

WHAT'S NEW WITH THIS EDITION

SONGWriters OF ALL HITS

Appearing for the first time in any Record Research compilation of chart research are the songwriter(s) of every hit! The recordings, the charts and various reliable sources such as ASCAP and BMI were consulted for the most accurate reporting of songwriters.

RANKINGS OF TOP 12 SONGWRITERS FOR EVERY YEAR

Now you can see each year's top creative forces behind the hits. At the introduction of each year is a ranking of its top 12 songwriters based on their number of songwriting credits in that year.

INCLUSION OF ALL AIRPLAY AND SALES HITS

All titles from Billboard's Hot 100 Airplay and Hot 100 Singles Sales charts that did not make the Hot 100 are now included in a special year-end wrap-up at the end of the yearly rankings. That means airplay-only smash hits like "Don't Speak" by No Doubt, "Lovefool" by The Cardigans and multiple hits by Green Day are rightfully listed with other huge Hot 100 hits of their time! The Airplay-only rankings appear at the end of the Hot 100 yearly rankings from 1987 on and the Sales-only rankings appear at the end of the Hot 100 yearly sections from 1990 on.

TAG-ALONGS NOW UNDER A-SIDE

All "tag-along" titles, B-side chart hits which never appeared first or on their own on the charts, are now listed below their A-side titles. In previous editions, tag-alongs appeared at the end of the yearly sections.

NEW SPECIAL SECTIONS

Gain a fresh perspective on the history of pop music in the rock era with these new special sections:

All-Time Top 200 Songwriters Ranking

Paul Grein's Guest Commentary on Key Changes to the Top 500 Artist Ranking

Singles of Longevity by Decade

Top POPular Recordings

(Rankings of Top 15 Hits by Category: Instrumental, Christmas, Novelty, Foreign, and Spoken)

RESEARCHING THE BILLBOARD POP CHARTS

This sixth edition of *Pop Annual* contains all hits that peaked on Billboard magazine's pop singles charts from January 1, 1955 through December 25, 1999. "Hits that peaked" refers to songs that climbed to their highest position on the charts within those years. Not included in this book are the songs on the charts of January 1, 1955, that peaked (or hit their highest chart position) in 1954, and the songs that were still climbing the charts of December 25, 1999, and peaked in 2000.

In January of 1955, Billboard published three pop singles charts: Best Sellers In Stores, Most Played By Jockeys and Most Played In Juke Boxes. These charts appeared weekly in the magazine and each focused on specific areas of the music trade. In November of 1955, Billboard introduced its first 100-position pop chart, the Top 100. On August 4, 1958, Billboard introduced the Hot 100, its first chart to fully integrate the hottest-selling and most-played pop singles. The Hot 100 has since hosted every type of music that falls under the wide umbrella of the popular song, from reggae to rock to doo-wop to country to rap to novelty and more. The history of Billboard's Hot 100 through 1999 constitutes the bulk of the chart data within this book.

For the Hot 100's first four decades, an essential qualification for a song's placement on the chart was its commercial availability in America as a single. The record industry's practice of releasing singles for consumers declined dramatically in the 1990s. More and more radio hits were ineligible to chart on the Hot 100 as they were never released commercially as singles. The Hot 100 Airplay and Hot 100 Singles Sales charts that Billboard created in 1984 became valued accompaniments to the Hot 100 chart in providing a thorough picture of each week's biggest hits. For this reason, we included, for the first time, the hits of Billboard's Hot 100 Airplay and Hot 100 Singles Sales charts that did not appear on the Hot 100 chart. Throughout the 1990s, Billboard adjusted the compilation method of their Hot 100 in order to keep pace with a rapidly changing music marketplace. On December 5, 1998, Billboard debuted a completely revised Hot 100, which included, for the first time, songs that were not commercially available in America as singles.

All chart data with *Pop Annual* is from the charts listed below. The beginning dates researched are also the debut dates of most charts, with the exception of Best Sellers, Jockeys and Juke Box charts, all of which debuted before 1955. As "# of Positions" indicates, the size of certain charts varied from week to week. The main pop singles charts appear in bold.

<u>Chart Title</u>	<u>Dates Researched</u>	<u># of Positions</u>
Best Sellers In Stores	1/1/55 - 10/13/58 *	25-50
Most Played By Jockeys	1/1/55 - 7/28/58 *	20-25
Most Played In Juke Boxes	1/1/55 - 6/17/57 *	20
Top 100	11/12/55 - 7/28/58 *	100
Hot 100	8/4/58 -12/25/99	100
Hot 100 Singles Sales**	10/20/84 - 12/25/99	30-75
Hot 100 Airplay**	10/20/84 - 12/25/99	30-75
Top 40 Radio Monitor**	12/8/90 - 7/10/93 *	75

*: date of final chart
** researched only for songs that appeared exclusively on these charts

The peak date (or date that song reached its highest position) is Billboard's actual issue date, and is not taken from the "week ending" dates as shown on the various charts when they were originally published. (The issue and week ending dates were different until January 13, 1962, when Billboard began using one date system for both the issue and the charts inside.)

If a title was listed on the charts as an A-side and as a B-side, its weeks as a B-side in its Top 40 weeks total and its weeks charted total are also included. The weeks that it charted as a B-side in the Top 10 or at #1 are not included in the title's Top 10 or #1 weeks totals.

CHART METHODOLOGY

Radio airplay and record sales have always been the two combined factors of a song's ranking on Billboard's Hot 100 chart. To better reflect the hottest songs of the ever-changing radio and record industry, Billboard has continually revised its compilation method over the years. From 1958-91, Billboard compiled the Hot 100 from playlists reported by radio stations and surveys of retail sales outlets. On November 30, 1991, Billboard brought the Hot 100 into the computer age in determining the chart by a combination of actual radio airplay monitored electronically by Broadcast Data Systems (BDS), additional playlists from small-market stations, and actual point-of-sale information provided by SoundScan. The increasing lack of popular songs not commercially available as singles necessitated the most dramatic change to the Hot 100 on December 5, 1998, when Billboard unveiled the first Hot 100 chart to include songs not commercially available as singles.

Before publishing these and any other alterations to the compilation of the Hot 100, Billboard ran unpublished test charts. When Billboard unveiled a new Hot 100 based on a new process, it continued the previous weeks positions and weeks charted tally for each entry from its unpublished test chart rather than the Hot 100 published in the prior week's issue. All of the research within this book is of published charts. No research is from Billboard's test charts of the 1990s.

MULTIPLE POP CHARTS, 1955-1958

If a title hit more than one of the multiple pop charts from 1955-1958, then its peak position is taken from the chart on which it achieved its highest ranking and its peak weeks, Top 10 weeks, Top 40 weeks and total weeks charted are taken from the chart on which it achieved its highest total.

HOT 100 SALES AND AIRPLAY

The data used to compile each week's Hot 100 chart is also used to compile the weekly Hot 100 Singles Sales and Hot 100 Airplay charts. The early Sales chart was compiled from the best-selling records based on reports from record stores, and the early Airplay chart was compiled from the most-played songs based on radio station playlists. From June 8, 1991 through November 23, 1991, the Sales and Airplay charts were not compiled from the same data as the Hot 100. During that period Billboard began compiling the Sales and Airplay charts from data provided by BDS and SoundScan. As of November 30, 1991, Billboard also began compiling the Hot 100 via BDS and SoundScan; the charts were once again directly related. The songs that hit the Sales and Airplay charts, but not the Hot 100, appear in the Sales and Airplay sections that follow the Hot 100 yearly rankings.

TOP 40 RADIO MONITOR

Billboard compiled their Top 40 Radio Monitor pop chart from actual monitored airplay data provided by Broadcast Data systems (BDS). From December 8, 1990 through June 1, 1991, Billboard published both the Hot 100 Airplay chart (compiled from radio station playlists) and the Top 40 Radio Monitor chart. As of June 8, 1991, Billboard dropped the Hot 100 Airplay chart in favor of the Top 40 Radio Monitor chart. On July 17, 1993, the Top 40 Radio Monitor chart was renamed the Hot 100 Airplay chart. During the overlap period of the Top 40 Radio Monitor chart and the early Airplay chart (December 8, 1990 through June 1, 1991), the only Top 40 Radio Monitor chart hits included herein are those that did not also make either the Hot 100, Hot 100 Sales or Hot 100 Airplay charts. These songs appear in the Airplay sections that follow the Hot 100 yearly rankings.

THE RANKING SYSTEM

Following is the method used in ranking each year's hits:

1) The title's peak position

All titles peaking at #1 are listed first, then titles that peaked at #2 are grouped together and shown secondly, then the #3's, etc., all the way through position #100.

2) Ties among each highest position grouping are broken in the following order:

- a) Total weeks title held its peak position
- b) Total weeks charted in Top 10
- c) Total weeks charted in Top 40
- d) Total weeks charted

If there are still ties among titles, a computerized inverse point system is used to calculate a point total for each hit based on its weekly chart positions. For each week a title appears on the charts, it is given points based on its chart position for that week (#1 = 100 points, #2 = 99 points, etc.). These points are added together to create a raw point total for each title, which is used to break any remaining ties.

If a title hit more than one pop chart from 1955-1958, its point total was calculated from the chart on which the title reached its peak position. If a title achieved its peak position on more than one of the multiple charts, then the most weeks at the peak position determined the chart from which its point total was calculated. If the number of weeks at peak position was tied, the highest number of weeks on the chart determined from which chart the title's point total was calculated. If there was still a tie, the chart was chosen according to the following hierarchy: Hot 100/Top 100, Best Sellers, Disc Jockey and Juke Box.

TOP 20 YEARLY ARTISTS RANKING

Immediately following each year's Time Capsule is a ranking of the year's Top 20 artists. The three-digit number that appears next to these artists' names is the number of points that they earned for that year. The point system that determines an artist's yearly ranking is based on the artist's hits that peaked in that year. Points are awarded according to the following formula:

- 1) Each artist's *Hot 100* singles are given points based on their highest charted position:

#1 = 100 points for its first week at #1, plus 10 points for each additional week at #1	
#2 = 90 points for its first week at #2, plus 5 points for each additional week at #2	
#3 = 80 points for its first week at #3, plus 3 points for each additional week at #3	
#4-5 = 70 points	#41-50 = 35 points
#6-10 = 60 points	#51-60 = 30 points
#11-15 = 55 points	#61-70 = 25 points
#16-20 = 50 points	#71-80 = 20 points
#21-30 = 45 points	#81-90 = 15 points
#31-40 = 40 points	#91-100 = 10 points
- 2) Points awarded for *Hot 100 Airplay* and *Hot 100 Sales* hits:

#1 = 50 points for its first week at #1, plus 5 points for each additional week at #1	
#2 = 45 points for its first week at #2, plus 3 points for each additional week at #2	
#3 = 40 points for its first week at #3, plus 2 points for each additional week at #3	
#4-5 = 35 points	#21-30 = 15 points
#6-10 = 30 points	#31-40 = 10 points
#11-15 = 25 points	#41-50 = 5 points
#16-20 = 20 points	#51-75 = 3 points
- 3) Total weeks charted are added in.

TOP SONGWRITERS RANKING

Also appearing after each Time Capsule is a ranking of the year's Top 12 Songwriters. Songwriters' yearly rankings are based on the number of their songs that peaked in that year. Ties at number of hits are broken according to a formula for which each songwriter's hits during the year are given points based on highest charted position. For example, a #1 hit is awarded 100 points, #2 = 99 points, #3 = 98 points, and so on, until #100 = 1 point. Co-songwriters are each awarded the same number of points for their collaborations. Regular songwriting teams, such as Richard Adler and Jerry Ross, are individually awarded the same number of points. If all members of a group are listed together on hits as songwriters, then the group name is shown in the ranking (e.g. Van Halen or Culture Club) rather than all of its individual members. A songwriter receives credit for each separate version of a hit song. For example, Carl Perkins gets three hit songwriting credits in 1956 for "Blue Suede Shoes" since three separate versions of his song hit the charts that year.

USER'S GUIDE

PEAK POSITION: Title's highest charted position (large bold number centered over titles)

PEAK DATE: Date title reached its peak position

WEEKS: CH - Total weeks charted

40 - Total weeks charted in the Top 40

10 - Total weeks charted in the Top 10

PK - Total weeks title held its peak position

RANK: Final ranking for the year

GOLD: ● Gold single*

▲ Platinum single* (additional million units sold are indicated by a numeral following the symbol)

Title: Song's title as it appears on recording

Weekly Positions: Below every Top 5 hit is a week-by-week, position-by-position chronology of its entire chart life. Dashes between chart positions represent the weeks the title was off the chart prior to its re-entry. If a title hit the Top 5 on more than one of the multiple pop charts that Billboard published from 1955 through 1958, its week-by-week positions on each chart that it made are shown, even if it did not hit the Top 5 on all of these charts. Shown first is the chart on which it was at its peak position for the most weeks, and so on. In the case of tied weeks at the peak position, the order in which the charts are listed is as follows: Hot 100/Top 100, Best Sellers, Disc Jockey and Juke Box.

Songwriter(s): The songwriter(s) of all titles appear in italics to the right of each title.

DEBUT: ① Artist's first appearance on the pop charts

◆ Artist's first and only appearance on the pop charts

SYMBL: [C] Comedy recording

[F] Foreign language recording

[I] Instrumental recording

[N] Novelty recording

[R] Re-entry, reissue, remix or
re-recording of a prior hit
by that artist

[S] Spoken recording

[X] Christmas recording

TIME: Playing time of each title

LABEL: Original label of record, cassette or CD

* The primary source used to determine gold and platinum singles is the Recording Industry Association of America (RIAA), which began certifying gold singles in 1958 and platinum singles in 1976. From 1958 through 1988, RIAA required sales of one million units for a gold single and two million units for a platinum single; however, as of January 1, 1989, RIAA lowered the certification requirements for gold singles to sales of 500,000 units and for platinum to one million units. In order to fill in the gaps, especially during the period before 1958, various other trade publications and reports were used to supplement RIAA's certifications. Some record labels have never requested RIAA certifications for their hits.

PEAK POSITION OF TITLE'S A- OR B-SIDE

For a two-sided hit, the peak position reached by either its A- or B-side follows the song's writer(s). The position (and year, if different) of the corresponding A- or B-side appears in brackets (< >) to the right of the title. The A-side is the side that reached the highest position.

TAG-ALONG HITS

If the B-side (also known as the flip side) of a recording appeared on the charts alongside the A-side, then that "tag-along" title is listed below the A-side. Since tag-along titles never appeared alone nor as the single's A-side on the charts, they are not ranked. In previous editions, tag-alongs were listed at the end of the yearly rankings.

NOTES

Brief notes of special interest appear in soft brackets { } below some titles.

LABEL ABBREVIATIONS

ABC/Blue T.	ABC/Blue Thumb	Magic Tch.	Magic Touch
ABC Impl.	ABC Impulse	MCA/Carosl.	MCA/Carousel
Almo Sn ds.	Almo Sounds	MCA Nash.	MCA Nashville
American I.	American International	MCA Sndtrk.	MCA Soundtracks
Aqua Boog.	Aqua Boogie	Modern Voc.	Modern Voices
Ariola Dan.	Ariola Dance	Motown Yst.	Motown Yesteryear
Arista Nash.	Arista Nashville	MSS/Capitl.	MSS/Capitol
Atlanta Art.	Atlanta Artists	Music Factr.	Music Factory
Avco Embs.	Avco Embassy	Neighborhd.	Neighborhood
Barking Pm.	Barking Pumpkin	New York I.	New York International
Beam Junct.	Beam Junction	Next Plat.	Next Plateau
Beverly Gn.	Beverly Glen	Num. 1 Rec.	Number 1 Record
Brother/Rep.	Brother/Reprise	Organizd. N.	Organized Noise
BrownSton.	Brownstone	Original S.	Original Sound
Cadet Cncp.	Cadet Concept	Philadel. Int.	Philadelphia International
Canadian A.	Canadian American	Philly Grv.	Philly Groove
CBS Assoc.	CBS Associated	PowerVisn.	PowerVision
Chattahoo.	Chattahoochee	Prince-Adms.	Prince-Adams
Chimneyvl.	Chimneyville	Radio Recd.	Radio Records
Cleveland I.	Cleveland International	RAL/Colum.	RAL/Columbia
Coast To C.	Coast To Coast	Rhyme Crtl.	Rhyme Cartel
Common. U.	Commonwealth United	Rhythm Sfri.	Rhythm Safari
Constellatn.	Constellation	Royal Amer.	Royal American
Creator's W.	Creator's Way	San Fran.	San Francisco
Crescent M.	Crescent Moon	Scotti Bros.	Scotti Brothers
Dancin' Mu.	Dancin' Music	Shady Brk.	Shady Brook
Def Amercn.	Def American	Sleeping Bg.	Sleeping Bag
Delicious Vi.	Delicious Vinyl	St. Lawrnce.	St. Lawrence
DreamWrks.	DreamWorks	Stone Flwr.	Stone Flower
Edel Amer.	Edel America	Strictly Ryth.	Strictly Rhythm
Emerald C.	Emerald City	Suave Hse.	Suave House
EMI Amer.	EMI America	Sunshine S.	Sunshine Sound
EMI-Manhtn.	EMI-Manhattan	Tetragram.	Tetragrammaton
Entertain. C.	Entertainment Company	The Gold M.	The Gold Mind
Epic/Assoc.	Epic/Associated	Three Bros.	Three Brothers
Epic/Phil. I.	Epic/Philadelphia International	Thump St.	Thump Street
Epic Sndtrx.	Epic Soundtrax	Times Sq.	Times Square
Fiction/Elek.	Fiction/Elektra	Tin Pan Apl.	Tin Pan Apple
1 st Americn.	1 st American	Toddlin' Tn.	Toddlin' Town
Flaming Arr.	Flaming Arrow	Tony Mercd.	Tony Mercedes
Gasoline Al.	Gasoline Alley	Top & Botm.	Top & Bottom
Ghet-O-Vsn.	Ghet-O-Vision	Total Exper.	Total Experience
GNP Cres.	GNP Crescendo	Track Mastr.	Track Masters
Gold Mount.	Gold Mountain	Trans Cont.	Trans Continental
Golden Wg.	Golden Wing	Tumblewd.	Tumbleweed
Golden Wld.	Golden World	TVT Sndtrx.	TVT Soundtrax
Gospo Cent.	Gospo Centric	Twin Sn ds.	Twin Sounds
Grateful Dd.	Grateful Dead	Und. The C.	Under The Cover
Groovilicis.	Groovilicious	Untertainmt.	Untertainment
Haven/Cap.	Haven/Capitol	Untouchabl.	Untouchables
HOB/Scept.	HOB/Scepter	USA Carrer.	USA Carrere
Holland Grp.	Holland Group	Vanguard A.	Vanguard Apostolic
Hollywd. Bs.	Hollywood Basic	Verve Folk.	Verve Folkways
Independnc.	Independence	Vintertainmt.	Vintertainment
Just Sunsh.	Just Sunshine	Vinyl Drms.	Vinyl Dreams
L. Campbell	Luther Campbell	Warner/Crb.	Warner/Curb
London Int'l.	London International	Warner Sun.	Warner Sunset
Loose Cann.	Loose Cannon	Wing & Pryr.	Wing & Prayer
Lucky Elevn.	Lucky Eleven	World-Pacif.	World Pacific