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Whitney houston billboard hot 100 songs

The soundtrack to *The Bodyguard*, led by *Peak Date Peak Date View Full Chart History Houston*, is the second longest-reigning female album in the history of research. Here's a look at the elite albums of solo females who have spent the most time on top of the number: Weeks at No. 1, Title, Artist, Year Reached No. 124 weeks, 21, Adele, 201120 weeks, *The Bodyguard* soundtrack/Whitney Houston, 1992 15 weeks, *Tapestry*, Carole King, 1971 14 weeks, Whitney Houston, Whitney Houston, 1986 13 weeks, *Judy at Carnegie Hall*, Judy Garland, 1961 12 weeks, *Jagged Little Pill*, Alanis Morissette, 1995 12 Weeks, *Fearless*, Taylor Swift, 2008 11 Weeks, Mariah Carey, Mariah Carey, 1991 11 Weeks, Whitney, Whitney Houston 1987 10 weeks, *Forever Your Girl*, Paula Abdul, 1989 10 weeks, *Singing nun*, Singing nun, 1963 Houston is the only woman to have dominated more than 10 weeks on multiple albums. While no other woman has more than one such set, Houston had three: *Bodyguard* (20 weeks), Whitney Houston(14) and Whitney (11). Houston also led for a week in 2009 with her last studio album, *I Look to You*, and her 46 overall weeks at the Billboard 200 summit are the most among women. INSTANT SUCCESS: Four years before the practice became the norm after Nielsen SoundScan's electronic point-of-sale data came in, Houston made its first No. 1 debut on the Billboard 200 for a female performer. On June 27, 1987, Whitney was launched to the top of the chart, where it held its first 11 weeks. It remained in the top 10 for its first 31 weeks until 23 January 1988. STRONG SEVEN: Houston has a Billboard Hot 100 record for most consecutive No. 1-listed singles titles, having been seven in a row from 1985 to 1988. Here's a look at his unparalleled map fill: Date reached No.1, title (Weeks 1) October 26, 1985, *Saving All My Love for You* (one) February 15, 1986, *How Will I Know* (two) May 17, 1986, *Greatest Love of All* (three) June 27, 1987, *I Want to Dance With Somebody (Who Loves Me)* (2) September 26, 1987, *Didn't We Almost Have It All* (two) Jan. 9, 1988, *So Emotional* (one) April 23, 1988, *Where Do Broken Hearts Go* (two) Although his plot ended, Houston's next four solo singles reached Hot 100 (He only missed *It Isn't, It Wasn't, It Ain't Never* be, a sassy superstar duet with Aretha Franklin). In 11 career Hot 100 No. 1s Houston trails only Mariah Carey (18), Rihanna (13) and Madonna (12) among the most women. Janet Jackson rounds out the top five in category with 10 leaders. EX-TRAORDINARY: Houston's *Exhale* (*Shoop, Shoop*) is one of 14 songs by a woman who has debuted at No. The song from the *Waiting to Exhale* soundtrack opened on November 25, 1995, hot 100. *Exhale* also led Hot R&B/Hip-Hop Songs by eight frames, becoming one of her eight Nos. in addition, 10 leads to *At Adult Contemporary*, making him one of seven artists who reach double digits in the history of the chart. ALWAYS LOVED: When Houston's remake of Dolly Parton's *I Will Always Love You* wrapped its 14-week run on top of the Hot 100 in 1993, the song was the longest leading name since chart 4 August 1958, the start. So far, only Mariah Carey and Boyz II's men's *One Sweet Day* (16 weeks, 1995-96) has surpassed the reign (also matched by five other songs). Parton, who wrote after Houston's passing Always, said, Mine is just one of millions of hearts broken by Whitney Houston's death. I will always be grateful and out of respect for the wonderful performance he did in my song. I can really say from the bottom of my heart, 'Whitney, I will always love you.' You'll be missed. All 11 of her No. 1 hits include a refresher (below) and also happen to encompass the entire top 11.Whitney Houston's Top 20 Billboard HitsRank - Title - (Year) - Hot 100 Peak Position (weeks spent at No. 1)Whitney Houston's top Billboard Hot 100 hit list is based on actual performance on the weekly Billboard Hot 100. The paragraphs are ranked according to the reverse points system, and weeks at number 1 earn the highest value and weeks with the number 100 the least. Due to changes in graph methods over the years, the periods are weighted to take into account the different turnovers of the charts over different periods of time. While catalog or recurring songs have historically been not eligible for inclusion on Hot 100, this isn't the first time Billboard has charted such activity. As recently as 2001, after 9/11, there was still a lot of work to be said. At that time, the inclusion of these songs captured the sense of music as the nation reacted to that tragic day. As the digital age progresses, says Silvio Pietroluongo, billboard's director of charts, with the immediacy it brings, the line has blurred between the relevance of new and older recordings, which are for the most part equally accessible from the home computer. Going forward, we feel it's the right move to allow older titles to submit enough action to return to the Hot 100 if ranking in the upper half of the chart. (Billboard's policy of removing declining songs from the Hot 100 after 20 weeks if the ranking below 50 remains unchanged). Houston's posthumous chart action is hardly the only headline in this week's Hot 100. Kelly Clarkson records the second week at No.1 Hot 100 stronger (*What Doesn't Kill You*), which requires Airplay Gainer's top ratings for the second week. The song rises 15-7 (76 million, up 31%). In digital songs Stronger slips 1-2, even with a 10% gain to 260,000. Adele's former two-week No.1 *Set Fire to the Rain* holds at No. It's going to be him. Number 1 on radio tracks, *Rolling in the Deep* and *Someone Like You*, as it can up to 7% to 136 million. *Rain* drops to 2-4 digital pieces, but with a 14% improvement to 187,000. After it was exposed in Chevrolet's *Sonic Super Bowl* ad in February, 5, funny 's *We Are Young*, where Janelle Monae, vaults 41-3 as the best digital gainer in the Hot 100 for the second week, powered 22-1 digital songs (296,000 downloads, up to 338%). On last week's Hot 100, the song was limited to 63-41, fueled by early sales gains owed to its TV limelight (since last week's sales follow-up period ended just hours after the Super Bowl on February 5). When LMFAO performed with Madonna as part of the Super Bowl halftime show, the duo's former two-week No. 1 *Sexy and I Know It* rebounds 9-4 in the Hot 100. (The cover of a Glee cast of a confident anthem featuring Ricky Martin simultaneously debuts at number 81). Flo Rida's *Good Feeling* lands at 3-5 Hot 100; Rihanna's former 10-week-old topper *We Found Love*, featuring Calvin Harris, drops to 4-6; David Guetta's *Turn Me On* featuring Nicki Minaj, Slides 5-8; And Tygan Rack City drops to 7-9.Rounding out of the top 10, Madonna's *Give Me All Your Lovin*,with Nicki Minaj and M.I.A, limits 13-10 Hot 100 to become Madonna's record extension to 38 top 10. (The Beatles are second with 34). *Luv'in'* jumps 7-6 in Digital Songs poll with 165,000 downloads (44%) list tracking week. The episode took the first full week after Madonna's Super Bowl halftime show. However, the song glides 28-59 (20 million audience indies, down 54%) on the Radio Songs list. *Luv'in'* had benefited from a special campaign last week at Channel Media and Entertainment's more than 50 supervised pop.m stations, which played it every hour from Friday 3 May. I want to dance with someone (*Who Loves Me*) Whitney Houston Peaked at #35 31.12.2020 31.12.2020

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