

In a perfect world, the opening pages of this celebratory brochure would be accompanied by the dramatic stirrings of "Fluff" Freeman's Pick Of The Pops music.

Music Week is here saluting nothing less than a chart landmark – the 1,000th number one single in the Official UK Charts Company rundown.

Across more than half a century, these are the tunes that have made the nation smile, dance, sing along, fall in love, scream, shed some tears and, thanks to a disturbingly high proportion of novelty hits, probably raised a few stress levels. Whatever their style, whatever their era, they are all united by one common factor: for at least seven days they stood as the number one record in the land.

These 1,000 number ones should not be looked at as the history of music over the past 50 years or so, unless you believe chart-toppers Joe Dolce, Rolf Harris and Mr Blobby are important than Bob Dylan, Bob Marley and The Who – none of whom has ever had a UK number one single.

But it is a version of history shaped by everyone from the toddler growing up with the Teletubbies, to the granny who thought Will Young looked like a nice young man.

And unlike, say, its US equivalent, which mixes sales and airplay, this chart represents true democracy in action. Not dictated by the whims and tastes of powerful radio programmers (as well as their advertisers), this chart and its number one can only be ultimately determined by two factors: what is commercially released and then what is bought. Vienna might have been a better record than Shaddap You Face and Engelbert Humperdink's Release Me makes few all-time lists compared to Penny Lane/Strawberry Fields Forever, but in this weekly poll of public taste, the voters decided differently.

The timing of the 1,000th chart-topper comes at something of a testing time for the singles market as a whole, with number ones more likely to make the news for their low sales than for any musical merit. But it is also a time of exciting change, with physical releases beginning to share the limelight with the download and a host of other ways for consumers to access and purchase music. The format may be changing, but the currency will continue to be the number of units sold.

Now firmly in middle age, the UK's singles chart has seen all these kind of changes before and has been written off as a lost cause on so many occasions in the past that it can sagely look on as its next chapter of evolution unfolds. Indeed, the birth of Britain's very first "hit parade", put together in November 1952 by the *NME's* Percy Dickins phoning round a few record merchants, itself came as a result of a change in the way the public was consuming the hits of the day, as sheet music's popularity slid at the expense of 10-inch discs travelling at 78 revolutions per minute.

Then the dancing got faster, with the advent of rock'n'roll and Bill Haley & His

CELEBRATING 1,000 NUMBER ONES

Music Week marks the 1,000th number one single in the history of the Official UK Charts Company rundown, outlining the stories, statistics and stars behind the millennium

Comets' million-selling single with Rock Around The Clock – the first which the UK had seen – in 1955.

At the same time, the discs were getting slower and smaller. By the end of the Fifties, the 78s which had introduced the world to Elvis and others were history, succeeded by the 45 RPM seven-inch record, whose domination of the singles market then stretched across an unrivalled three decades.

The 45 was the first of what would be a regular arrival of new formats over the ensuing decades, the most successful of which would all inject much-needed sales into the market. For the seven-inch, it hit its first peak here in the mid-Sixties as Beatlemania broke out, but by the end of the decade the single was being written off when even some of the Fab Four's singles were "only" selling 250,000 copies and the album was seen as the future.

But, while the likes of Pink Floyd and Led Zeppelin stayed out of the game, new genres such as glam and disco carried the single's fortunes and by the end of the Seventies they hit another peak. By then the 12-inch single was coming into its own, giving labels a means of releasing the same single in different ways and on different formats. Then there were the strangely shaped singles, coloured vinyl, which all helped to keep fresh a singles business that hit another sales peak in 1984.

From there a decline set in and, just as they are today, the obituaries were being written, but what in fact was happening was another change in format with the seven-inch taking a back seat for the cassette and CD single. Singles returned with such popularity in the Nineties that more million-sellers were achieved in the UK during that decade than any other. By the first years of the new century, however, the change now

thought the song would be a perfect vehicle for Lanza. Martino got hold of Lanza's home phone number and phoned his hero to explain his dilemma. The big star agreed not to record the song, allowing Martino his great opportunity. The rest was history, as Martino first topped the US chart, the song became the UK's top-selling piece of sheet music and then topped the first UK hit parade in November 1952. The Capitol Records release remained on top for nine weeks, before handing over in January the following year to You Belong To Me by Jo Stafford.

Five further Top 10 hits followed for Martino in the next two years, but then followed a two-decade lull before he



Landmark chart-topper: Elvis scored the 1000th singles title

appears even more extraordinary as the physical singles market metamorphoses into a virtual one.

At least, in part, as the latest landmark arrives, some things have come full circle. Just like Al Martino's first number one in 1952, Here In My Heart, Elvis Presley's One Night appears on 10-inch too.

While some might have preferred a contemporary hit as the 1,000th, few could argue Elvis Presley doesn't deserve the accolade. With the most weeks on the chart

and more number ones than anyone else, it seems somewhat fitting that he is the icon who brings the chart millennium to a close.

In the near future, it will be downloads, ringtones, subscription and peer-to-peer services (and other future technologies) that will determine the chart.

But, so long as people still want music and there is a system of counting what they buy, the singles chart will remain alive, and so will the thrill of what is number one. Here's to the next 1,000 chart-toppers. PW

COUNTING THROUGH THE CENTURIES

Paul Williams highlights the releases which have marked the landmark points in the history of the UK singles chart

1 Al Martino: Here In My Heart. Hit the top: November 14, 1952. Nine weeks at number one.

Al Martino's name heads the history books as the singer of the UK's first number one single, but without the intervention of his idol Mario Lanza it could have been a very different story. Italian-American Martino had already cut his version of Hear In My Heart when he heard the track had reached the ears of executives at RCA Records, who

returned to the chart's upper echelon with Spanish Eyes in 1973.

100 Anthony Newley: Do You Mind. April 28, 1960. One week.

Anthony Newley's first number one Why marked the end of an era, as the last chart-topper on the *New Musical Express* countdown before *Record Retailer* (now *Music Week*) launched the Top 50 which superseded it. Just seven weeks later, the east Londoner was back at the top to score the 100th number one in history.

Replacing Lonnie Donnegan's My Old Man's A Dustman at the top in April 1960, Do You Mind not only gave Newley his second number one, but provided a second

chart-topper for songwriter Lionel Bart, who was about to enjoy the biggest success of his career with the musical *Oliver*. In July the previous year, Cliff Richard & The Drifters had taken his song Living Doll to the top slot.

After Do You Mind, whose run at number one was brought to a halt after just a week by The Everly Brothers' Cathy's Clown, Newley scored three further Top 10 hits in the next 12 months. By then, his pop career was largely over, although his songwriting career started to blossom with the likes of What Kind Of Fool Am I – taken from the musical *Stop The World, I Want To Get Off* in which he starred – and Vegas beckoned. ▶p4

TOPPING THE CHART

To mark this month's Official UK Charts Company landmark, *Music Week* highlights the artists and countries behind the hits, and pulls out some of the splendid statistics behind the 1,000 number ones so far



Madonna: most successful female artist

Putting together a definitive ranking of the artists to have registered most number ones in the UK is not easy. The one thing we can be sure of is that Elvis Presley is top of the class with 20 number ones – unless, of course, it is Paul McCartney, with 24.

Although Elvis Presley was the primary artist on each of his 20 number ones, more than half of them including credits for other artists. His very first number one, All Shook Up, was actually listed as being by Elvis Presley with The Jordanaires, who supported him on and off for a decade or more and actually performed backing vocals on 10 of his number ones. In turn, his 2002 chart-topper A Little Less Conversation was mixed by Dutch DJ JXL, who also gets an artist credit for his work. But throughout his career, Presley was the focal point of each and every one of his records, and deserves full credit for all of his number ones.

Paul McCartney, of course, rattled up 17 number ones in little more than six years as a member of The Beatles and was also the prime mover behind Mull Of Kintyre, Wings'

number one single as well as Pipes Of Peace, his only solo number one. His Ebony & Ivory collaboration with Stevie Wonder brings his tally of number ones to 20, but he has also been a bit part player on four charity chart toppers, which, theoretically, lift his score to 24. He features on the original Band Aid and recent Band Aid 20 number ones, sang briefly on Ferry Aid's Let It Be and joined the Christians, Holly Johnson, Gerry & The Pacemakers and Stock Aitken Waterman on 1989's Ferry Cross The Mersey remake. Whether or not these should count towards his total, and put him ahead of Presley on the list' is a moot point.

Of McCartney's fellow ex-Beatles, John Lennon also has a claim to being more successful than Presley with a total of 21 chart-toppers, thanks to his three solo number ones, while George Harrison topped the chart on two entirely separate occasions with My Sweet Lord, making his tally 19.

Cliff Richard, the most successful home-grown solo artist, is certainly next on the list, with 14 number ones, spanning more than 40 years. Richard got sole credit on six of his number ones, being joined by the Shadows

on seven and by Hank Marvin & The Young Ones on another.

Aside from The Beatles, Westlife are the most successful group, with 12 number ones, accumulated in less than five years. Their first seven singles not only all reached number one – something no other act has managed before or since – but they also debuted at number one. Although their eighth single (What Makes A Man) spoils their run by peaking at number two, they subsequently added a further five number ones to their tally, while Brian McFadden, who left the group last year, has gone on to increase his personal tally to 13, topping the chart with his first solo effort, Real To Me.

Madonna is the most successful female solo artist by far, with 10 number ones to her credit, and the total could have been considerably more if some of her 12 number two hits – a record – had gone the extra yard. Aside from Madonna, Kylie Minogue is the only female to have more than five solo number ones, topping the chart six times on her own and once in a duet with Jason Donovan.

As dominant among girl groups as Madonna is among female soloists, the Spice Girls only released 10 singles but nine of them went to number one. The one which spoiled their perfect 10 was Stop, their seventh single, which peaked at number two, well beaten – 242,796 sales to 115,423 – by Run-DMC Vs Jason Nevins' It's Like That. Geri Halliwell, who left the group after Stop, went on to have four solo number ones, to take her overall tally to 10. Although Victoria Beckham never got to number one again, two other Spice Girls – Mel B and Emma Bunton – had subsequent number ones to lift their score equal with Halliwell's 10, while Mel C topped the chart first with Lisa "Left Eye" Lopes on Never Be The Same Again, then solo with I Turn To You to raise her tally to 11.

In terms of the source of number ones, while US artists made a storming start, UK artists have been overtaken as kings of the UK singles chart with our local, indigenous talent dominating matters at the 1,000th landmark.

The first six number ones after the UK singles chart was established in 1952 were

TOP NUMBER ONE ACTS

- Elvis Presley – 20 number ones
- The Beatles – 17
- Cliff Richard – 14
- Westlife – 12
- Madonna – 10
- Abba – 9
- The Spice Girls – 9
- The Rolling Stones – 8
- Take That – 8
- Michael Jackson – 7
- Kylie Minogue – 7

Table shows the most number ones by individual acts. Research: Alan Jones/OCC data

NUMBER ONE DEBUTS

1. Elvis Presley – Jailhouse Rock (Jan 24, 1958)
2. Elvis Presley – It's Now Or Never (Nov 3, 1960)
3. Cliff Richard & the Shadows – The Young Ones (Jan 11, 1962)
4. Beatles with Billy Preston – Get Back (Apr 23, 1969)
5. Slade – Cum On Feel The Noize (Mar 3, 1973)
6. Slade – Skweeze Me Pleeze Me (Jun 30, 1973)
7. Gary Glitter – I Love You, Love Me Love (Nov 17, 1973)
8. Slade Merry Xmas Everybody (Dec 15, 1973)
9. The Jam – Going Underground/Dreams Of Children (Mar 22, 1980)
10. The Police – Don't Stand So Close To Me (Sep 27, 1980)

MOST WEEKS AT NUMBER ONE

Artist – Title	Year	Weeks at	
		no. 1	no. 2
1. Frankie Laine – I Believe	1953	18	7
2. Bryan Adams – (Everything I Do) I Do It For You	1991	16	1
3. Wet Wet Wet – Love Is All Around	1994	15	2
4. Slim Whitman – Rose Marie	1955	11	0
5. David Whitfield with Mantovani & His Orchestra – Cara Mia	1954	10	3
6. Whitney Houston – I Will Always Love You	1992	10	2
7. Doris Day – Secret Love	1954	9	4
8. John Travolta & Olivia Newton-John – You're The One...	1978	9	3
9. Eddie Calvert – Oh Mein Papa	1953	9	1
10. Wings – Mull Of Kintyre / Girl's School	1977	9	1
11. Paul Anka – Diana	1957	9	0
12. Al Martino – Here In My Heart	1952	9	0
13. Frankie Goes To Hollywood – Two Tribes	1984	9	0
14. Queen – Bohemian Rhapsody	1975	9	0

200 The Beatles: Help!. August 5, 1965. Three weeks.

The Beatles were just getting into their stride when Help! became the UK's 200th chart-topper, also giving them an unprecedented eighth consecutive number one out of eight official releases. The title track from the band's second feature film took seven days after first charting to climb to one, brushing aside The Byrds' Bob Dylan-penned Mr Tambourine Man. During its three-week reign, the Fabs played the most celebrated concert of their career in front of more than 55,000 fans in New York's Shea Stadium, grossing a then record \$304,000.

Help! went on to top the *Billboard* Hot

100 at the end of August, by which time it had been replaced in the UK by Sonny & Cher's I Got You Babe. The accompanying soundtrack album spent nine weeks at number one on both sides of the Atlantic, albeit with different tracklistings in the UK and US.

After Ticket To Ride and Help!, The Beatles added a third UK number one single in 1965, in the form of the Christmas chart-topper Day Tripper/We Can Work It Out but. Even though this became a million-seller, the group failed to land the year's biggest-selling single for a third consecutive year – they were pipped by fellow Liverpudlian Ken Dodd with Tears.

300 Dawn: Knock Three Times. May 15, 1971. Five weeks.

Tony Orlando had not even met his new group's fellow singers, when Knock Three Times – on which they all featured – became one of the biggest hits of his career.

Joyce Vincent Wilson and Telma Hopkins had both been part of an initial version of Dawn in 1970, but the group's label Bell Records drafted in Orlando to replace the original lead and re-record the vocal for their first release Candida. Even by the time the follow-up Knock Three Times, which Orlando had recorded separately from Wilson and Hopkins, had reached number one in the US in January 1971,

the lead singer had still not been introduced to his colleagues. However, an introduction by producer Tony Camillo finally paved the way for the trio to become a full-time unit.

In The UK, where Candida had been a Top 10 hit, Knock Three Times replaced Jamaican duo Dave & Ansil Collins' Double Barrel to become the chart's 300th number one. After five weeks at number one, it made way for Middle Of The Road's Chirpy Chirpy Cheep Cheep.

Dawn went on to score an even bigger number one in 1973 with Tie A Yellow Ribbon Round The Old Oak Tree, which was the year's biggest-selling single in both the UK and the US.

BIGGEST-SELLING UK NUMBER ONES

all by US acts, and our transatlantic rivals remained ahead in the battle for most number ones until the arrival of Merseybeat turned the tide in the early Sixties. The record which tipped the balance in favour of UK acts for the first time was The Searchers' Don't Throw Your Love Away in 1964, which gave indigenous talent an 82-81 lead. Since then, UK acts have opened up a massive lead of 231 over US acts, accounting for 54.3% of the first 1,000 number ones compared to US acts' 31.2% share.

The longest run of number ones by US acts came in 1958, when they notched up eight chart-toppers in a row, keeping UK acts off the top of the chart for 40 weeks.

But US acts were to suffer an even longer drought themselves, remaining absent from the top of the chart from December 27 1962, when Elvis Presley's Return To Sender had its last week on top, until 18 months later, when Roy Orbison took the title with, appropriately enough, It's Over. There were 26 number ones in between, 25 of them by British acts, plus the UK-signed and UK-domiciled Irish trio The Bachelors, with Diane. Prior to The Bachelors' interruption, UK-born acts reeled off 19 number ones in a row – still a record.

With UK and US acts so dominant, the rest of the world accounts for just 14.5% – 145 – of the first 1,000 number one hits. The first 25 number ones were shared between the two countries, then Winifred Atwell – a Trinidadian living in the UK – broke the drought and was followed by Cuban band leader Prez Prado.

Acts from other territories eventually gained a toehold, but it wasn't until 1974, when Canada's Terry Jacks was replaced by Sweden's Abba, that there were consecutive number ones by acts from outside the UK/US duopoly.

Of all the overseas territories, our near neighbours the Irish consistently punch above their weight and have accumulated a massive 41 number ones to take third place in the merit league. Their chart-toppers are shared out among 14 acts, from Gilbert O'Sullivan and the Boomtown Rats to B*Witched, Boyzone, U2 and Westlife.

With a population of 2m, Jamaica also has an impressive yield of 12 number ones, all of them reggae, apart from Carl Douglas's Kung Fu Fighting. AJ

NATIONALITY

1. UK (543)
2. US (312)
3. Ireland (41)
4. Australia (19.5)
5. Sweden (13)
- 6=. Germany (12)
- 6=. Jamaica (12)
8. Canada (9)
9. Italy (7)
10. Spain (5)

Others (Austria, Cuba, Denmark, France, Greece, Guyana, Holland, Israel, Norway, Portugal, Russia, Trinidad, multinational) – 27.5

Table shows the source of the 1,000 number ones. Research: Alan Jones/OCC data

The level of sales required for a number one hit vary enormously both within individual years and from year-to-year. While many number one hits have sold more than 1m copies in the UK, several have sold fewer than 100,000 copies. Here is a celebration of the very biggest sellers.

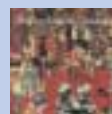
1 Elton John – Candle In The Wind 197/Something About The Way You Look Tonight (1997, sales: 4,865,000)



After the death of Diana, Princess of Wales on 31 August, 1997, Elton John re-recorded Candle In The Wind. Bernie Taupin re-wrote the song,

keeping the poignancy of the chorus intact and altering the verses to relate specifically to the Princess rather than the song's original protagonist, Marilyn Monroe. The result was the biggest-selling single of all time.

2 Band Aid – Do They Know It's Christmas? (1984, sales: 3,550,000)



Conceived and executed by Boomtown Rats' leader Bob Geldof with considerable assistance from Ultravox's Midge Ure, Do They Know It's Christmas?

was the first and greatest all-star charity effort, featuring vocal contributions from more than 20 different stars. It sold nearly 1m copies in its first week and was the first of three versions of the single to top the chart.

3 Queen – Bohemian Rhapsody (1975, sales: 2,130,000)



Bohemian Rhapsody is the first of just four singles to have enjoyed two separate runs at number one; both times were at Christmas and each time the

single sold in excess of 1m copies. It initially spent nine weeks at the top of the chart in 1975, its success boosted by the first instance of a widely shown, distinctive and landmark promotional video which cost a mere £3,000 to make. Some 16 years later, after the death of lead singer Freddie Mercury, it was re-released as a double A side with These Are The Days Of Our Lives, a track from the band's then current album, Innuendo.

4 Wings – Mull Of Kintyre/Girls' School (1977, sales: 2,050,000)



Paul McCartney's first post-Beatles number one in the UK, Mull Of Kintyre topped the chart for nine long weeks. The first single to sell 2m copies in the UK, Mull Of Kintyre was virtually ignored in America, where radio preferred Girls' School, making it a modest number 33 hit.

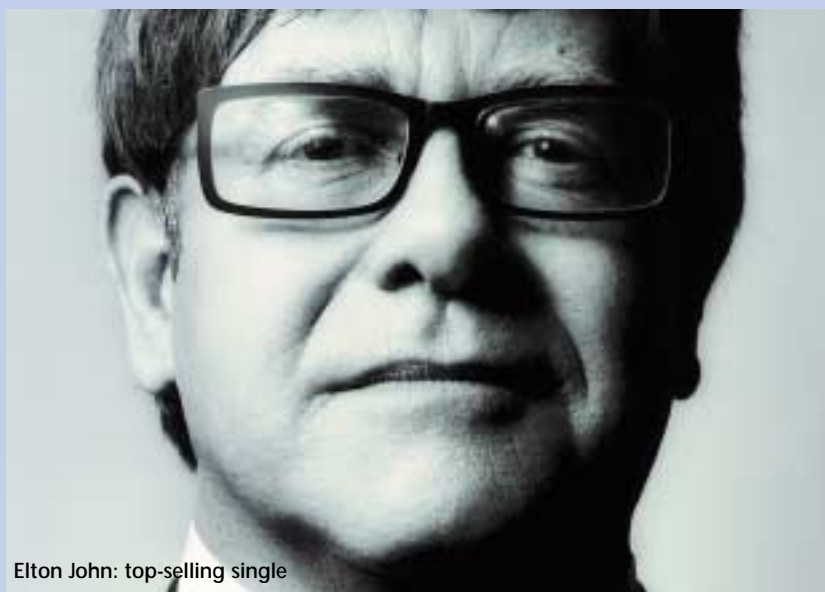
5 Boney M – Rivers Of Babylon/Brown Girl In The Ring (1978, sales: 1,985,000)



Before it was made internationally famous by Boney M, Rivers of Babylon had been a hit in their homeland by Jamaican reggae trio the Melodians. German producer Frank Farian

musical's leading role, coming up with a title for its most famous tune was an altogether more tricky affair. An initial attempt had Covington recording the title line as It's Only Your Lover Returning, but lyricist Rice eventually came up with Don't Cry For Me Argentina, even then with reservations.

There was little to worry about: the song replaced David Soul's Don't Give Up On Us at number one in February 1977 and, although it only spent a week at the top, it sold 980,000 copies, enough for it to remain today among the UK's 100 biggest-selling singles of all time. It was replaced at the top by Leo Sayer's When I Need You.



Elton John: top-selling single

recorded the song with his West Indian protégés Boney M and the single stormed to number one. After the initial success of Rivers of Babylon had subsided, radio programmers began to play the B-side, Brown Girl In The Ring. The single climbed back up the chart to number 2 and sales passed the 2m mark.

6 John Travolta & Olivia Newton John – You're The One That I Want (1978, sales: 1,975,000)



The biggest movie hit of all time, You're The One That I Want was specially written for the movie version of the Broadway stage hit musical Grease and spent nine weeks atop the UK singles chart, mirroring the film's reign on the box office list.

7 Frankie Goes To Hollywood – Relax (1983, sales: 1,910,000)



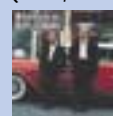
Entering the Top 75 in November 1983, Frankie Goes To Hollywood's controversial debut climbed to number one two months later. The first of three consecutive number ones for the group, it spent five weeks at number one and spent a full 52 weeks in the Top 75.

8 The Beatles – She Loves You (1963, sales: 1,890,000)



The record that shifted The Beatles' career into overdrive, She Loves You was only the 12th song they recorded. It was written in a hotel in Newcastle after a gig at the Majestic Ballroom in the city on June 26, 1963 and was recorded just five days later. It became the group's second number one in September 1963, spending four weeks at number one in its first run at the top. It returned after an unprecedented seven week gap to claim the title for a further two weeks and went on to become the biggest seller of the Sixties.

9 Robson Green & Jerome Flynn – Unchained Melody/(There'll Be Bluebirds Over) The White Cliffs Of Dover (1995, sales: 1,844,000)



The stars of the ITV drama series Soldier Soldier, Robson Green and Jerome Flynn's versions of Unchained Melody and Vera Lynn's wartime classic The

White Cliffs Of Dover (both previously hits for the Righteous Brothers) were released to coincide with the celebrations of the 50th anniversary of VE Day. By topping the chart, Unchained Melody became the first song to be a number one hit for three different acts (Jimmy Young, Righteous Brothers, Robson & Jerome). A year later it was joined by You'll Never Walk Alone, a number one hit for Gerry & the Pacemakers, the Crowd and, of course, Robson & Jerome.

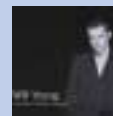
10 Boney M – Mary's Boy Child/Oh My Lord (1978, sales: 1,790,000)



In contrast to their first number one, which spent 40 weeks on the chart, Boney M's Mary's Boy Child – Oh My Lord, spent just eight weeks in the listings, but sold nearly as many copies as their earlier hit. The biggest selling medley of all time, it combines Harry Belafonte's 1958 million-seller Mary's Boy Child with a new tune penned by Boney M's German producer Frank Farian. In fact, it was Farian rather than Boney M's Bobby Mitchell who sang the male vocal on this and all of Boney M's records.

HONOURABLE MENTION:

11 Will Young – Anything Is Possible/Evergreen (2002, sales: 1,787,000)



Pop Idol winner Will Young – the biggest seller of the 21st century thus far – pulls up just 3,000 sales short of the Top 10. AJ

400 Julie Covington: Don't Cry For Me Argentina. February 12, 1977. One week.

In the year when he helped launch the Guinness Book Of Hit Singles, Tim Rice became part of chart history himself when his co-written Don't Cry For Me Argentina became the 400th number one.

Although the pair had already achieved huge success in the West End and Broadway, the Evita show-stopper marked the first appearance at the top of the chart for Rice and his long-time colleague Andrew Lloyd Webber. However, while they already had in place Julie Covington – the star of TV's Rock Follies – in the

500 Nicole: A Little Peace. May 15, 1982. Two weeks.

Nicole's 500th number one came in the days when Eurovision winners routinely hit number one. The song became the contest's third successive victor to top the UK chart, replacing Paul McCartney & Stevie Wonder's Ebony And Ivory at number one. She reached the top just a week after charting, making her at the time one of the fastest-debuting acts to make it to number one.

Seventeen-year-old Nicole Hohloch was also, coincidentally, the third German act to top the chart in 1982, following Kraftwerk in February and The Goombay Dance Band in March, an incredible feat given that no

Germans had previously reached number one since the chart launched in 1952.

A Little Peace was replaced a fortnight later at the top by Madness's House Of Fun, with Nicole's chart life notably short lived. Its nine-week chart one was one of the shortest to date for a number one single, while she only just avoided joining the likes of Clive Dunn and Joe Dolce as a chart-topping one-hit-wonder when a second single Give Me More Time spent a week at number 75 in August of the same year.

600 T'Pau: China In Your Hand. November 14, 1987. Five weeks. In the same year that the novelty ▶p6

10 FAIRLY RANDOM FASCINATING FACTS

1 The most copies a number one has sold in a week is 1,546,688. The record is held by **Elton John's** Princess Diana tribute single *Something About The Way You Look Tonight/Candle In The Wind '97* which racked up that terrific sale between September 14 and 20 1997 (chart dated 27 September). That is more than 77 times the 20,463 sales registered by the 1,000th number one – **Elvis Presley's** *One Night/I Got Stung* – a fortnight ago.

2 The most emphatic number one ever is also *Something About The Way You Look Tonight/Candle In The Wind '97*. Those 1,546,688 sales dwarfed the 85,955 sales of its runner-up *Sunchyme* by **Dario G**. John's single outsold its rival by 1,460,729, attracting more than 17 buyers for every one who bought *Sunchyme*.

3 *Groove Is In The Heart* by **Deee-Lite** is the number one that never was. It sold exactly the same number of copies as the **Steve Miller Band's** *The Joker* in the week in question in September 1990, but chart compilers Gallup gave Miller the number one position; at that point, a dead heat was decided by awarding top billing to the record with the biggest increase in sales. Having been number six the previous week, *The Joker* recorded a bigger increase than *Groove Is In The Heart*, which had been number four, and was thus crowned number one. The resulting publicity about Deee-Lite being "cheated" resulted in a change in the chart regulations,



Wet Wet Wet: sales record

with the biggest increase clause being scrubbed.

4 The 12th biggest-selling single of all-time in the UK, *Love Is All Around* by **Wet Wet Wet** also holds the record for most weeks in a row selling more than 50,000 copies. It beat the target 14 weeks in a row during its 15 week reign at number one. Remarkably, however, it never sold more than 84,000 copies in a week. Its weekly sales while at number one were as follows: 63,533, 75,644, 83,998, 82,040, 73,304, 73,242, 71,159, 63,684, 62,399, 63,875, 60,809, 64,805, 59,646, 55,936 and 47,154. It also sold 48,681 copies when at number two immediately before starting the run and

improved by 60.2% to 75,555 sales the week after it finished its run at number one, as buyers rushed to buy it following an announcement that it was to be deleted.

5 The youngest chart-topper was **Little Jimmy Osmond**, who was nine years and eight months old when he reached number one with *Long Haired Lover From Liverpool* in 1972. Surprisingly, Osmond, now 41, has nothing but affection for the track and even recorded an updated version of it – complete with a rap – for his 2002 album *Keep The Fire Burnin'*.

6 For 46 years, the record for biggest drop from number one has been held by **Harry Belafonte's** *Mary's Boy Child*, which spent seven weeks at number one over the Christmas period in 1957 and then dived to number 12. The record could be broken by one of **Elvis Presley's** singles – assuming they continue to reach number one and remain limited editions – in the next few weeks.

7 The shortest number one was *What Do You Want* by **Adam Faith**. A 1959 chart-topper, it ran for only one minute 38 seconds. The longest for many years was *Hey Jude* by **The Beatles** (7 minutes 11 seconds), but it was replaced by **Meat Loaf's** *I'd Do Anything For Love (But I Won't Do That)* (seven minutes 58 seconds) and for the past seven years the record holder has been *All Around The World* by **Oasis** (nine minutes 38 seconds).



Oasis: longest number one to date

8 The most frequently used song title of all is *I Love You*, according to the PRS. It is no surprise then that excluding the definite article ("the"), the most common words in number one song titles are You (109 number ones) and I (87). *Love* features in the titles of 68 number ones.

9 The only artists to have eponymous number one hits are **Mr Blobby** in 1993 and **Doop** in 1994.

10 Ten artists have had posthumous number ones. The first was **Buddy Holly** in 1959. The most recent, and most successful, is **Elvis Presley**, who has four up to the 1,000th number one *One Night*. AJ

RETURN OF THE KING

It is somehow fitting that the artist with most number ones in UK chart history is also the artist who secured the 1,000th number one – **Elvis Presley**. The King has topped the chart 20 times – with 18 different records, and two re-releases – in an unmatched span of more than 47 years.

Perhaps surprisingly, Presley's first number one was not until more than a year into his chart career, when his 11th hit, *All Shook Up*, climbed to the top in 1957. Six months later, in January 1958, he was back on top, this time with *Jailhouse Rock*, which became the first ever single to debut at number one in the UK. It attracted advance orders from dealers of more than 250,000, an unprecedented total which caused the record's release to be put back a week.

In 1960, he registered his sixth number one with *It's Now Or Never*. His all time best-selling single in Britain, America and worldwide, with global sales of 20m, *It's Now Or Never* is based on the 1901 Italian composition *O Sole Mio* and was recorded

shortly after Presley left the army. Presley had admired Mario Lanza's version of the 1901 composition *O Sole Mio*, but wasn't keen on the English lyrics of a cover called *There's No Tomorrow*, recorded by Tony Martin, and insisted on new lyrics. Aaron Schroeder and Wally Gold came up with *It's Now Or Never*. The record spent eight weeks at number one in the UK – the most of any Presley single – selling approximately 1.21m copies.

Elvis continued to score regular number ones, having four apiece in 1961 and 1962 but the arrival of The Beatles and a new breed of rock stars plus his own decline in quality meant he registered few number ones throughout the Sixties. His last number one before his death was *The Wonder Of You* in 1970 – one of several excellent singles around that time which gave him a brief renaissance.

His death in 1977 at the age of 42 came a fortnight after he released *Way Down*, which showed every sign of having an



undistinguished chart career, and moved from its debut position of number 46 to number 42 the week of his demise. The following week, it vaulted to number four, and subsequently became his 17th number one, putting him equal with The Beatles at the top of the all-time chart-toppers' table.

Al Martino had the first number one, Eddie Fisher was the first to have two, Frankie Laine was the first to have three and four, and Presley was the first to have five, six, seven, eight, nine, 10, 11, 12, 13, 14 and 15. The Beatles reached 16 and 17 first.

Some 25 years after *Way Down*, Presley finally moved ahead of The Beatles again,

Star Trekkin' went to the top, a band named after a character from the TV series claimed the 600th number one single. Led by Carol Decker, the Shropshire act had already become top five stars in the US with their debut hit *Heart And Soul*, before it reached number four in the UK. Signed to Virgin Records subsidiary Siren, the band followed this up with the epic ballad *China In Your Hand*, which became the biggest domestic hit of their career, although it strangely failed to make any impact across the Atlantic where their success had begun.

Produced by Roy Thomas Baker, whose many Queen productions included the chart-topping *Bohemian Rhapsody* 12 years

earlier, *China In Your Hand* ended the number one reign of the Bee Gees' *You Win Again* before conceding to the Pet Shop Boys' *Always On My Mind* four weeks later. The band's first album *Bridge Of Spies* spent a week at the top during the single's chart-topping run, although *China In Your Hand's* follow-up, *Valentine*, would be their final Top 10 hit.

700 **Chaka Demus & Pliers: Twist And Shout. January 8, 1994. Two weeks.**

Mr Blobby's loss was Chaka Demus and Pliers' gain, as the pink and yellow creation made way at the top to give the reggae

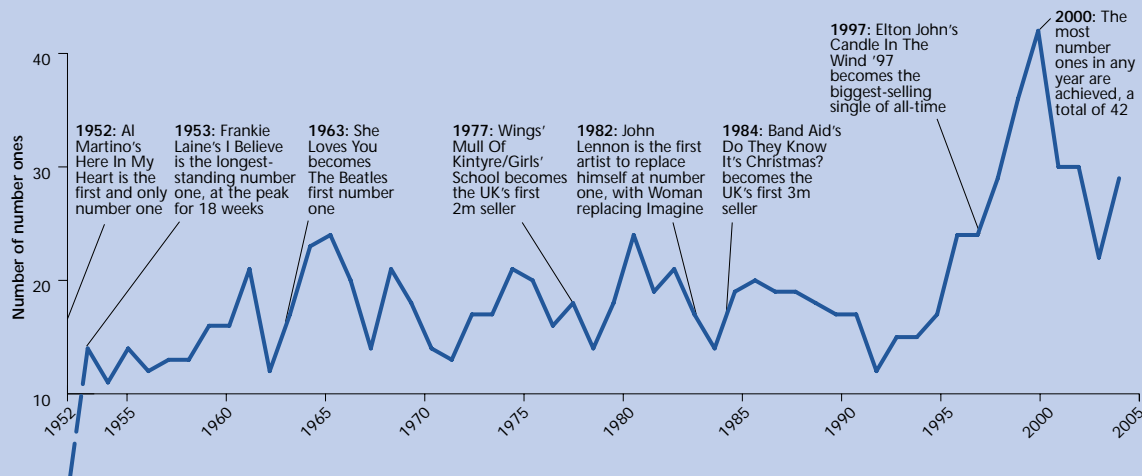
pairing the chart's 700th number one. *Twist And Shout* had famously been delivered in a single take by a hoarse, exhausted John Lennon back in 1963 at the end of a mammoth session for the band's first album *Please Please Me*, but this version of the much-covered song was its only appearance at one on either side of the Atlantic.

Originally a big US hit for the Isley Brothers before Brian Poole & The Tremeloes took it into the UK top five as their debut hit in 1963, *Twist And Shout* was resurrected by Demus & Pliers 30 years later for their *Tease Me* album. The same album had already spawned two UK top

five hits for the duo, *Tease Me* and *She Don't Let Nobody* in 1993, before *Twist And Shout* climbed its way to number one in January the following year. The single, which featured Jack Radics & Taxi Gang, was replaced at the top after two weeks by D:Ream's *Things Can Only Get Better*, just before the duo's *Tease Me* grabbed the top spot on the albums chart.

800 **All Saints: Bootie Call. September 12, 1998. One week.** In the wake of the Spice Girls, the charts became filled with all-female acts, but only All Saints offered a serious challenge to the Virgin Records-signings' supremacy. Bootie

TURNOVER OF NUMBER ONE HITS



From the singles chart's instigation in 1952 to the present day, the average number one has spent just more than 2.7 weeks at the top but the average is coming down all the time. Where singles debuting at number one were once a rarity, they're now the norm, while records which don't debut at number one now almost never reach the summit subsequently.

The first 100 number ones were the slowest, taking nearly seven years to accrue. In those more leisurely times, it was not unusual for singles to spend four or more weeks at the top, while one-week reigns were comparatively scarce. In fact, between May 25 1957 and January 17 1959

there were 20 number ones and not one of them spent less than two weeks at number one.

Things speeded up a bit with the arrival of beat music in the early Sixties, with the 200th number one occurring on August 7 1965, just five years, three months and eight days after the 100th. From there on, the next 400 number ones arrived at pretty much regular intervals of more than five and less than six years.

The market slowed unexpectedly between the 601st and 700th number ones, which were spaced six years one month and 25 days apart, spanning November 15 1987 and January 8 1994, as massive hits such as

(Everything I Do) I Do It For You by Bryan Adams (16 weeks), Love Is All Around by Wet Wet Wet (a 15-week topper) and Whitney Houston's I Will Always Love You (10 weeks) dominated.

With marketing becoming ever more sophisticated, and increasingly early and sustained airplay providing saturation coverage of singles before their release towards the end of this period, however, it was clear the pace was picking up again, and the next 100 number ones (701-800) were the fastest to that point, taking just four years, eight months and four days. But even that seemed slow compared to the next hundred (801-900), which occurred in

WEEKS AT THE TOP

Weeks at number one	Number of hits	Percentage of overall total
1	305	30.5%
2	233	23.3%
3	195	19.5%
4	133	13.3%
5	62	6.2%
6	34	3.4%
7	18	1.8%
8	6	0.6%
9	8	0.8%
10	2	0.2%
11	1	0.1%
15	1	0.1%
16	1	0.1%
18	1	0.1%

less than three years, with a record 70% of singles spending just one week on top.

This rate of turnover proved unsustainable, however, and the 901-1000th number ones have taken a little longer to occur, with nearly half of them (45%) surviving for at least a second week at number one. It's not an indication that they are strong sellers however - in fact, the rapid decline of the singles market has resulted in fewer releases, which means less competition, while the low level of sales means that if something like the Band Aid 20 single captures the imagination it can easily dominate the market for weeks.

AJ

ELVIS'S NUMBER ONES

Rank among first 1,000 number ones	Date	Title	Weeks at number one
62	12.07.1957	All Shook Up	7
67	24.01.1958	Jailhouse Rock	3
80	30.01.1959	One Night/I Got Stung	3
85	15.05.1959	Fool Such As I/I Need Your Love Tonight	5
109	03.11.1960	It's Now Or Never	8
112	26.01.1961	Are You Lonesome Tonight	4
115	23.03.1961	Wooden Heart	6
119	01.06.1961	Surrender	4
129	09.11.1961	Marie's The Name (His Latest Flame)/Little Sister	4
133	22.02.1962	Rock-A-Hula Baby/Can't Help Falling In Love	4
136	24.05.1962	Good Luck Charm	5
140	13.09.1962	She's Not You	3
143	13.12.1962	Return To Sender	3
154	01.08.1963	(You're The) Devil In Disguise	1
197	17.06.1965	Crying In The Chapel	1
and	01.07.1965	Crying In The Chapel	1
289	01.08.1970	The Wonder Of You	6
412	03.09.1977	Way Down	5
930	22.06.2002	A Little Less Conversation (credited to Elvis Vs JXL)	4
999	15.01.2005	Jailhouse Rock	1
1000	22.01.2005	One Night/I Got Stung	1
		TOTAL	79

when a remixed version of A Little Less Conversation - a flop (Presley's third) when it was first released in 1968 - credited to Elvis Vs JXL (a sanitised version of Junkie XL, the normal recording alias of Dutch DJ Tom Holkenborg, who remixed it) topped the chart. It proved to be a big seller too, selling 635,000 copies.

Presley's lead has been stretched in the past fortnight with first Jailhouse Rock and then I Got Stung/One Night reached number one. And, with a further 15 reissues to go, it is anyone's guess how many number ones the late lamented superstar will have to his credit by the end of the campaign in April.

AJ

Call was the third of a trio of back-to-back chart-toppers which had started with Never Ever and the double A-sided Under The Bridge/Lady Marmalade. All the tracks were taken from the band's self-titled debut album, along with the hits I Know Where It's At and War Of Nerves.

This third chart-topper, which replaced the Manic Street Preachers' If You Tolerate This Your Children Will Be Next at number one, came during a hectic time for the quartet, as they undertook a short tour of the US to capitalise on Never Ever's top five breakthrough. Bootie Call spent just a week at the top and was replaced by Millennium by Robbie Williams.

All Saints, who that November were named best breakthrough act at the MTV Europe Music Awards, returned to number one twice more during their career, with Pure Shores and Black Coffee in 2000.

900 Christina Aguilera, Lil' Kim, Mya and Pink: **Lady Marmalade. June 30, 2001. One week.** Just three years after All Saints took Lady Marmalade to the top, some of the US's hottest female acts joined forces to revisit the same tune.

Lady Marmalade, penned by Bob Crewe and Kenny Nolan, had been a US number one hit for Labelle in March 1975, but



While the record books will state the simple fact that Elvis Presley's One Night was the 1,000th number one, what they will not say is that single was one of 17 Elvis singles released in the first half of 2005. The release is part of a huge reissue programme centring around Elvis's UK number ones and featuring special packaging of the singles, which come in CD format (featuring reproductions both of the original UK and US sleeves) and 10-inch vinyl (featuring the original UK sleeve). The project has been driven by a

team both spanning Sony BMG and a number of independent promotions specialists. Pictured celebrating the 1,000th success are (back row, left to right) Steve Reeves (Sony BMG), Tom O'Rourke (Sony BMG), Grant Tasker (Sony BMG), Peter Noble (Noble PR), Richard Story (Sony BMG), Charlie Stanford (Sony BMG), Darren Henderson (Sony BMG); and (front row, left to right) Suzanne Noble (Noble PR), Lisa Davies (Lisa Davies Promotions), Cat Hollis (Noble PR) and Neil Martin (Sony BMG).

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