1983	Ain't Nobody Here But Us Chickens (The Stargazers [1980's])	Single
88	1989	Ain't Nobody Home (B.B. King)	Single
5	1986	Ain't Nothin' Goin' On But The Rent (Gwen Guthrie)	Single
75	1985	Ain't Nothin' Like It (Michael Lovesmith)	Single
76	1989	Ain't Nothin' To It (K-9 Posse)	Single
60	1986	Ain't Nothing But A House Party (Phil Fearon)	Single
98	1985	Ain't That Always The Way (Paul Quinn)	Single
47	1987	Ain't That Lovin' You Baby / Bossa Nova Baby (Elvis Presley)	Single
78	1984	Ain't That Peculiar (Mari Wilson)	Single
65	1985	Ain't That The Truth (Frankie Kelly)	Single
60	1988	The Air That I Breathe (The Hollies)	Single
53	1988	Airhead (Thomas Dolby)	Single

Peak Year Title (Artist)

99	1982	Airline (Tony Hatch)	Single
23	1980	Alabama Song (David Bowie)	Single
96	1989	Albatross (Fleetwood Mac)	Single
75	1989	Albinoni Vs Star Wars (Part 1) (Sigue Sigue Sputnik)	Single
9	1985	Alice, I Want You Just For Me! (Full Force)	Single
7	1985	Alive & Kicking (Simple Minds)	Single
81	1987	All Across The Nation (Radio Heart featuring Gary Numan)	Single
77	1982	All Along The Watchtower (Jimi Hendrix Experience)	Single
41	1981	All American Girls (Sister Sledge)	Single
16	1986	All And All (Joyce Sims)	Single
1	1989	All Around The World (Lisa Stansfield)	Single
38	1980	All Around The World (The Jam)	Single
8	1984	All Cried Out (Alison Moyet)	Single
7	1988	All Day And All Of The Night (The Stranglers)	Single
15	1985	All Fall Down (Five Star)	Single
30	1986	All Fall Down (Ultravox)	Single
19	1988	All Fired Up (Pat Benatar)	Single
40	1980	All For Leyna (Billy Joel)	Single
98	1987	All Hung Up (Gaye Bykers On Acid)	Single
58	1985	All I Am (Is Loving You) (The Bluebells)	Single
3	1986	All I Ask Of You (Cliff Richard And Sarah Brightman with The Royal Philharmonic Orchestra, Conducted by David Caddick)	Single
77	1989	All I Ask Of You (Barbra Streisand)	Single
57	1980	All I Ever Wanted (Santana)	Single
53	1986	All I Need Is A Miracle (Mike + The Mechanics)	Single
34	1984	All I Need Is Everything / Jump (Aztec Camera)	Single
35	1986	All I Want (Howard Jones)	Single
71	1989	All I Want From You (The Temptations)	Single
4	1989	All I Want Is You (U2)	Single
41	1986	All I Want To Do (UB40)	Single
69	1988	All I Wanted (In Tua Nua)	Single
88	1987	All In One Day (Ultravox)	Single
15	1984	All Join Hands (Slade)	Single
77	1982	All Join Hands (TV21 with The Cannizzarro Strings)	Single
61	1983	All My Life (Major Harris)	Single
58	1989	All My Love (Hernandez)	Single
61	1985	All My Love (Ask Nothing) (Spear Of Destiny)	Single
20	1985	All Night Holiday (Russ Abbot)	Single
5	1980	All Night Long (Rainbow)	Single
13	1983	All Night Long (Mary Jane Girls)	Single
89	1983	All Night Long (La Famille featuring Caron (Of Brown Sugar) And Hazel)	Single
100	1988	All Night Long (Peter Murphy)	Single
2	1983	All Night Long (All Night) (Lionel Richie)	Single
25	1988	All Of Me (Sabrina)	Single
53	1985	All Of Me For All Of You (9.9)	Single
5	1982	All Of My Heart (ABC)	Single

Main Singles Data

The second part relates exclusively to data from the Top 75.

Data includes Most Weeks On Chart By Artist, By Record and then by year. A listing of the number 1's, with cover images, is included. Finally, a title listing is presented.

Number 1 List for The Official UK Singles Chart

1980

Entry Date: 05.01 2 weeks at the top.

Number: 448

Title: Another Brick In The Wall (Part II)
Artist: Pink Floyd



Entry Date: 19.01 2 weeks at the top.

Number: 449

Title: Brass In Pocket
Artist: The Pretenders



Entry Date: 02.02 2 weeks at the top.

Number: 450

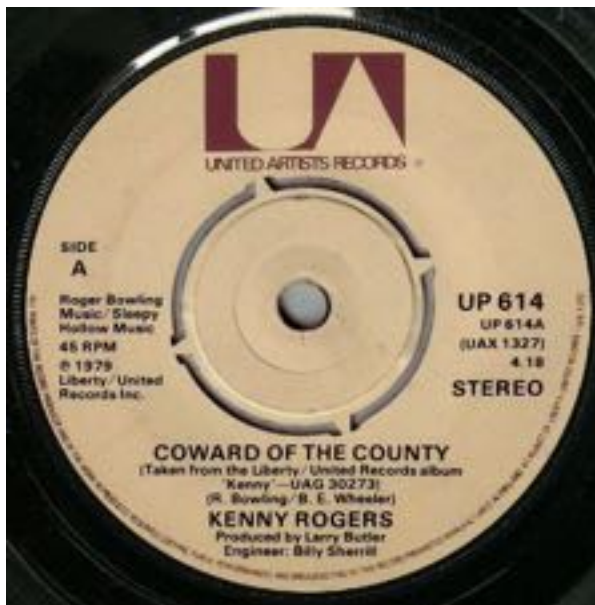
Title: The Special A.K.A. Live!
Artist: The Specials



Entry Date: 16.02 2 weeks at the top.

Number: 451

Title: Coward Of The County
Artist: Kenny Rogers



The Next 25

This section lists the weekly charts used to compile the 'Next 25' listing in this volume between 1981 and 1982. The positions should be ignored, as none were provided, but have to be used to get the charts in the correct order for the database.

Week Ending 8 August 1981

NE 76	As The Time Goes By (Vocal) - <i>Funkapolitan</i>	London (7": LON 001)	1w
NE 77	Everybody Salsa - <i>Modern Romance</i>	WEA (7": K 18815)	1w
NE 78	Hand Held In Black And White - <i>Dollar</i>	WEA (7": BUCK 1)	1w
NE 79	Hands Up (Give Me Your Heart) - <i>Ottawan</i>	Carrere (7": CAR 183)	1w
NE 80	I Am - <i>Kid Creole & The Coconuts</i>	Ze (7": WIP 6728)	1w
NE 81	Jolé Blon - <i>Gary U.S. Bonds</i>	EMI America (7": EA 127)	1w
NE 82	Live A Life - <i>Black Slate</i>	Ensign (7": ENY 215)	1w
NE 83	Marilyn Dreams - <i>B-Movie</i>	Some Bizzare (7": DM 443)	1w
NE 84	Mickey - <i>Toni Basil</i>	Radialchoice (7": TIC 4)	1w
NE 85	Midnight Flyer - <i>Kiki Dee & Her Band</i>	Ariola (7": ARO 266)	1w
NE 86	Nice And Soft - <i>Wish</i>	Excaliber (7": EXC 511)	1w
NE 87	Now We're Starting Over Again - <i>Dionne Warwick</i>	Arista (7": ARIST 419)	1w
NE 88	Papa's Got A Brand New Pigbag - <i>Pigbag</i>	Y (7": Y 10)	1w
NE 89	Prince Of Darkness - <i>Bow Wow Wow</i>	RCA (7": RCA 100)	1w
NE 90	Queen Of Hearts - <i>Juice Newton</i>	Capitol (7": CL 204)	1w
NE 91	Square Biz - <i>Teena Marie</i>	Tamla Motown (7": TMG 1236)	1w
NE 92	Slick Trick - <i>The Belle Stars</i>	Stiff (7": BUY 123)	1w
NE 93	Slow Hand - <i>Pointer Sisters</i>	Planet (7": K 12530)	1w
NE 94	Stop Draggin' My Heart Around - <i>Stevie Nicks (With Tom Petty And The Heartbreakers)</i>	WEA (7": K 79231)	1w
NE 95	Supremes' Medley - Part 1 - <i>Diana Ross And The Supremes</i>	Tamla Motown (7": TMG 1180)	1w
NE 96	Teardrops - <i>George Harrison</i>	Dark Horse (7": K 17837)	1w
NE 97	Urgent - <i>Foreigner</i>	Atlantic (7": K 11665)	1w
NE 98	Walking Into Sunshine - <i>Central Line</i>	Mercury (7": MER 78)	1w
NE 99	When I'm On I'm On - <i>Gary Glitter</i>	Eagle (7": ERS 009)	1w
NE 100	You Are Forever - <i>Smokey Robinson</i>	Tamla Motown (7": TMG 1237)	1w

Week Ending 15 August 1981

NE 76	Ain't No Mountain High Enough/Remember Me - <i>Boys Town Gang</i>	WEA (7": DICK 1)	1w
NE 77	Another One Bites The Dust - <i>General Saint & Clint Eastwood</i>	Greensleeves (7": OINK 1)	1w
76 78	↓ 2 As The Time Goes By (Vocal) - <i>Funkapolitan</i>	London (7": LON 001)	2w
NE 79	Betcha' Wouldn't Hurt Me - <i>Quincy Jones</i>	A&M (7": AMS 8157)	1w
NE 80	Coastin' - <i>Coast To Coast</i>	Polydor (7": POSP 303)	1w
NE 81	Dance On - <i>Mojo</i>	Creole (7": CR 17)	1w
NE 82	Don't Stop Your Love - <i>Kelly Marie</i>	Calibre Plus! (7": PLUS 8)	1w
NE 83	Everlasting Love - <i>Rex Smith / Rachel Sweet</i>	CBS (7": CBS A1405)	1w
79 84	↓ 5 Hands Up (Give Me Your Heart) - <i>Ottawan</i>	Carrere (7": CAR 183)	2w
NE 85	Hot Licks - <i>The Silhouettes</i>	MCA (7": MCA 740)	1w
80 86	↓ 6 I Am - <i>Kid Creole & The Coconuts</i>	Ze (7": WIP 6728)	2w
NE 87	I Want You Back - <i>Kate Robbins And Beyond</i>	RCA (7": RCA 108)	1w
81 88	↓ 7 Jolé Blon - <i>Gary U.S. Bonds</i>	EMI America (7": EA 127)	2w
85 89	↓ 4 Midnight Flyer - <i>Kiki Dee & Her Band</i>	Ariola (7": ARO 266)	2w
86 90	↓ 4 Nice And Soft - <i>Wish</i>	Excaliber (7": EXC 511)	2w
88 91	↓ 3 Papa's Got A Brand New Pigbag - <i>Pigbag</i>	Y (7": Y 10)	2w
NE 92	Shake It Up Tonight - <i>Cheryl Lynn</i>	CBS (7": CBS A1436)	1w
93 93	↔ Slow Hand - <i>Pointer Sisters</i>	Planet (7": K 12530)	2w
NE 94	Something On The Side - <i>Winston Groovy</i>	DJM (7": DJS 10970)	1w
NE 95	Sugar Doll - <i>Jets</i>	EMI (7": EMI 5211)	1w
95 96	↓ 1 Supremes' Medley - Part 1 - <i>Diana Ross And The Supremes</i>	Tamla Motown (7": TMG 1180)	2w
96 97	↓ 1 Teardrops - <i>George Harrison</i>	Dark Horse (7": K 17837)	2w
97 98	↓ 1 Urgent - <i>Foreigner</i>	Atlantic (7": K 11665)	2w
99 99	↔ When I'm On I'm On - <i>Gary Glitter</i>	Eagle (7": ERS 009)	2w
100 100	↔ You Are Forever - <i>Smokey Robinson</i>	Tamla Motown (7": TMG 1237)	2w