

The Chart Book – The Decade Series

Volume 6

The 2000's Singles



For the week ending 01 September 2001

TW	LW	2W	Title - Artist	Label (Cat. No.)	High	Wks
1	1	--	LET'S DANCE - Five	RCA (74321875962)	1*	2
2	3	1	21 SECONDS - So Solid Crew	Relentless (RELENT16CD)	1	3
3	2	--	TAKE ME HOME - Sophie Ellis Bextor	Polydor (5872312)	2	2
4	NEW	--	TURN OFF THE LIGHT - Nelly Furtado	Dreamworks (DRMD450891)	4	1
5	4	--	LET ME BLOW YA MIND - Eve featuring Gwen Stefani	Interscope (4975932)	4	2
6	NEW	--	HIDE U - Kosheen	Arista (74321879412)	6	1
7	5	--	LITTLE L - Jamiroquai	Sony S2 (6717182)	5	2
8	7	4	CASTLES IN THE SKY - Ian Van Dahl	Nulife (74321867142)	3	7
9	6	2	ETERNAL FLAME - Atomic Kitten	Innocent (SINCD27)	1*	5
10	9	6	PERFECT GENTLEMAN - Wyclef Jean	Columbia (6710522)	4	7
11	NEW	--	HELP I'M A FISH - Little Trees	RCA (74321874652)	11	1
12	11	5	ETERNITY/THE ROAD TO MANDALAY - Robbie Williams	Chrysalis (CDCHR5126)	1*	7
13	10	3	AIN'T IT FUNNY - Jennifer Lopez	Epic (6717592)	3	3
14	NEW	--	WONDER - Embrace	Hut (HUTC0142)	14	1
15	13	8	HEAVEN IS A HALFPIPE - OPM	Atlantic (AT0107CD)	4	8

30 Music Week 26.12.09

Charts sales

The Official UK Singles and Albums Charts are produced by the Official Charts Company, based

The Official UK Singles Chart

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	Producer / Publisher (Writer)	SALES INCREASE
1	New		RAGE AGAINST THE MACHINE	Killing In The Name	Epic 6584922 (ARV)	(GG Garth) IQ/Wixen/Rebellion (De La Rocha/Commerford/Morello/Wiik)	HIGHEST NEW ENTRY
2	New		JOE MCELDERRY	The Climb	Syco 8869762962 (ARV)	(Quiz & Larossi) Stage Three/Warner Chappell (Alexander/Mabe)	
3	1	8	LADY GAGA	Bad Romance	Interscope 2726152 (ARV)	(RedOne) Sony ATV/Universal/Notting Hill/Intec (Lennon/McCartney/McVie/Ra)	
4	2	5	PETER KAY'S ALL STAR BAND	The Official BBC Children In Mind	Sony ATV/Universal/Notting Hill/Intec (Lennon/McCartney/McVie/Ra)	(Wright) Sony ATV/Universal/Notting Hill/Intec (Lennon/McCartney/McVie/Ra)	
5	New		3OH!3 FEAT. KATY PERRY	Starstrukk	Photo Finish/Atlantic L (Square) EMI (Mottel/Foreman/James)		
6	15	6	ROBBIE WILLIAMS	You Know Me	Virgin VSCD7002 (E)	(Horn) Chrysalis/Farnell/Alpha Editions (Williams/Moull/Andrews/Hardy)	
7	14	8	CHERYL COLE FEAT. WILL I AM	3 Words	Fascination CAT053591 (will.i.am)	(DHW/Catalyst/Cherry Lane/South Hudson/DCubano (Adams/Gale/Pojan)	
8	3	4	RIHANNA	Russian Roulette	Def Jam CAT055529008 (ARV)	(Ne-Yo/Harmony) EMI/Universal/Imagem (Harmon/Smith)	
9	52	18	JOURNEY	Don't Stop Believin'	Columbia USSM810006 (ARV)	(Elton/Stone) IQ Music/Sony ATV (Cain/Perry/Schon)	
10	4	11	BLACK EYED PEAS	Meet Me Halfway	Interscope 2724544 (ARV)	(Harris/Will.i.am) Universal/Downtown/Chrysalis/HeadphoneLunkier/EMI/Catalyst/Cherry Lane/CC (Lundans/Pineda/Gomez/Ferguson/Various)	
11	5	7	KESHA	Tik Tok	RCA 8869769902 (ARV)	(Dr Luke) Kobalt (Sebert/Levin/Gottwald)	
12	11	5	X FACTOR FINALISTS	You Are Not Alone	Syco 8869762212 (ARV)	(Keys/Brothers) EMI (Keys/Brothers)	SALES INCREASE
13	8	3	ALICIA KEYS	Doesn't Mean Anything	8869762102 (ARV)	(Keys/Brothers) EMI (Keys/Brothers)	
14	New		GEORGE MICHAEL	December Song (I Dreamed Of Christmas)	Island 2729330 (ARV)	(Michael) A&P/European/Warner Chappell/Universal (Michael/Austin)	
15	9	2	CHUCKIE & LMFAO	Let The Bass Kick In Miami Bitch	CD2171 (AM)	(LMFAO/Chuckie) Universal/Semal/Global (Narain/Burnings/Gordy/Gin)	
16	6	3	TIMBALAND FEAT. SOSHY & NELLY FURTADO	Morning After Dark	Interscope 2728036 (ARV)	(Timbaland/P-Rod) BMG Rights/Universal/CC (Washington/Mosley/Harmon/Epstein/Bell/Hinson/Maultsby/Furtado)	
17	13	9	CHERYL COLE	Fight For This Love	Fascination 2727778 (ARV)	(Wilkins) EMI/Sony ATV/Universal (Kopner/Wilkins/Merritt)	
18	18	14	THE POGUES FEAT. KIRSTY MACCOLL	Fairytale Of New York	Warner Brothers WEA400CD (DN)	(Lillywhite) Universal/Perfect Songs (Finer/Macgowan)	SALES INCREASE



Issue 435
26/12/2009



OFFICIAL UK SINGLES CHART

For the week ending 26 December 2009

Symbols:
▲ Platinum (600,000)
★ Gold (400,000)
◆ Silver (200,000)

● 12" Vinyl only
● 7" Vinyl only
⬇ Download only

Ⓞ Pre-Release

TW	LW	2W	Title - Artist
1	80	--	KILLING IN THE NAME - Rage Against The Machine
2	NEW		THE CLIMB - Joe McElderry
3	1	3	BAD ROMANCE - Lady GaGa
4	2	1	THE OFFICIAL BBC CHILDREN IN NEED MEDLEY - Peter Kay's Animated All Star B...
5	NEW		STARSTRUKK - 3OH!3 featuring Katy Perry Photo Finish
6	15	30	YOU KNOW ME - Robbie Williams
7	14	25	3 WORDS - Cheryl Cole featuring will.i.am
8	3	2	RUSSIAN ROULETTE - Rihanna
9	52	47	DON'T STOP BELIEVIN' - Journey
10	4	4	MEET ME HALFWAY - The Black Eyed Peas
11	5	7	TIK TOK - Ke\$ha
12	11	5	YOU ARE NOT ALONE - The X Factor Finalists
13	8	8	DOESN'T MEAN ANYTHING - Alicia Keys
14	NEW		DECEMBER SONG (I DREAMED OF CHRISTMA
15	9	--	LET THE BASS KICK IN MIAMI BITCH - Chuckie &

1	1	I HAVE A DREAM/SEASONS IN THE SUN	WESTLIFE	RCA	74321726012	2
2	2	THE MILLENNIUM PRAYER	CLIFF RICHARD	PAPILLION	PROMISECD01	6
3	3	IMAGINE	JOHN LENNON	PARLOPHONE	CDR6534	2
4	4	MR. HANKEY THE CHRISTMAS POO	MR HANKEY	COLUMBIA	6685582	2
5	5	RE-REWIND THE CROWD SAY BO SELECTA	ARTFUL DODGER	RELENT/PUBLIC DEMAND	RELENT1CDS	4
6	6	TWO IN A MILLION/YOU'RE MY NUMBER ONE	S CLUB 7	POLYDOR	5615952	2
7	7	COGNOSCENTI VS INTELLIGENTSIA	CUBAN BOYS	EMI	CDCUBAN001	2
8	8	SAY YOU'LL BE MINE/BETTER THE DEVIL...	STEPS	JIVE	9201002	2
9	9	KISS (WHEN THE SUN DON'T SHINE)	VENGABOYS	POSITIVA	CDTIVS122	3
10	10	BACK IN MY LIFE	ALICE DEEJAY	POSITIVA	CDTIV121	5

Compiled by
Lonnie Radioff

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This book is © Lonnie Readoff 2023, though the original charts that this book is derived from were first printed in Music Week (2000-2009) and ChartPlus (2001-2009). The charts are considered the official ones and were compiled by Millward Brown.

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 Apple iPod revolutionised the world of portable music, just as the Sony Walkman did and the cassette album in the 1970's. Launched in 2001, with the iPhone following in 2007, the device allowed users to first load their own music, as digital files, and then (from April 2003) purchase – legally – music from an online store. In 2000 the CD single was king – in 2007 digital sales were added to the UK music chart and the physical single was all but dead by the end of the decade. The rise of the internet changed the face of the music industry, as more and more people, in this decade, secured home computers, internet and, as the decade ended, faster broadband internet to cope with the demand for downloading music, amongst other things.

The charts in 2000 were compiled from physical sales and, as the new millennium dawned (or not if you want to be strictly numerically accurate) and the start of the 21st Century (of the modern era as denoted by the Christian calendar). Mass panic and confusion (chart wise at least) was avoided by the computer terminals being re-chipped – or Millennium Bug proofed – as older computers had only worked on 2 digit years up to now. The chart compilers were not so worried about the chart issued on 2 January... more about those of 9th January (w/e 13 Jan) as that data was collected from 2-8 January. In the end, no problems occurred – although Music Week decided to issue no magazine on 1 and 8 Jan, just to be sure... the 15 Jan issue being a bumper one with three weeks of charts.

Chart wise, the biggest stories of 2000 started right at the top of the charts themselves, with the biggest number of number 1's in a calendar year so far – 42 – all of which spent one week at the top (except 7 of them) and all entered at the top (except Bob The Builder).

2001 saw an end and a (sort of) beginning, with the end of Hit Music, that had published (uncompressed) Top 200 charts since 1994. With it's demise, ChartsPlus began – and still continues to this day. Chart Information Netowkr, who owned the charts, changed their name to the Official UK Charts Company, although the UK would be dropped – as of 2023 they also compile Irish and Frnech charts.

The charts for 2002 start with a single returning to the top of the charts and, at that point, securing the lowest sales ever for a number 1 single. In 1991 Iron Maiden hit number 1 the week after Christmas with 'Bring Your Daughter To The Slaughter' with sales of 29,000 copies. Just over a decade later, and as the charts prepare to celebrate 50 years, Daniel Bedingfield hits the top with sales of 25,000 in a week. Admittedly, this is a climb back to the top of the chart and of course January is a quiet time for sales, money being spent over Christmas and the days after as Christmas gifts of money or record tokens are sold, so it's no surprise that sales are only a mere 25,000. 2006 would see the lowest ever sales for a number one, when Orson's "No Tomorrow" sold just 17,694 copies. Of course, that is for the top of the main Singles Chart – when streaming was added the sales only chart was still been compiled and Harry Styles 'Sign Of The Times' reached number one on that chart in 2017 with sales of 16,686 copies.

2002 was also a year of massive single sales as well – and three new huge selling acts that dominated the next ten years (and longer in some cases). Gareth Gates (who last had a hit album in 2007), Will Young (still issuing records as of 2023) and Girls Aloud (who broke up in 2009 before reuniting in 2012-13 and are unlikely to have a further reunion due to the sad passing of Sarah Harding from cancer in 2021) are all products of 2002 and the TV Talent Show phenomenon. This brand of TV was not begun in 2002 – TV talent shows have been a staple of TV schedules since TV began ('Opportunity Knocks', firstly on BBC Radio and then pulling in audiences of 20 million in the 1960's and 1970's on ITV, launched the careers of, amongst others, Spike Milligan, Frankie Vaughan, Middle Of The Road, Mary Hopkin, Peters and Lee etc, all of whom have graced the pages of these volumes). From October 2001 through the February 2002 Pop Idol saw a selection of artists compete to be named the next "pop idol", based on audience voting and participation. Winning the show, Will Young released the winning song "Evergreen / Anything Is Possible" and instantly achieved a number 1, selling 1,108,269 copies in the week – almost a million copies ahead of the number 2. It's quite the market turn around, as the previous week the number 1 sold 75,000 copies. Staying at the top for three weeks, he was only removed by the runner up Gareth Gates who also sold a staggering amount for a number 1 – 850,535 copies. Both eventually became the top two best sellers of the year - Will Young winning with 1,784,000 copies to become the biggest seller of the 21st Century and the 11th biggest seller of all time, to that point.

Girls Aloud secured 3 weeks of sales for the 2002 sales year, and so only managed 17th best seller of the year – still being 14th best seller of those who reached the summit of the chart. They had won Pop Stars the rivals which ran on ITV in late 2002. The format was that the show would create two rival groups – Girls Aloud and One True Voice. They both released singles at the same time, with the winner being the biggest seller – both completing for Christmas number 1. The final episode aired live on 22 December – the Sunday when the chart was announced and included the reveal, by Neil Fox of the Pepsi Chart Show (the Top 10 of which was the same as the Official Charts Company Chart) who listed the Top 10 and then revealed the number 2, One True Voice with sales of 137,000 and the number 1, with sales of 213,000 which was then performed live by Girls Aloud.

Giving a shot in the arm to UK sales, the above concepts made a lot of money for many people – but it did not, in the end, halt the downward trend in sales of music. The rise of the internet and downloading was partially seeing to that, together with less people wanting singles. 2001 saw the start of The Official Charts Company looking to see if sales of downloads could be added to the chart – it would be 2004 before this was calculated and 2005 before they were, but the writing was on the wall, after 20 years, for CD Singles, just as the chart reached 50 years of age. By the time it was 60, in 2012, CD and vinyl singles would be largely dead (vinyl already was) and downloads would be king – with streaming being considered as a new chart option and the next big thing.

Whilst the Digital Download chart is not covered in this volume, when they meet the main Singles chart they are, of course, and the very nature of the chart reflecting popular music also reflects popular delivery methods of music. In 1952 this was the 78 RPM; 1962 the 7 inch vinyl, 1992 the CD Single and in 2002 the MP3 was on the rise.

In 2004 a CD Single either cost £3.99 for about 3 tracks or £1.99 for two – indeed some of the covers have a small sticker saying '2 track CD pay no more than £2'. This though was an attempt to get people into shops to buy a CD single. An album cost about £9.99-£12.99 and would usually contain 10-14 tracks by the artists concerned. Buy three CD singles, or one album? The rise of the compilation album was also huge at this point. The Now! Series had always been a disruptive influence on the singles market, as one double album covered most of the good songs from the previous few months. A double album would mean you got the tracks without having to buy them. Equally, home taping meant you could record off air the radio version of your favourite songs and, if you regularly followed the chart, you'd hear them all anyway. The rise of the compilation album in the mid to late 1980's saw that get its own chart and increase the downward trend in single sales.

A digital download cost 79p for one track. You could buy the single album track you wanted, or that elusive B-Side to complete the collection. And, of course, all this was right from your phone, through your broadband internet. If Windows 98 Second Edition really launched the internet on the public, it was the rise of wifi and broadband that really cemented the idea of music downloads.

In terms of sales though, let's look at what Alan Jones was saying in Music Week in the issue for the week ending 6 Nov 2004. That week we had 10 new entries on the singles chart and total weekly sales of 457,143. That's just less than half a million singles sold. If we go back to 1995 (the nearest year to a decade prior that Alan Jones mentioned comparable figures, we find that the number 1 sold 166,000 copies (It was a Robson and Jerome track). This poor set of sales figures may explain, in part, the huge rise – since 1995 – in 12 inch records, imports and promo copies of tracks appearing in the lower end of the Top 200. Grading on an exponential curve, I'd expect entries around the 190-200 mark to be selling 20-30 copies a week to appear, roughly speaking. Back to our sales figures, and 'Call On Me' had, the previous week, sold a number 1 record amount of copies at 21,749. That's a record low amount, and not one an artist usually wants to have! On 6 Nov, he sold slightly more at 22,641 at 2, while the number 1 sold 23,706. The average sales for a number 1 are now at 57,000 instead of the 79,000 the BPI reported was the case for 1995. The albums chart, in contrast, is a massively healthy force – the number 1 on 6 Nov 2004 sold 148,784 copies to hold onto an unchanged Top 5. On the Compilations Albums chart we have sales of 45,219 copies for the number 1. Album sales are booming, and singles are down. Downloads are just what the chart needs...

Fast forward to 5 Nov 2005 and Alan Jones, again in Music Week, is reporting sales of 97,288 for the number 1 single, including downloads, with sales for the year to date up 46% on the prior year (without downloads factoring in). And how many singles were sold this week? One year

prior it was less than half a million – now, with downloads, it was 1,025,317 (apparently the highest for 4 weeks).

In April 2005 the chart underwent its most radical shakeup since 1983. Two things occurred to change the chart from what it had been for over 20 years, with the largest – literally – being an expansion of the size as the Top 200 gave way, for just over 12 months, to a Top 250. The change here came about largely as a result of the other change, which was to scrap most of the exclusion rules, resulting in the most uncompressed chart since 1982 and the end of the British Market Research Bureau era.

With the scrapping of the chart rules over drops in sales – which all most all records now suffered anyway after 2 or 3 weeks on sale – the chart slowed and a huge number of records (97 compared with 23 the week before) returned to the chart as they were removed from starred out status. Some rules still applied of course, namely a new one around records that were released more than 52 weeks before where now chart ineligible, but that applied across the whole chart, and not just across a portion of it as before.

Downloads helped to increase sales in the chart dramatically. The last time a new format arrived – CD in 1985 – it was embraced by Gallup who compiled the chart, but it took longer (until 1992) before CD single sales overtook sales of 7 inch. Legal downloading had only been around for 2 years and already it was accounting for 15% of the sales in the Top 40.

Downloads though did not do much to alter – at this stage – the top end of the chart. It would be 2006 before a rule change was made to allow downloads to chart without a physical product on sale. That rule was added with the inclusion of downloads, to appease shops. Most shops would do a display of the Top 20, 40, etc, in their window and having a gap for an item out of stock was something they tried to avoid. Equally, if the item could not be sourced that was also a big problem, so it was deemed unfair to shops to have a download only product in the chart, with no physical variant they could stick in the chart box.

2005 also saw another milestone – after 43 years we had reached 1000 number 1 records. On 22 January the 1,000 number one was achieved by an artist with 19 others (at this point), who had been charting since the 5th year of the charts – Elvis Presley. The number 1's milestones where achieved (together with what they were and how long they stayed at the top) as follows:-

1	.....Here In My Heart	.....	1952 Al Martino	.....	9
100	.....Do You Mind?	.....	1960 Anthony Newley	.....	1 (8 years)
200	.....Help!	.....	1965 The Beatles	.....	3 (5 years)
300	.....Knock Three Times	.....	1971 Dawn	.....	5 (6 years)
400	.....Don't Cry For Me Argentina	.....	1977 Julie Covington	.....	1 (6 years)
500	.....A Little Peace	.....	1982 Nicole	.....	2 (5 years)
600	.....China In Your Hand	.....	1987 T'pau	.....	4 (5 years)
700	.....Twist And Shout	.....	1994 Chaka Demus And Pliers	.....	2 (7 years)

800	.....	Bootie Calls	.....	1998 The All Saints	.....	1 (4 years)
900	.....	Lady Marmalade	.....	2001 Christina Aguilera, etc	.....	1 (3 years)
1,000	...	One Night / I Got Stung	.....	2005 Elvis Presley	.....	1 (4 years)

The years given at the end are approximate values of course, and showcase the very fast turnover in number 1's in recent years. It took 18 years to go from 600 to 1000, and 17 to reach the 1,400th in 2022, so maybe the chart was staying relatively stable? We shall see.

As mentioned above, in 2006 a major rule change occurred with the inclusion of all (or almost all) digital downloads to the chart and a vast change in chart rules. By 2006 more devices (including mobile phones) were able to play music and the iPod had taken off (and the copy-cat devices from others). At the start of 2006 the music industry realised that downloads were a large part of the sales needed to make a record chart. But how to accurately portray a physical product next to a digital one? Most shops still had a display window with the Top 20 or Top 50 in, stacked each week with copies of the singles in each position. Suppose that a record was download only - a blank space. Not that bad in the 40-50 range as there may always be a blank space down there. But what about the number 2? Or worse - the number 1?!

The answer was to amend the chart rules and from 18 March they did just that. At that point the rules became :

- Digital singles without a physical variant are not chart eligible
- Digital sales are allowed the week before the physical is release (to allow for stock to be shown in the shop chart display)
- Labels to give two weeks notice if the physical is deleted and then two weeks after deletion the record is excluded from the chart, regardless of chart position.
- After 52 weeks all tracks are removed from the chart regardless of course, in a move continuing from 2005.

Other chart rules affecting the Singles chart:

- The main track on a Top 40 single cannot be released as a B-side on a subsequent single until the former has dropped out of the Top 40.
- An imported single which is available at the same time as a similar or identical UK release will not qualify for a chart position in its own right whilst the UK release is in the Top 75.

I said above that almost all digital downloads are now chart eligible, whilst the rule said that this would only apply if their was a physical variant present. In practice, this meant that most singles would chart as a record company would still issue a CD, 7inch or 12 inch version. After all, a DJ would want a 12 inch vinyl, so why not just make that commercially available and that solves any chart eligibility problems.

One of the first tracks to fall fowl of the deletion rule was also the first number 1 on pure downloads. Gnarls Barkley has a chart run consisting entirely of the top of the chart then a 2 and a 5 and out - a chart run possible on the 1950's when the chart was a Top 12 but largely unheard

of since. It continued to sell well and returned to the chart in 2007 when a final rule change did away with much of the rules listed above.

For the third year in a row, 2007 saw the chart change to reflect the changing market that the charts' purpose is to report. Whilst the digital download chart is largely a tracks chart (and digital bundles – effectively mirroring a 'Single' and an 'EP') the main Singles chart was a mix of physical and digital products, and the reality was that by 2007, download sales accounted for the majority of the singles market. In the report into the singles market in 2007, Alan Jones notes that 86 million singles were sold during the year, but the physical singles market was just 8.6 million – 1 million as 7 inch, 800,000 as 12 inch and 6.6 million as CD singles.

Against this backdrop – which the industry had seen coming as the digital rises in 2004, 2005 and 2006 where only going to continue – the Official Chart Company took the decision to allow all downloads to chart in the main singles chart whenever they were available, and versions would be combined with the physical product. In 2005 the changes to all downloads had happened 'midyear' in April, and other changes in 2006 were similarly during the year. These changes though had the effect of either adding sales to existing chart tracks (2005) or adding tracks a week early (2006) or removing tracks on the way down (2006). That meant that the changes to the chart at the time, to the casual observer, would be minor. Allowing all downloads to chart would have a massive increase in re-entries, so if it was done 'midyear' it would be very noticeable. What better time to change the rules than 1 January, a time of the year when virtually no new entries appear, chart shows play end of year countdowns and most old records rebound anyway, as the chart has a massive upheaval with Christmas related (or Christmas promoted) records dive, older discounted product climbs and a general shuffling of product occurs anyway.

The 13 January chart (the first with the new rules) contains, within the Top 200, 96 falling, 20 climbing, 4 non-movers, 31 re-entries and 49 new entries. Go back 12 months to the same chart on 14 January 2006 which contains 136 falling, 82 climbing, 11 non-movers, 16 re-entries and 5 new entries (admittedly in a Top 250). An influx of records would largely go un-noticed, with only Chasing Cars, Crazy, Monster and Maneater returning to the Top 40 having been 'starred out' due to the various exclusion rules in place at the time. If anything, the Top 40 largely reflected the usual post-Christmas changes of years gone by and nothing like the huge clear-out that the streaming era brings in post-Christmas (of which more in a decade).

2006 saw the demise of Top Of The Pops – a mainstay since the 1960's – and at the start of 2007 HMV stopped showing the Official chart in its stores, as the download rules would mean it had huge gaps in the chart. The physical chart was though, as the numbers above showcase, a dying product, with physical sales declining as downloads rose, only, from 2014, to see downloads decline as streaming rose.

1404 singles made the Top 200 in 2006 (restricting it to a Top 200 instead of the Top 250 that existed for part of the year) and this actually increased to 1558 in 2007, a sizable chunk being older hits re-entering. For the first time since the 1970's though, the singles chart was entirely

free from 'exclusion rules', and this of course also means that many older tracks can re-chart, but based on downloads only (or a mix of downloads and any physical stock the shops had left – 715 cassette singles were sold in 2007 for example, so somebody must have been buying the largely old stock). As such I have made a decision here as to how downloads should be listed. During the Physical Era (1952-2006) a record would chart based on a specific catalogue number, and when that changed it would be classed as a new entry (with one or two exceptions); I have continued this into the download era, so if the track is charting for the first time since January 2004 (exceptions occur to this) and is download only then it is linked to the download number and is either new, if not charted on that download number before, or linked to a re-entry if it has charted before as a download. From 2009 the Official Charts Company switched to the ISRC as the main number instead of the physical product number (as few tracks charted physically from this point) meaning however, some tracks may still show a physical number even though they are download only in 2007, or show download when a physical product was available. I've taken the view that the number that the OCC listed is the one to use. You may, therefore, notice lots of older hits with 'NEW' next to them instead of 'RE' – if so please take note of the number.

If every track ever is available to download, then do older record statistics become meaningless? Do we in fact have to focus on the era the record comes from to determine statistics? Should we actually compare statistics from, say, 2009 with 1955? It's an interesting question and one that, as this decade draws to a close, has to be asked as since the birth of recorded music the record company told us the record buyer what to buy (as that's what they would put out) – but this all changed in 2005 with downloads added to the charts; we told them what we would buy.

In pop music you can have many different Eras - Taylor Swift is doing a tour in 2023 for her 10 'Eras' as she is calling each album - but in more practical terms for us, an era can be physical vs digital vs streaming. So physical would be 1952-2006 and downloads 2007-2015, with streaming being 2016-the present. We can always argue over streaming as to when it started but again Apple sort of lead the way with the launch of Apple Music in 2015 so the true download only era ends around that point.

But even the physical era had its own sub era's - 78 (1952-1955), 7 inch (1956-1992) and CD (1992-2006) for example. And then we have eras dominated by types of music (Skiffle, Beatles, The Liverpool Sound, punk, disco, etc). The thing is, rarely has an era changed so quickly and this sort of follows from Moore's Law of Computers. Moore's law is the observation that the number of transistors in an integrated circuit doubles about every two years, which means the power in a computer similarly doubles. Once you have more power it can do the same tasks, just faster – thus a machine that would take a year to perform a task in 1950 could do it in a day 20 years later. This in some way describes the speed of change – vinyl was around for (in chart terms) 40 years, CD's for 20 and Digital downloads for 10. The system fails with streaming of course, as that's still with us after more than 5 years. As computers got better so too did the Internet and the medium of illegal file sharing started and then the legal options took over.

In 2000, at the start of this decade, the CD was all powerful, but the writing was on the wall. Sales of singles had been declining since 1985 as people realised that they could also save up and buy the Now album with all their favourite songs on. It's no coincidence that the decline in the compilation album chart is a direct result of two things - supermarkets stopping stocking music and (the reason they stopped stocking music) the rise of the download making it possible to make your own album very cheaply.

Event TV helped boost the market with the X Factor winner getting Christmas Number One for a number of years - before 2009 stopped it after an Internet campaign appeared to get the most unlikely song to the top. But the huge sellers of the X Factor all come at the start of the decade. Only four years featured a number one of the year with a million or more sales - 2001, 2002, 2004 and 2005. And 2004 was only just...

Of course, for many, 2009 will be remembered as the year that Michael Jackson died. For me, not a huge fan of his music, it was a very interesting experience indeed as I was able to sit and watch the breaking news unfold live, on the Thursday night, followed by waiting and wondering what the chart would look like on Sunday. Michael Jackson was announced as having died shortly before midnight (UK time) on Thursday 25th June 2009.

In the two days between his death and the announcement of the new UK charts (although dated week ending Saturday 4th July 2009, this chart was announced on Sunday 28th June) 300,000 singles and albums were sold, according to BBC News Online. 43 of his tracks entered the UK Singles chart - which means he had 21.5% of all tracks listed that week. A single artist has dominated the Singles chart before, but it is very rare. On 5th February 1983, The Jam, after announcing they were disbanding, held 13 of the Top 75 which gave them 17.3% of all tracks listed that week. Elvis Presley went slightly better on 3rd September 1977 when, as a result of his death, he had 9 tracks in the Top 50, resulting in 18% of all tracks listed that week being his.

The percentage of tracks in the chart by Michael Jackson stays the same if the chart is restricted to a Top 75 because he had 16 tracks credited to himself in the Top 75 with another 4 listed as by the Jackson 5. The result is that Michael Jackson accounts for just over 26% of all tracks in that week's Top 75 Singles chart.

One thing particularly interesting to me about that week's chart was that it was virtually impossible for anyone to guess how the finished chart would look on Sunday! The Official Charts Company produced Mid Week charts between Tuesday and Friday detailing the chart as it stood up to that point. Michael Jackson's death was announced at about 23:30 BST on Thursday which meant that the final Mid Week chart was unaffected by any sales relating to his death. The chart that was produced on Friday had no Michael Jackson tracks in the Top 40 and so two days were spent wondering whether sales would be enough to give him a #1. In the end, 'Man In The Mirror' managed to reach 2, beaten by Cascada and 'Evacuate The Dancefloor' and thus claimed the 1,100th number 1. Had Michael Jackson been #1 on the Sunday after his death, it would have been the fastest time between the death of an artist and their achieving a posthumous #1

record. It took two weeks (16th August to 3rd September) for Elvis Presley to achieve a #1 after his death.

This was the first major artists death in the download era, when all of their back catalogue was freely available to purchase and, thanks to the so called 'Ed Sheeran' rule introduced in the next decade to limit tracks to 3 per artist, the records set above will, likely, stand forever. A good thing? I'm not so sure. I do take the view that whatever is bought should be listed on the chart - removal is not always the right answer, but we shall have more on that during the next decade as we end the download era and move into the Streaming era...

Chart Milestones

2000

- 1 Jan First chart of the 2000's and is a Top 100. The Top 75 is fully sales based, but records which would have appeared between positions 76-100 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. The Music Week printing carries a note "© CIN. Produced in cooperation with the BPI and BARD, based on a sample of more than 4,000 record outlets. Incorporating 7", 12", Cassettes and CD singles sales." Since Music Week only printed the Top 75, no mention is made of the exclusion rule.

2001

- 5 May Final Hit Music issue.
1 Sep ChartsPlus begins, printing the Compressed Top 200.
6 Oct The Music Week printing carries a note "© The Official Charts Company 2001. Produced in cooperation with the BPI and BARD, based on a sample of more than 4,000 record outlets. Incorporating 7", 12", Cassettes and CD singles sales."

2003

- 12 Jul A formatting change at Music Week also changes the notice printed next to the chart, which now reads "Chart compiled from actual sales last Sunday to Saturday across a sample of more than 4000 UK stores. © The Official Charts Company 2003. Produced with BPI and BARD cooperation." The re-design loses all bar a single catalogue number, the CD number, which has been the dominant number since 1992, although that will change in 2004 as the download chart adds a new format to the mix.

2004

- 20 Oct The OCC introduce the following rule: "If a single has previously achieved a top 40 position (and has spent at least one week outside the top 40) then subsequently achieves a week on week sales change of >5% stronger than that of the total singles market it will be assumed to be a 'sell off' title and 'starred out' - not achieving a chart position. Once 'starred out' by this rule, the product will not receive a chart position for the following 6 weeks. At its absolute discretion, OCC may choose to override this rule."

2005

- 23 Apr Chart expands to a Top 250, with major changes to chart rules. The chart is now uncompressed with only records excluded that have been on release for 52 weeks or

more. Downloads are included, together with their physical counterparts for the first time. The chart is called "All New" in the title used by ChartsPlus. The chart, as listed in this volume, still retains the size of Top 100.

- 25 Jun Chart expands to a Top 250 as printed in ChartsPlus, although the full Top 250 is available from 23 April, as noted above.

2006

- 18 Mar Chart shrinks to a Top 200, and major rule changes allowing Digital Downloads before a physical release are introduced.

2007

- 6 Jan Huge rule change, allowing all digital sales to be chart eligible. Major influx of new and re-entries. The Music Week printing carries a note "The Official UK Singles Chart is produced by the UK Official Charts Company, based on a sample of more than 4,000 record outlets. It is compiled from actual sales last Sunday to Saturday, incorporating seven-inch, 12-inch, cassette, CD and download sales. © The Official UK Charts Company 2008."

2009

- 26 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 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 overnight 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 were a major part of the music industry in the late 1980's and 1990's. The reason for this omission is that singles were 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 Official UK Singles Chart

Listing, sorted alphabetically by artist, every record to chart between 1 January 2000 and 26 December 2009

Chart History For The Official UK Singles Chart Between 1 January 2000 and 26 December 2009

Entry Peak Weeks on chart, Title (Number 1 Number) (Awards symbols, if any for this record in this period) (*Composer*) *Full artist credit (if different)* B-Side (Or EP/Album track listing if any charted on this chart) Label (Catalogue Number) Duration. Notes are presented below the title for some entries. Entries are sorted by artist, then by entry date and finally, in the event of ties, by peak position and finally weeks on chart. All re-entries are shown as separate entries, but track listings of any albums or EP's which re-entered the chart are not shown for their re-entries. Data shown here represents the Top 100 of the chart and all data relates to that part of the chart, even if larger sizes exist. BPI Awards are shown after the weeks on chart, if appropriate, as follows: ♦ = Silver Award; * = Gold Award; ◆ = Platinum Award (with following numbers to denote multi-platinum levels). Disc Awards are shown as © for a Silver Award (250,000 sales) and * for a Gold Award (1 million sales). Awards are only shown if awarded prior to the final chart date of this book.

A

A			Entry: 02.03.2002	Hits: 6	Peak: 9	Weeks: 20
02.03.2002	9	6	Nothing (<i>Jason Perry</i>)	T-Shirt Money / Everybody In	London CD: LONCD463	03:44
01.06.2002	20	3	Starbucks (<i>Jason Perry / Giles Perry / Mark Chapman / Dan Carter / Adam Perry</i>)	Some People / Champions Of Endings	London CD: LONCD467	03:20
06.07.2002	77	3	Starbucks (Re-entry 1) (<i>Jason Perry / Giles Perry / Mark Chapman / Dan Carter / Adam Perry</i>)	Some People / Champions Of Endings	London CD: LONCD467	03:20
30.11.2002	51	2	Something's Going On (<i>Jason Perry / Giles Perry / Adam Perry / Mark Chapman / Daniel Carter</i>)	Rock / Human Condition	London CD: LONCD471	03:03
13.09.2003	23	2	Good Time (<i>Mark Chapman / Adam Perry / Giles Perry / Jason Perry / Daniel Carter</i>)	Starbucks (Live) / Why Don't You Cry About It (Live)	London CD: LONCD480	04:06
25.10.2003	78	1	Good Time (Re-entry 1) (<i>Mark Chapman / Adam Perry / Giles Perry / Jason Perry / Daniel Carter</i>)	Starbucks (Live) / Why Don't You Cry About It (Live)	London CD: LONCD480	04:06
14.05.2005	35	2	Rush Song (<i>Jason Perry / Daniel Carter / Mark Chapman</i>)	French Kiss	London CD: LONCD487	04:12
30.07.2005	52	1	Better Off With Him (<i>Jason Perry / Daniel Carter / Mark Chapman</i>)	Descender	London CD: LONCD488	03:29
The A Project			Entry: 20.03.2004	Hits: 1	Peak: 98	Weeks: 1
20.03.2004	98	1	Can't Wait 2004 <i>Can't Wait (Lee Haslam Remix) / Can't Wait (Original Mix)</i>	<i>Billy Daniel Bunter & A Project</i>	Honey Pot 12": 12HPOT31PT1	15:15
A Studio			Entry: 23.10.2004	Hits: 2	Peak: 64	Weeks: 5
23.10.2004	84	2	S O S (Vertigo Radio Edit) (<i>Polina Griffith / Baigali Serkebayev</i>)	<i>A Studio featuring Polina</i> (Skylark Club Mix) / (Dubdeluxe Mix) / (Transluzent Miami Edit) / (Depot Mix) / (Europa XL Mix)	Ark CD: MLO1649	03:04
08.07.2006	64	3	S.O.S. (Vertigo Mix (Radio Edit)) (<i>Polina Griffith / Baigali Serkebayev</i>)	<i>A Studio featuring Polina</i> (M-Factor Vocal Mix (Edit))	Absolution CD: CDABSOL7	03:00
A*Teens			Entry: 01.01.2000	Hits: 3	Peak: 10	Weeks: 15
01.01.2000	58	2	Super Trouper (Extended Version) (<i>Benny Andersson / Björn Ulvaeus</i>)	(W.I.P.) / (The Bold & The Beautiful Glamourmix)	Stockholm CD: 5615012	06:05
29.01.2000	77	2	Super Trouper (Extended Version) (Re-entry 1) (<i>Benny Andersson / Björn Ulvaeus</i>)	(W.I.P.) / (The Bold & The Beautiful Glamourmix)	Stockholm CD: 5615012	06:05
26.02.2000	85	2	Super Trouper (Extended Version) (Re-entry 2) (<i>Benny Andersson / Björn Ulvaeus</i>)	(W.I.P.) / (The Bold & The Beautiful Glamourmix)	Stockholm CD: 5615012	06:05
26.05.2001	10	7	Upside Down (<i>Markus Sepehrmanesh / Tommy Tysper / Gustav Jonsson</i>)	(Almighty 7" Edit) / (JS 16 Remix) / (Karaoke Version)	Stockholm CD: 1588492	03:14
27.10.2001	30	2	Halfway Around The World (<i>Gustav Jonsson / Markus Sepehrmanesh / Tommy Tysper</i>)	(Almighty Definitive Mix)	Stockholm CD: 0153612	03:41
A.T.F.C			Entry: 01.01.2000	Hits: 1	Peak: 94	Weeks: 2
01.01.2000	94	2	In And Out Of My Life (Original Mix) (Re-entry 1) (<i>Aydin Hasirci</i>)	<i>A.T.F.C Presents OnePhatDeeva</i> (Quake Vocal Mix) / (Lab Rats' Dark Night In Metropolis Dub)	Defected CD: DEFECT8CDS	06:20
Aaliyah			Entry: 22.07.2000	Hits: 6	Peak: 1	Weeks: 49
22.07.2000	5	11	Try Again (Album Version) (<i>Stephen Garrett / Tim Mosley</i>)	(Timbaland Remix) / (D'Jam Hassan Remix) / (Instrumental)	Virgin CD: VUSCD167	04:44
14.10.2000	75	4	Try Again (Album Version) (Re-entry 1) (<i>Stephen Garrett / Tim Mosley</i>)	(Timbaland Remix) / (D'Jam Hassan Remix) / (Instrumental)	Virgin CD: VUSCD167	04:44
21.07.2001	20	4	We Need A Resolution (Album Version) (<i>Stephen Garrett / Tim Mosley</i>)	<i>Aaliyah featuring Timbaland</i> Messed Up / Are You Feelin' Me?	Blackground CD: VUSCD206	04:02
01.09.2001	65	2	We Need A Resolution (Album Version) (Re-entry 1) (<i>Stephen Garrett / Tim Mosley</i>)	Messed Up / Are You Feelin' Me?	Blackground CD: VUSCD206	04:02
19.01.2002	1	13	More Than A Woman (Album Version) (N1 #917*) (<i>Stephen Garrett / Tim Mosley</i>)	(Bump N Flex Club Mix) / (Masters At Work Main Mix)	Virgin CD: VUSCD230	03:48
18.05.2002	12	7	Rock The Boat (<i>Stephen Garrett / Eric Seats / Rapture Stewart</i>)	(Club Mix By Mixzo) / (Club Mix By Doug Lazy)	Virgin CD: VUSCD243	04:34
13.07.2002	87	2	Rock The Boat (Re-entry 1) (<i>Stephen Garrett / Eric Seats / Rapture Stewart</i>)	(Club Mix By Mixzo) / (Club Mix By Doug Lazy)	Virgin CD: VUSCD243	04:34
01.02.2003	91	1	Miss You (<i>Johnta Austin / Teddy Bishop</i>)	One In A Million / At Your Best	Virgin CD: 0146105ERE	04:05
			<i>German Import</i>			

Chart History For The Official UK Singles Chart between 1 January 2000 and 26 December 2009

Entry **Peak** Weeks on chart, Title (Number 1 Number) (Awards symbols, if any for this record in this period) (*Composer*) *Full artist credit (if different)* B-Side (Or EP/Album track listing if any charted on this chart) Label (Catalogue Number) Duration. Notes are presented below the title for some entries. Entries are sorted by artist, then by entry date and finally, in the event of ties, by peak position and finally weeks on chart. All re-entries are shown as separate entries, but track listings of any albums or EP's which re-entered the chart are not shown for their re-entries. Data shown here represents the Top 100 of the chart and all data relates to that part of the chart, even if larger sizes exist. BPI Awards are shown after the weeks on chart, if appropriate, as follows: ♦ = Silver Award; * = Gold Award; ◆ = Platinum Award (with following numbers to denote multi-platinum levels). Disc Awards are shown as © for a Silver Award (250,000 sales) and * for a Gold Award (1 million sales). Awards are only shown if awarded prior to the final chart date of this book.

Shanks & Bigfoot										Entry:	29.07.2000	Hits:	1	Peak:	12	Weeks:	11
29.07.2000	12	7	Sing-A-Long (Shanks & Bigfoot Original 7") (<i>Daniel Langsman / Stephen Meade</i>)			(Wideboys Vocal Remix) / (Junkie XL Dub)			Pepper CD: 9230232	03:29							
23.09.2000	52	2	Sing-A-Long (Shanks & Bigfoot Original 7") (Re-entry 1) (<i>Daniel Langsman / Stephen Meade</i>)			(Wideboys Vocal Remix) / (Junkie XL Dub)			Pepper CD: 9230232	03:29							
14.10.2000	94	2	Sing-A-Long (Shanks & Bigfoot Original 7") (Re-entry 2) (<i>Daniel Langsman / Stephen Meade</i>)			(Wideboys Vocal Remix) / (Junkie XL Dub)			Pepper CD: 9230232	03:29							
Sharon Shannon										Entry:	07.06.2008	Hits:	1	Peak:	67	Weeks:	4
07.06.2008	67	2	The Galway Girl (<i>Steve Earle</i>)			<i>Sharon Shannon & Steve Earle</i> (Studio Version) (Sharon Shannon And Mundy) / (Live Edit) (Sharon Shannon And Mundy)			The Daisy Label CD: IRLCDS020	03:05							
27.09.2008	71	2	The Galway Girl (Re-entry 1) (<i>Steve Earle</i>)			<i>Sharon Shannon & Steve Earle</i> (Studio Version) (Sharon Shannon And Mundy) / (Live Edit) (Sharon Shannon And Mundy)			The Daisy Label CD: IRLCDS020	03:05							
Roxanne Shanté										Entry:	23.09.2000	Hits:	1	Peak:	43	Weeks:	2
23.09.2000	43	2	What's Going On? (Edit) (<i>John Gosling / Lolita Gooden / H. McGuire / J. Miller</i>)			<i>Mekon featuring Roxanne Shanté</i> (Junior Cartier Remix) / (Deckwreacka Remix)			Wall Of Sound CD: WALLD064	03:03							
Shapeshifters										Entry:	24.07.2004	Hits:	6	Peak:	1	Weeks:	49
24.07.2004	1	15	◆ Lola's Theme (Radio Edit) (N1 #984*) (<i>Simon Marlin / Max Reich / Karen Poole / Gianni Bini / Fulvio Perniola / Patrick Moten / Sylvia Macura / George Arnold Brown</i>)			(Main Mix) / (Extended Vocal Mix) / (Eric Prydz Mix) / (Calderone Vocal Mix)			Positiva CD: CDTIVS207	03:25							
04.12.2004	85	2	◆ Lola's Theme (Radio Edit) (Re-entry 1) (<i>Simon Marlin / Max Reich / Karen Poole / Gianni Bini / Fulvio Perniola / Patrick Moten / Sylvia Macura / George Arnold Brown</i>)			(Main Mix) / (Extended Vocal Mix) / (Eric Prydz Mix) / (Calderone Vocal Mix)			Positiva CD: CDTIVS207	03:25							
01.01.2005	92	2	◆ Lola's Theme (Radio Edit) (Re-entry 2) (<i>Simon Marlin / Max Reich / Karen Poole / Gianni Bini / Fulvio Perniola / Patrick Moten / Sylvia Macura / George Arnold Brown</i>)			(Main Mix) / (Extended Vocal Mix) / (Eric Prydz Mix) / (Calderone Vocal Mix)			Positiva CD: CDTIVS207	03:25							
26.03.2005	10	10	Back To Basics (Radio Edit) (<i>Jenna Gibbons / Max Reich / Simon Marlin</i>)			Lola's Theme (Lola's Loungin' Mix)			Positiva CD: CDTIV216	03:49							
02.04.2005	84	5	◆ Lola's Theme (Radio Edit) (Re-entry 3) (<i>Simon Marlin / Max Reich / Karen Poole / Gianni Bini / Fulvio Perniola / Patrick Moten / Sylvia Macura / George Arnold Brown</i>)			(Main Mix) / (Extended Vocal Mix) / (Eric Prydz Mix) / (Calderone Vocal Mix)			Positiva CD: CDTIVS207	03:25							
14.05.2005	98	1	◆ Lola's Theme (Radio Edit) (Re-entry 4) (<i>Simon Marlin / Max Reich / Karen Poole / Gianni Bini / Fulvio Perniola / Patrick Moten / Sylvia Macura / George Arnold Brown</i>)			(Main Mix) / (Extended Vocal Mix) / (Eric Prydz Mix) / (Calderone Vocal Mix)			Positiva CD: CDTIVS207	03:25							
18.03.2006	12	8	Incredible (Radio Edit) (<i>Simon Marlin / Max Reich / Jenna Gibbons</i>)			<i>The Shapeshifters</i> (Extended Album Version) / (Shapeshifters Nocturnal Mix) / (Denis The Menace & Jerry Roper's Full Vocal Mix) / (Mark Knight & Martijn ten Velden Vocal Mix) / (Mardel & Mohawk Remix)			Positiva CD: CDTIVS233	03:39							
05.08.2006	40	3	Sensitivity (Radio Edit) (<i>Simon Marlin / Max Reich / Jenna Gibbons / Nile Rodgers / Bernard Edwards</i>)			(Extended Album Mix) / (Nocturnal Mix) / (Martijn Ten Velden Remix) / (Pete Heller's Phela Mix) / (Pete Heller's Phela Dub)			Positiva CD: CDTIVS238	03:41							
<i>The Shapeshifters & Chic</i>																	
14.07.2007	56	2	Pusher (Radio Edit) (<i>Simon Marlin / Max Reich / Jenna Gibbons</i>)			<i>The Shapeshifters</i> (Nocturnal Mix) / (Chus & Penn Vocal Mix) / (Lifelike Remix) / (Nic Fanciulli Remix)			Positiva CD: CDTIVS258	03:05							
27.10.2007	72	1	New Day (Radio Edit) (<i>Simon Marlin / Max Reich / Jenna Gibbons</i>)			<i>The Shapeshifters</i> (Nocturnal Mix) / (Erick E Remix) / (Erick E Dub Mix) / (Mark's Vocal Mix) / (Mark's Bounce Tech Dub)			Positiva CD: CDTIVS262	03:25							
Sharam										Entry:	30.12.2006	Hits:	1	Peak:	8	Weeks:	12
30.12.2006	8	12	P.A.T.T. (Party All The Time) (Radio Edit) (<i>Rick James</i>)			(Original) / (Fedde Le Grand Remix Edit) / (Tocadisco's Bombenalarm Mix) / (Dennis Christopher Dirty Edit) / (Uniting Nations Remix)			Data CD: DATA138CDS	02:17							
Shaun The Sheep										Entry:	22.12.2007	Hits:	1	Peak:	20	Weeks:	2
22.12.2007	20	2	Life's A Treat (Top Of The Flocks Mix) (<i>Mark Thomas</i>)			(Wool Mix) / (Whistling Mix) / (Extra Wool Mix) / (Festive Fleece Mix) / (Karaoke Mix)			TUG CD: CDSNOG24	02:32							
Ben Shaw										Entry:	14.07.2001	Hits:	1	Peak:	72	Weeks:	2
14.07.2001	72	2	So Strong (Radio Edit) (<i>Ben Shaw / Adele Holness / Romain Whyte</i>)			<i>Ben Shaw featuring Adele Holness</i> (Sander Kleinenberg Mix) / (Soul Mekanik Mix)			Fire CD: ERIF009CDS	03:23							

The Analysis Section

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

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.

Most Weeks On Chart

5119 artists made the chart during the period 01 January 2000 to 26 December 2009. 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	13.03.2004	418	1	Kanye West	43	21.09.2002	176	1	Sean Paul	85	29.10.2005	128	1	Arctic Monkeys
2	03.09.2005	372	1	Rihanna	44	22.07.2000	174	1	Busta Rhymes	86	23.07.2005	128	3	The Kooks
3	27.07.2002	364	1	Beyoncé	45	01.01.2000	173	1	Atomic Kitten	87	26.08.2000	127	1	Sophie Ellis-Bextor
4	16.10.2004	361	1	Akon	46	02.06.2001	172	1	Blue	88	22.07.2006	127	2	James Morrison
5	01.01.2000	348	1	Jay-Z	47	20.01.2007	171	1	Mika	89	21.01.2006	126	2	Fall Out Boy
6	02.11.2002	344	1	Justin Timberlake	48	16.02.2002	171	2	Nickelback	90	11.05.2002	126	3	Pharrell Williams
7	29.01.2000	332	1	Britney Spears	49	14.04.2001	170	1	Elvis Presley	91	11.03.2006	126	7	The Feeling
8	10.06.2000	321	1	P!nk	50	06.09.2003	170	1	Kelly Clarkson	92	02.02.2002	125	1	Ashanti
9	10.06.2000	317	1	Eminem	51	16.02.2008	170	1	Flo Rida	93	30.06.2007	125	1	Keri Hilson
10	28.12.2002	310	1	Girls Aloud	52	07.06.2003	169	1	Dizzee Rascal	94	30.06.2007	124	7	Scouting For Girls
11	23.09.2000	305	1	Sugababes	53	14.10.2000	167	1	Enrique Iglesias	95	03.03.2001	123	1	Ja Rule
12	01.01.2000	286	1	Westlife	54	03.02.2001	165	1	Usher	96	19.02.2005	119	2	T.I.
13	02.12.2000	272	4	Snow Patrol	55	22.01.2000	165	3	Missy "Misdemeanor" Elliott	97	28.09.2002	115	1	Busted
14	22.03.2003	268	2	50 Cent	56	01.01.2000	159	1	S Club 7	98	08.11.2003	114	1	Scissor Sisters
15	01.01.2000	266	1	Robbie Williams	57	09.03.2002	158	1	Shakira	99	08.07.2006	114	5	Paolo Nutini
16	11.03.2000	266	1	Madonna	58	08.07.2006	158	1	Lily Allen	100	01.01.2000	113	1	Destiny's Child
17	25.11.2006	263	1	Take That	59	01.01.2000	157	1	Stereophonics	101	31.08.2002	113	1	David Guetta
18	10.03.2001	260	1	Nelly Furtado	60	09.06.2001	157	1	Ludacris	102	04.11.2006	113	1	N-Dubz
19	01.01.2000	259	1	Christina Aguilera	61	30.12.2006	157	1	Leona Lewis	103	30.09.2000	113	3	Anastacia
20	18.10.2003	253	2	Amy Winehouse	62	25.08.2001	156	2	Gwen Stefani	104	09.08.2008	112	2	The Saturdays
21	21.07.2001	250	1	Timbaland	63	10.04.2004	155	1	McFly	105	01.11.2003	110	2	Mark Ronson
22	27.03.2004	240	2	The Killers	64	17.03.2001	154	1	Gorillaz	106	06.10.2001	108	1	Liberty X
23	01.07.2000	238	1	Kylie Minogue	65	06.10.2001	154	1	Elton John	107	19.02.2005	107	3	Lil Wayne
24	20.10.2001	238	2	Michael Jackson	66	10.03.2007	151	1	Calvin Harris	108	04.03.2000	106	2	Jamelia
25	18.03.2000	227	1	Coldplay	67	29.04.2000	151	2	Mary J. Blige	109	03.06.2000	106	3	Bon Jovi
26	12.05.2001	223	1	The Black Eyed Peas	68	04.03.2000	151	4	Muse	110	22.05.2004	106	3	Kasabian
27	11.11.2000	219	1	Nelly	69	01.01.2000	150	1	R. Kelly	111	16.09.2000	105	1	Wyclef Jean
28	27.01.2001	211	6	Linkin Park	70	13.05.2006	149	2	T-Pain	112	09.08.2008	104	1	Katy Perry
29	25.03.2000	209	2	Snoop Doggy Dogg	71	30.08.2003	148	1	Razorlight	113	30.08.2003	104	2	Lemar
30	03.09.2005	207	1	The Pussycat Dolls	72	19.02.2000	146	1	Oasis	114	01.01.2000	103	1	Steps
31	01.01.2000	205	1	Mariah Carey	73	30.03.2002	146	1	Gareth Gates	115	11.11.2006	103	1	Taio Cruz
32	25.03.2006	202	1	Ne-Yo	74	19.03.2005	145	1	James Blunt	116	12.02.2000	103	2	Red Hot Chili Peppers
33	09.03.2002	201	1	Will Young	75	12.02.2000	139	2	Kelis	117	17.02.2001	102	1	Shaggy
34	08.03.2003	193	1	Kings Of Leon	76	20.05.2000	138	1	Armand Van Helden	118	09.04.2005	102	5	Michael Bublé
35	01.01.2000	192	1	Jennifer Lopez	77	27.10.2001	137	2	Alicia Keys	119	01.01.2000	101	6	Basement Jaxx
36	15.04.2000	191	1	Craig David	78	30.09.2000	137	4	Foo Fighters	120	01.01.2000	100	1	A1
37	01.01.2000	188	1	Ronan Keating	79	26.10.2002	136	1	Kelly Rowland	121	15.03.2008	99	16	MGMT
38	21.10.2000	185	1	U2	80	31.08.2002	135	2	Avril Lavigne	122	08.12.2001	98	1	Daniel Bedingfield
39	29.05.2004	183	1	Kaiser Chiefs	81	12.01.2008	133	1	Duffy	123	28.02.2004	98	3	Keane
40	11.02.2006	183	2	Chris Brown	82	05.08.2006	131	1	Cascada	124	16.06.2001	96	3	Faithless
41	05.02.2000	182	1	Puff Daddy	83	15.01.2005	130	1	Ciara	125	11.03.2006	95	2	will.i.am
42	10.01.2009	177	1	Lady Gaga	84	30.09.2000	129	2	Green Day	126	20.10.2001	93	1	The Streets

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

2000

1	01.01	59	1	Westlife
2	01.01	54	1	Steps
3	01.01	53	1	Robbie Williams
4	15.04	51	1	Craig David
5	01.01	50	2	Artful Dodger
6	01.01	47	1	Five
7	01.01	47	1	S Club 7
8	01.01	47	3	Christina Aguilera
9	01.01	44	1	Melanie C
10	29.01	44	1	Britney Spears
11	01.01	43	5	Vengaboys
12	01.01	41	1	A1
13	10.06	41	1	Eminem
14	11.03	40	1	Madonna
15	01.01	39	3	Backstreet Boys
16	01.01	37	1	Gabrielle
17	01.07	36	1	Kylie Minogue
18	03.06	35	1	Sonique
19	08.01	35	3	'N Sync
20	01.01	33	1	Destiny's Child
21	12.02	33	3	Sisqó
22	12.02	33	4	Kelis
23	01.01	33	5	DJ Luck & MC Neat
24	01.01	33	8	R. Kelly
25	01.01	32	6	Alice Deejay
26	05.02	32	8	Daphne & Celeste
27	01.01	31	1	The Corrs
28	26.02	31	1	All Saints
29	01.01	31	7	Whitney Houston
30	15.04	31	21	Lonestar
31	01.01	30	1	Mariah Carey
32	19.02	30	1	Oasis
33	29.04	30	2	True Steppers
34	18.03	30	4	Coldplay
35	01.01	29	1	Ronan Keating
36	03.06	29	3	Bon Jovi
37	12.02	28	2	Sash!
38	01.01	28	6	Atomic Kitten
39	01.01	28	8	Savage Garden
40	04.03	28	8	Toploader

Entry Wks Peak Artist credit

2001

1	06.01	62	1	Robbie Williams
2	17.02	60	1	Shaggy
3	06.01	52	1	S Club 7
4	24.03	50	1	Hear'Say
5	10.02	49	1	Atomic Kitten
6	03.02	44	1	Mya
7	06.01	43	1	Westlife
8	06.01	42	1	Destiny's Child
9	20.01	42	1	Jennifer Lopez
10	06.01	42	2	U2
11	06.01	41	2	Steps
12	06.01	38	9	Tweenies
13	06.01	37	1	Bob The Builder
14	02.06	36	1	Blue
15	06.01	36	3	Samantha Mumba
16	17.03	36	4	Gorillaz
17	31.03	36	4	Stereophonics
18	17.02	35	2	Wheatus
19	28.04	34	3	O-Town
20	10.03	34	8	Manic Street Preachers
21	06.01	34	11	Anastacia
22	06.01	33	1	Christina Aguilera
23	06.01	33	1	Kylie Minogue
24	06.01	32	1	Limp Bizkit
25	03.02	32	2	D12
26	24.02	32	3	Dido
27	06.01	32	6	A1
28	06.01	32	8	Craig David
29	12.05	31	1	Geri Halliwell
30	27.01	31	8	Linkin Park
31	06.01	30	4	Britney Spears
32	06.01	30	6	Artful Dodger
33	06.01	30	6	Oxide & Neutrino
34	06.01	30	14	Daft Punk
35	04.08	29	1	DJ Otzi
36	06.01	29	2	Ronan Keating
37	03.02	29	2	Usher
38	17.02	28	1	Rik Rok
39	20.01	28	2	Mis-Teeq
40	06.01	28	4	Wyclef Jean

Entry Wks Peak Artist credit

2002

1	05.01	65	4	Ja Rule
2	09.03	64	1	Will Young
3	30.03	64	1	Gareth Gates
4	26.01	62	1	Enrique Iglesias
5	05.01	57	2	Kylie Minogue
6	02.02	56	4	Ashanti
7	09.03	51	2	Shakira
8	05.01	50	1	Westlife
9	05.01	50	2	Britney Spears
10	05.01	46	1	P!nk
11	04.05	45	2	S Club Juniors
12	05.01	39	1	Liberty X
13	18.05	39	1	Ronan Keating
14	16.02	39	4	Nickelback
15	04.05	38	1	Sugababes
16	27.04	37	1	Nelly
17	05.01	36	1	Atomic Kitten
18	05.01	36	2	Shaggy
19	05.01	36	2	Sophie Ellis-Bextor
20	05.01	36	6	Ian Van Dahl
21	05.01	35	3	Jennifer Lopez
22	05.01	34	2	S Club 7
23	30.03	34	8	Darren Hayes
24	27.04	33	1	Oasis
25	01.06	32	1	Eminem
26	05.01	32	6	Alicia Keys
27	05.01	32	9	Mary J. Blige
28	05.01	31	1	Blue
29	11.05	31	1	Holly Valance
30	22.06	31	2	Scooter
31	26.01	31	3	Christina Milian
32	18.05	31	3	Claire Richards
33	18.05	31	3	Ian 'H' Watkins
34	23.02	31	4	Lasgo
35	02.02	30	2	No Doubt
36	26.01	30	4	Puff Daddy
37	05.01	27	1	Daniel Bedingfield
38	02.02	27	2	A1
39	05.01	27	6	Eve
40	01.06	26	5	Ms. Dynamite

Most Weeks On Chart By Record

10405 records made the chart during the period 01 January 2000 to 26 December 2009. The listing presented below shows the Top 100, assuming more than 100 records charted in this period. The listing is 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 record title.

Number	Entry	Wks	Peak	Title - Artist	Number	Entry	Wks	Peak	Title - Artist
1	29.07.2006	136	6	Chasing Cars - Snow Patrol	47	25.09.2004	40	1	Call On Me (Radio Edit) - Eric Prydz
2	27.10.2007	91	2	Rule The World (Radio Edit) - Take That	48	11.06.2005	40	1	You're Beautiful (Edit) - James Blunt
3	01.01.2005	77	60	Mr. Brightside - The Killers	49	19.11.2005	40	1	Hung Up (Radio Version) - Madonna
4	16.02.2008	75	2	Low - Flo Rida featuring T-Pain	50	29.09.2007	40	1	About You Now - Sugababes
5	28.10.2006	73	7	Rehab - Amy Winehouse	51	12.01.2008	40	1	Now You're Gone (Radio Edit) - Basshunter featuring DJ Mental Theo
6	26.05.2007	71	1	Umbrella (Radio Edit) - Rihanna featuring Jay-Z	52	16.07.2005	40	5	Since U Been Gone (Album Version) - Kelly Clarkson
7	04.12.2004	68	14	Numb/Encore (Explicit) - Jay-Z / Linkin Park	53	23.08.2008	40	5	Beggin' (Original Version) - Madcon
8	20.09.2008	67	1	Sex On Fire - Kings Of Leon	54	26.03.2005	39	1	(Is This The Way To) Amarillo (Single Version) - Tony Christie featuring Peter Kay
9	04.10.2008	64	2	Use Somebody - Kings Of Leon	55	02.07.2005	39	1	Ghetto Gospel - 2Pac featuring Elton John
10	03.02.2007	60	1	Shine - Take That	56	18.08.2007	39	1	Stronger - Kanye West
11	12.07.2008	60	1	Dance Wiv Me (Radio Mix) - Dizzee Rascal featuring Calvin Harris And Chrome	57	17.05.2008	39	1	Closer (Main) - Ne-Yo
12	01.10.2005	60	2	Gold Digger (Album Version) - Kanye West featuring Jamie Foxx	58	04.10.2008	39	4	Hot N Cold (Album Version) - Katy Perry
13	23.02.2008	57	1	Mercy - Duffy	59	08.07.2006	39	5	Last Request - Paolo Nutini
14	27.10.2007	56	2	Rockstar (Radio Edit) - Nickelback	60	02.09.2006	39	5	Chelsea Dagger - The Fratellis
15	08.09.2007	56	7	She's So Lovely - Scouting For Girls	61	30.03.2002	38	1	Unchained Melody - Gareth Gates
16	25.11.2006	55	1	Patience - Take That	62	10.09.2005	38	1	Dare - Gorillaz
17	06.12.2008	54	11	I'm Yours - Jason Mraz	63	02.09.2006	38	1	SexyBack (Main Version) - Justin Timberlake
18	27.01.2007	53	4	How To Save A Life (Album Version) - The Fray	64	03.11.2007	38	1	Bleeding Love - Leona Lewis
19	30.04.2005	52	3	I Like The Way (Radio Edit) - BodyRockers	65	16.02.2002	38	4	How You Remind Me - Nickelback
20	14.04.2007	52	25	Back To Black - Amy Winehouse	66	15.12.2007	38	4	Don't Stop The Music - Rihanna
21	28.06.2008	51	1	Viva La Vida - Coldplay	67	14.12.2002	37	1	Lose Yourself (Album Version) (Explicit) - Eminem
22	22.11.2008	51	3	Human - The Killers	68	08.07.2006	37	1	Smile - Lily Allen
23	17.09.2005	50	1	Don't Cha (Main Mix) - Pussycat Dolls featuring Busta Rhymes	69	28.03.2009	37	2	In For The Kill - La Roux
24	29.11.2008	50	7	Single Ladies (Put A Ring On It) (Album Version) - Beyoncé	70	15.03.2008	37	3	Warwick Avenue - Duffy
25	20.01.2007	49	1	Grace Kelly - Mika	71	31.01.2009	37	4	Paparazzi (Album Version) - Lady Gaga
26	24.01.2009	49	1	Poker Face - Lady Gaga	72	21.02.2009	37	4	Halo (Radio Edit) - Beyoncé
27	17.06.2006	47	1	Hips Don't Lie (Album Version) - Shakira featuring Wyclef Jean	73	10.12.2005	37	7	Because Of You - Kelly Clarkson
28	23.04.2005	47	2	Feel Good Inc - Gorillaz	74	10.02.2007	37	10	Say It Right - Nelly Furtado
29	29.09.2007	47	2	Valerie (Original) - Mark Ronson featuring Amy Winehouse	75	05.04.2003	37	23	Beautiful (Radio Edit) - Snoop Dogg featuring Pharrell, Uncle Charlie Wilson
30	29.03.2008	47	2	Black And Gold - Sam Sparro	76	24.03.2007	36	1	Give It To Me (Radio Edit) - Timbaland featuring Nelly Furtado & Justin Timberlake
31	13.10.2007	47	3	Apologize (Album) - Timbaland Presents OneRepublic	77	04.10.2008	36	1	So What - P!nk
32	30.06.2007	45	1	The Way I Are - Timbaland featuring Keri Hilson, Sebastian & D.O.E.	78	26.04.2008	36	3	No Air - Jordin Sparks Duet With Chris Brown
33	06.08.2005	45	2	Bad Day - Daniel Powter	79	14.06.2008	36	3	Disturbia - Rihanna
34	17.02.2007	43	1	Ruby - Kaiser Chiefs	80	25.10.2008	36	5	Up - The Saturdays
35	15.03.2008	43	1	American Boy (Explicit Version) - Estelle featuring Kanye West	81	01.07.2006	36	7	She Moves In Her Own Way - The Kooks
36	10.01.2009	43	1	Just Dance - Lady Gaga featuring Colby O'Donis	82	02.02.2008	36	8	With You - Chris Brown
37	04.08.2007	43	7	Dream Catch Me - Newton Faulkner	83	10.11.2007	36	9	Don't Stop Believin' - Journey
38	20.09.2008	43	16	Kids - MGMT	84	29.10.2005	35	1	I Bet You Look Good On The Dancefloor - Arctic Monkeys
39	14.06.2008	43	35	One Day Like This - Elbow	85	13.12.2008	35	1	Run - Leona Lewis
40	09.09.2006	42	1	I Don't Feel Like Dancin' - Scissor Sisters	86	28.07.2007	35	2	Hey There Delilah - Plain White T's
41	05.08.2006	42	2	Everytime We Touch (Radio Edit) - Cascada	87	02.08.2008	35	2	The Man Who Can't Be Moved - The Script
42	29.11.2008	42	2	Broken Strings - James Morrison featuring Nelly Furtado	88	30.06.2007	35	5	Worried About Ray - The Hoosiers
43	24.05.2008	41	1	That's Not My Name - The Ting Tings	89	29.04.2006	35	7	You're All I Have - Snow Patrol
44	17.09.2005	41	4	Fix You (Edit) - Coldplay	90	13.12.2008	35	8	Beautiful (Radio Edit) - Akon featuring Kardinal Offishall & Colby O'Donis
45	01.04.2006	41	5	Naïve - The Kooks	91	21.01.2006	35	9	Heartbeats (Album Version) - José González
46	15.03.2008	41	6	Sweet About Me - Gabriella Cilmi	92	09.08.2008	34	1	I Kissed A Girl - Katy Perry

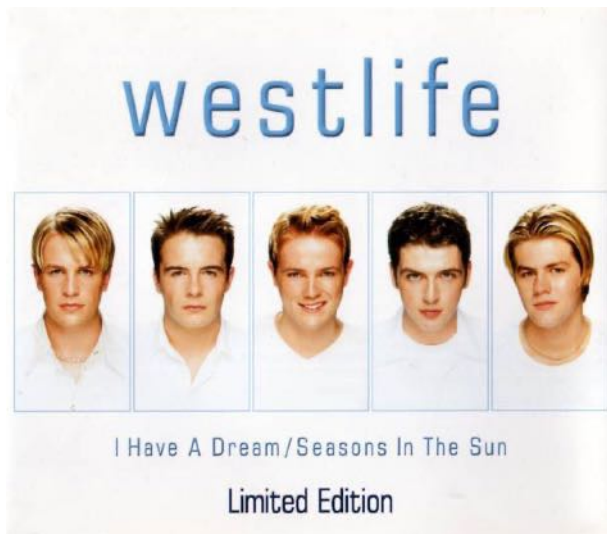
Number 1 List for The Official UK Singles Chart

2000

Entry Date: 01.01 3 weeks at the top.

Number: 844 *

Title: I Have A Dream / Seasons In The Sun
Artist: Westlife



Entry Date: 22.01 1 week at the top.

Number: 845 *

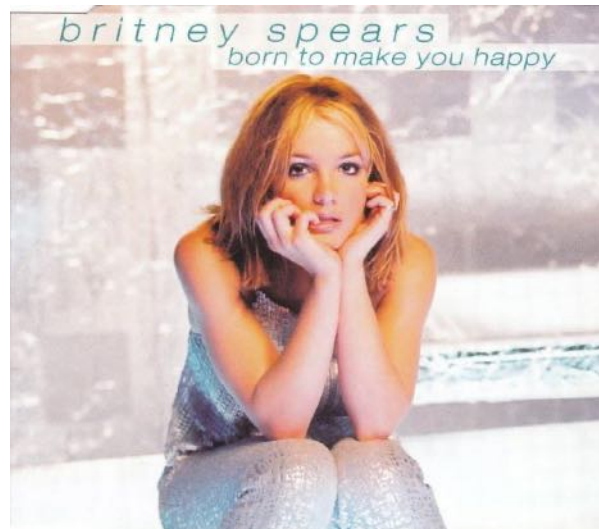
Title: The Masses Against The Classes
Artist: Manic Street Preachers



Entry Date: 29.01 1 week at the top.

Number: 846 *

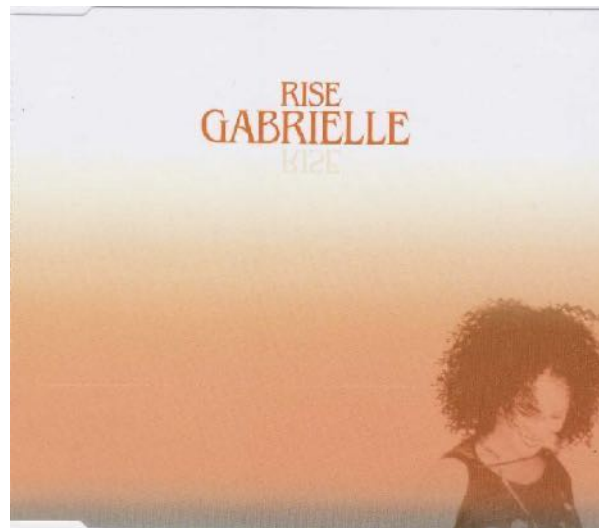
Title: Born To Make You Happy (Radio Edit)
Artist: Britney Spears



Entry Date: 05.02 2 weeks at the top.

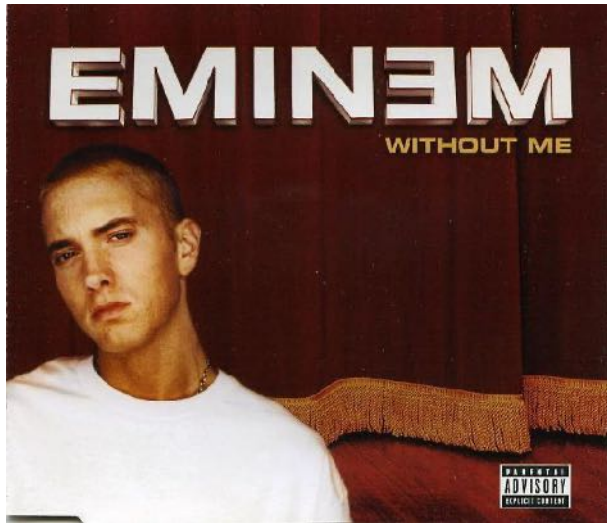
Number: 847 *

Title: Rise (Album Version)
Artist: Gabrielle



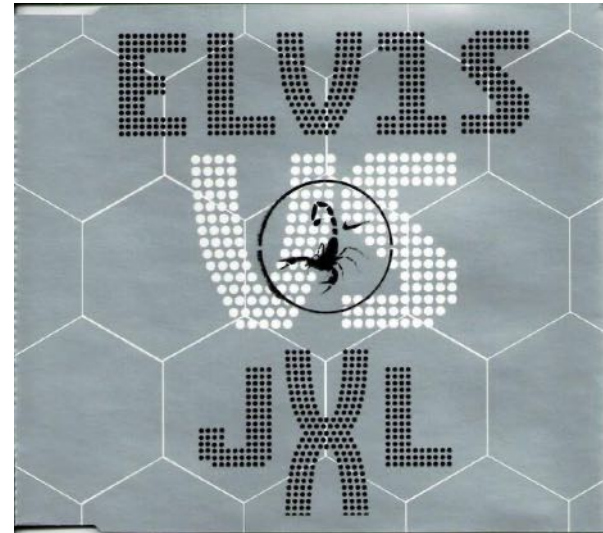
Number 1 List for The Official UK Singles Chart

Entry Date: 01.06 1 week at the top.



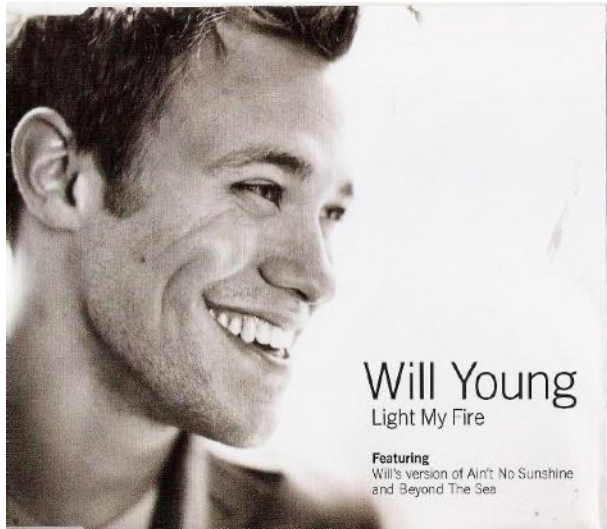
Number: 928 *
Title: Without Me (Album Version
Explicit)
Artist: Eminem

Entry Date: 22.06 4 weeks at the top.



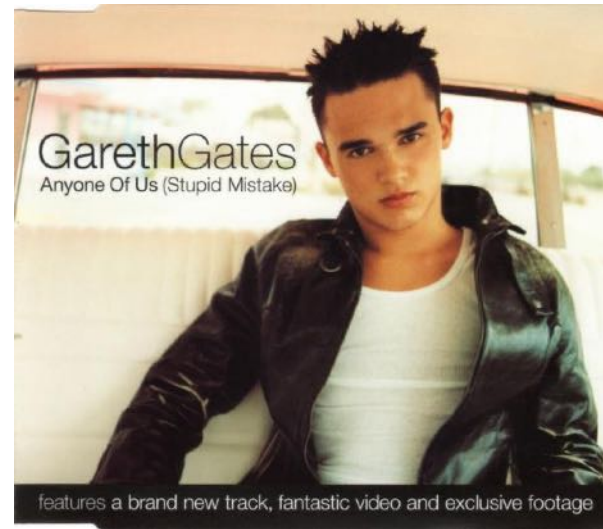
Number: 930 *
Title: A Little Less Conversation
(Radio Edit Remix)
Artist: Elvis Vs JXL

Entry Date: 08.06 2 weeks at the top.



Number: 929 *
Title: Light My Fire
Artist: Will Young

Entry Date: 20.07 3 weeks at the top.



Number: 931 *
Title: Anyone Of Us (Stupid
Mistake)
Artist: Gareth Gates

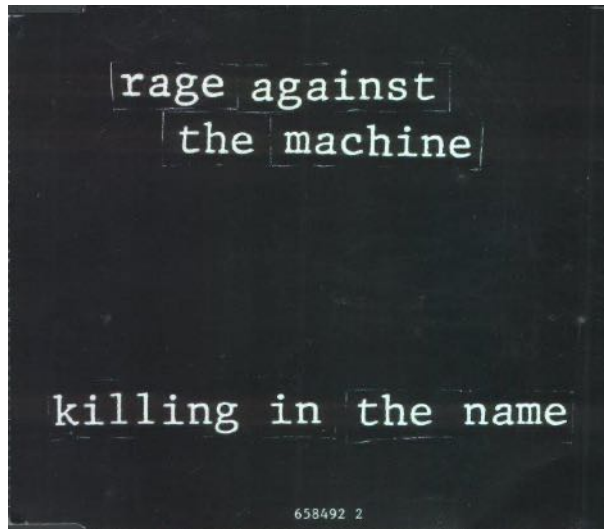
Number 1 List for The Official UK Singles Chart

Entry Date: 26.12 1 week at the top.

Number: 1117

Title: Killing In The Name

Artist: Rage Against The Machine



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

10 2008 A&E (Goldfrapp)
 51 2000 Aaron's Party (Come Get It) (Aaron Carter)
 50 2009 ABC (Jackson 5)
 83 2005 Abel (The National)
 89 2003 Aborigini Bass / Bioplasma (Brockie & Ed Solo)
 8 2009 About A Girl (Sugababes)
 70 2004 About Love (Roy Davis Jr)
 1 2007 About You Now (Sugababes)
 33 2007 About Your Dress (The Maccabees)
 38 2004 Absent Friends (The Divine Comedy)
 61 2004 Absolute Affirmation (Album Version) (Radio 4)
 83 2000 Absolutely (Story Of A Girl) (Ninedays)
 7 2000 Absolutely Everybody (Radio Version) (Vanessa Amorosi)
 82 2003 Absolut1on (Wild & Ben)
 60 2000 AC/DC (Gangbanger Mix) (X Press 2)
 87 2003 Accelerate (BK & Andy Farley)
 34 2000 Accelerator (Prml Scrm)
 10 2007 Acceptable In The 80s (Radio Edit) (Calvin Harris)
 45 2000 Access (Phlash! Pop Edit) (DJ Misjah & DJ Tim)
 79 2006 Accident & Emergency (Patrick Wolf)
 28 2004 Accidentally In Love (Counting Crows)
 88 2005 Ace Of Spades (Motörhead)
 8 2000 Achilles Heel (Toploader)
 64 2003 Acrobats (Looking For Balance) (Album Version) (Moony)
 54 2005 Across Yer Ocean (Mercury Rev)
 44 2007 Acrylic (The Courteeners)
 80 2003 Act Your Rage (Capdown)
 41 2002 Action (Saint Etienne)
 23 2000 Actually It's Darkness (Idlewild)
 37 2005 Adagio For Strings (Tiësto)
 63 2003 Addicted (Simple Plan)
 11 2003 Addicted (Radio Edit) (Enrique)
 2 2002 Addicted To Bass (Apollo 440 Mix) (Puretone)
 42 2003 Addicted To Love (LMC Radio Edit) (Robert Palmer Vs Shake Before Use)
 64 2002 Addicted to You (Alec Empire)
 3 2002 Addictive (Album Version) (Truth Hurts featuring Rakim)
 2 2000 Adelante (Radio Edit) (Sash!)
 22 2003 A.D.I.D.A.S. (Explicit Album Version) (Killer Mike featuring Big Boi)
 18 2002 Adrienne (Radio Mix) (The Calling)
 72 2000 Adrift (Cast Your Mind) (Original Mix) (Antarctica)

Peak Year Title (Artist)

36 2006 Adventure (Be Your Own Pet)
 20 2006 The Adventure (Album Version) (Angels & Airwaves)
 93 2004 Adventures In Success (Stanton Warriors)
 8 2005 Advertising Space (Robbie Williams)
 34 2002 Aerials (System Of A Down)
 97 2001 Aerodynamic (Daft Punk)
 78 2007 Aerodynamik (Intelligent Design Mix) / La Forme (King Of The Mountains Mix) (Kraftwerk)
 33 2004 Aerodynamik (Kling Klang Radio Mix) (Kraftwerk)
 8 2000 Affirmation (Radio Edit) (Savage Garden)
 49 2005 Africa Unite (Will.i.am Remix) (Bob Marley & The Wailers)
 94 2002 Afrika (Original Tribal Mix) (Ceballos & DJ Chus)
 11 2004 Afrosidic (Album Version) (Brandy)
 46 2003 After All (Svenson & Gielen Remix Edit) (Delerium featuring Jaël)
 16 2006 After All This Time (Simon Webbe)
 63 2005 After Dark (Le Tigre)
 26 2002 After Hours (The Bluetones)
 15 2008 After Hours (Radio Mix) (We Are Scientists)
 57 2000 After Love (Original Edit) (Blank & Jones)
 42 2001 After The Love Has Gone (Radio Mix) (Damage)
 60 2000 After The Love Has Gone (Radio Mix) (Steps)
 86 2001 After The Rain (Clubby Mix) (CRW)
 31 2000 After The Rain Has Fallen (Video Edit) (Sting)
 41 2004 Aftermath (R.E.M.)
 12 2005 Again (Faith Evans)
 95 2001 Again & Again (Clean Album Version) (Taproot)
 1 2005 Against All Odds (Steve Brookstein)
 45 2009 Against All Odds (Chase & Status featuring Kano)
 88 2000 Against All Odds (Radio Edit) (Deja Vu featuring Tasmin)
 1 2000 Against All Odds (Take A Look At Me Now) (Mariah featuring Westlife)
 77 2004 The Age Of Love (Part I) (Age Of Love)
 9 2008 The Age Of The Understatement (The Last Shadow Puppets)
 69 2004 Agnes, Queen Of Sorrow (Bonnie "Prince" Billy)
 18 2005 Ai No Corrida (Uniting Nations Radio Edit) (Uniting Nations featuring Laura More)
 30 2006 Ain't Got No, I Got Life (Radio Edit) (Nina Simone V Groovefinder)
 89 2002 Ain't He Bad (Harlem Hustlers Electro Club Mix Radio Edit) (First Choice)
 3 2001 Ain't It Funny (J.Lo)
 4 2002 Ain't It Funny (Murder Remix) (J.Lo featuring Ja Rule & Caddillac Tah)
 21 2005 Ain't No Easy Way (Black Rebel Motorcycle Club)
 40 2004 Ain't No Love (Ain't No Use) (Love To Infinity Radio Edit) (Soda Club featuring Ashley Jade)
 2 2006 Ain't No Other Man (Main Version) (Christina Aguilera)
 21 2007 Ain't No Party (Orson)
 32 2008 Ain't No Rest For The Wicked (Radio Version) (Cage The Elephant)
 8 2000 Ain't No Stoppin Us (Original Mix) (DJ Luck & MC Neat featuring JJ)
 40 2009 Ain't No Sunshine (Bill Withers)

Peak Year Title (Artist)

92 2009 Ain't No Sunshine (Michael Jackson)
 33 2005 Ain't Nothing Wrong (Edit) (Houston)
 83 2000 Ain't That A Lot Of Love (Simply Red)
 15 2003 Ain't What You Do (Album Version) (Big Brovaz)
 32 2006 Air Guitar (Towers Of London)
 2 2004 Air Hostess (Busted)
 75 2004 Air Traffic (Original Mix) (Three Drives)
 59 2000 Air 2000 (Ferry Corsten's Open Air Remix) (Albion)
 18 2001 Airhead (Piston Radio Edit) (Girls@Play)
 85 2000 Airwave (Original) (Rank 1)
 10 2000 Airwave (Radio Edit) (Rank 1)
 9 2000 Aisha (Death In Vegas)
 89 2006 Alala (CSS)
 58 2001 Alan Bean (Hefner)
 41 2007 Alarm Clock (The Rumble Strips)
 34 2005 Alas Agnes (Mystery Jets)
 90 2004 Alba / Dawn E.P. (Super 8)
 86 2002 Albatross (00's Radio Edit) (Chris Coco featuring Peter Green)
 8 2005 Albion (Babyshambles)
 91 2003 Album Sampler (Lisa Pin-Up)
 95 2003 Alchemist EP (Mauro Picotto & Riccardo Ferri)
 10 2001 Alcoholic (Starsailor)
 75 2009 Alejandro (Album Version) (Lady Gaga)
 22 2007 Alfie (Lily Allen)
 71 2006 Alibi (Radio Version) (David Gray)
 98 2001 Alien (Single Version) (Nerina Pallot)
 77 2001 Alien Radio (Original Mix) (Slam)
 60 2000 Alive (Beastie Boys)
 88 2009 Alive (The Black Eyed Peas)
 38 2005 Alive & Amplified (The Mooney Suzuki)
 19 2002 Alive (Album Version) (P.O.D.)
 70 2003 Alive (Radio Edit) (Sonique)
 91 2006 Alive (Radio Edit) (Breed 77)
 5 2002 Alive (Radio Version) (S Club)
 49 2002 Alive (Triple X Vs. Highpass Radio Edit) (Alive featuring D.D. Klein)
 20 2005 All Ablaze (Ian Brown)
 9 2003 All About Lovin' You (Bon Jovi)
 8 2005 All About Us (Single Version) (t.A.T.u.)
 1 2005 All About You / You've Got A Friend (McFly)
 88 2007 All Along The Watchtower (Jimi Hendrix Experience)
 27 2000 All Around The World (Northern Line)
 76 2006 All At Once (It's Not Important) (Secret Machines)
 51 2005 All Because Of You (U2)
 4 2005 All Because Of You (Single Mix) (U2)
 58 2004 All Downhill From Here (New Found Glory)
 72 2008 All Dressed In Love (Jennifer Hudson)
 74 2000 All Exhale (Electropunk Mix) (Luke Slater)