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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • DECEMBER 30, 2000

THE YEAR IN MUSIC

OVER 200 YEAR-END CHARTS
CRITICS' CHOICE POLL RESULTS
THE YEAR'S TOP STORIES
VOCAL PROCESSING: CURSE OR BLESSING?
GREAT TRADITIONS OF GARAGE BANDS

Clockwise from lower left: The Beatles, Creed, Faith Hill, Wyclef Jean, Dixie Chicks, Destiny's Child, 'N Sync, Madonna

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Do Vocal Effects Go Too Far?
Ability To Perfect Sound Via Technology May Affect Drive To Develop Talent

BY CHUCK TAYLOR
NEW YORK—The process of recording vocals has changed dramatically since the day when the Supremes would stand in the studio and sing a track again and again until the best of the bunch was chosen. "You Keep Me Hangin' On," indeed.

In these technology-reliant times, achieving perfect pitch and adjusting the timing of vocal phrases are as easy as punching numbers into a calculator—literally, in fact, with digital audio recording software like Digidesign's leading Pro Tools (see story, page 88), a ubiquitous element of today's studio experience.

Pro Tools and its digital sisters allow a vocalist to be manipulated in any number of ways, from the compression and equalization traditionally achieved on a mixing console or outboard equipment to far more esoteric applications like pitch correction, the creation of an entirely new timbre, time stretching, and even the rearrangement of audio fragments to create new sounds.

While some in the entertainment industry view extreme use of the gear as "cheating," most acknowledge that, in limited doses, it's as acceptable and commonplace as sampling instruments from a Korg keyboard instead of hiring a horn player:

"But the practice is creating a dramatic turn in the music industry." Major-label executives, overwrought admitting that signing an act now is as much about star presence as "smoke and mirrors to drive a deal between two parties," add that the use of such software is also helping to "nurture talent." (Continued on page 91)

For R&B Act Destiny's Child, 2000 Was A 'Jumpin'I Year

BY LARRY FLICK
NEW YORK—Destiny's Child has been #1 on Billboard after a hefty 78 weeks on the chart, with domestic sales adding seven times platinum—but front woman Beyoncé Knowles realizes that 2000 would have ended an decidedly different note for the act.

Although it was a year that saw the Columbia vocal group dominate Billboard Hot 100 and rotation arcade airwaves with hits like "Say My Name," "Jumpin', Jumpin'," and "Independent Women Part 1," it was also a year spik ed with the kind of internal strife and change that often threatens the future of a promising act.

"I trusted me, the intensity of what's happened is not lost on me," Beyoncé says. "I know that we're fortunate to still be here. But then again, giving up was never an option. Deep down, I knew that we were going to make it past the bumps in the road, and I knew we would be better as a result."(Continued on page 87)

Twice Removed 'I' And His Revised 'All Things Must Pass' See Page 8

MUSIC TO MY EARS

Universal Distribution Sued By One-Stop MCM See Page 12

H E A T S E E K E R S

Crazy Town Hits No. 1 With 'Gift Of Game' Set See Page 32

DNA performing in New York City

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George Harrison, 'All Things' In Good Time.

George Harrison of the Beatles

“Let me in here/ I know I’ve been here/Let me into your heart,” sang George Harrison in the opening moments of “All Things Must Pass”, his first solo album, which debuted on the Billboard charts in the issue dated Dec. 19, 1970. The album was widely influenced by Bob Dylan and the rest of Harrison’s triumphant 25-track solo project (No. 1 for seven weeks, with three hit singles and seven chart versions), was the first to break a new record by its sales, and in the charts that has always never left global music lovers’ hearts.

Your old hand got the No. 1 album around the world.

I know, it’s funny, isn’t it? It’s interesting, and it’s amazing, losing all the outside stuff, and the whole of albums later, there was been a lot of people, and there’s a lot of people who are just so into it. It’s real, it’s real good, because you see who are 5, 6, and 17—

7700

The 1999 reissue of the “Yellow Submarine” film and music was a good opening chapter for some of these young ones.

It’s like the same people who were on 18 years ago, and they like it now for the same basic reasons: The songs are catchy, they’re funny, and they still have whatever it was. Then, it’s those grooves, and it’s a fun thing. And it was just a fun thing to compare with the first one, as the first one was probably my most prominent solo album, anyway.

You had doomed some of it “All Things Must Pass” tracks in 69—and the time of “Let It Be” sessions.

That’s real. I mean, I was probably trying to get them recorded in amongst all the usual John [Lennon] and Paul [McCartney] stuff. For me, that was the great thing about splitting up to be able to go off and do my own thing, and to make those songs that I’d been stockpiling, and also to be able to record with all these new people, which was like a breath of fresh air, really.

Had you intended songs like “Isn’t It A Pity” to be things just for your own? No. I mean, this is the funny thing. Imagine if the Beatles had gone on and on. Well, the songs on “All Things Must Pass,” maybe some of them I would probably only just ‘round to do now, you know, with my quota that I was allowed [laughs], “Isn’t It A Pity” would just have to be “Volume One.” And I was told he said for each one of us “Imagine” would be a Beatles song, but it was with John’s songs. It just happened that the Beatles finished.

What was the inspiration for “Isn’t It A Pity”?

It’s just an observation of how society and myself were or are. We take the good and then grunted—and forgot to give back. That was really all it was about.

It’s like “love lost and love gained” between 16- and 20-year-olds. But I must explain. Once, at the time I was at, Warner Bros, and I was working for Frank Cullin, and he was the 1981 (“Some Enchanted Evening”) album, that was when we were trying to see what was the most delights out on the street to find out what was a hit record. And apparently, as I was told, a hit record is something that is about: “love gained or lost between 16- and 20-year-olds.”

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VNU To Purchase AC Nielsen For $2.3 Bil.

BY FRANK SAXE

NEW YORK—In an all-cash deal valued at $2.3 billion, VNU is buying the TV, radio, and Internet ratings giant AC Nielsen, which provides market research to consumer products and services industries, retailers, and media companies in more than 100 countries.

The transaction also makes VNU the largest marketing information company in the world, with total annual sales of about $4.6 billion. The deal is expected to close in the first quarter of 2001.

This purchase hits the bulls-eye. We become the world leader in marketing information, with a 19% share," said VNU CFO Frank Crenner in Amsterdam.

Nielsen shares rose 4% on the New York Stock Exchange; VNU shares rose nearly 6% on the Netherlands, Belgium, and Luxembourg stock exchanges.

Haarlem, Netherlands-based VNU already owns Nielsen's U.S. operations, which it purchased in 1999 for $2.7 billion. The deal also gives VNU a larger ownership stake in Nielsen/NetRatings Inc., which analyzes Web site usage and publishers Nielsen/NetRatings.

Cremers expected VNU to save as much as $15 million in costs through combined corporate functions, although he added, "We do not now plan to turn the two into one company, but they will certainly cooperate closely."

The deal also makes VNU less dependent upon advertising. Once it has been completed, VNU will generate 25% of its revenue from advertising, compared with 38% currently.

Over the past two years, VNU has spent more than $1 billion to increase its holdings in global media and marketing information, especially "branded and recession-resistant businesses," the company stated in a release. Among the other products in its portfolio are SoundScan, which measures record sales, and Broadcast Data Systems, which monitors radio airplay. Both products are used to create Billboard charts. Other branded products in its stable include SRS, Claritas, Spectru, and MonitorPlus.

To fund the acquisition, VNU intends to sell its Netherlands- and Belgium-based consumer magazines and its educational products division.

VNU is also the parent company of BPI Communications, which owns Billboard, Airplay Monitor, The Hollywood Reporter, Back Stage, and Amusement Business, among other trade publications.
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American Music Gets Its Due
Project Recognizes Music's Importance In The U.S.

BY BILL HOLLAND
Woman's Choice Announces New Debut - The idea to bring to the country's schools a knowledge and understanding of how the best of American music fits into the social fabric of the nation could prove part of the legacy of accomplishments of outgoing President Clinton.

This month, a handsome "Songs Of The Century" book booklet prepared by the Recording Industry Assn. of America (RIAA) and the National Endowment for the Arts (NEA) will be mailed to more than 20,000 to-betaken-savvy individuals recording artists, songwriters, musicians, producers, label executives, music writers, historians, and music educators.

The plan is to forge a list of seminal recordings and to teach America's schoolschildren the importance of those recordings.

The book is a collection of essays prepared by 40 mainstream music historians and ethnomusicologists waded through more than 100 reference books and lists of award-winning performances from the RIAA, the National Academy of Recording Arts and Sciences (NARAS), performance groups and radio stations will take the task of creating and publicizing the teaching tools once the recordings are chosen.

Within the pages of the booklet, booklets are lists of 1,000 key recordings in all genres of music selected from an original master list of more than 1,000. The booklet will be mailed to radio stations, music educators, teachers, and others interested in the project in a manageable size.

The booklet also leaves room for the cookie of the song or music of the day.

(Continued on page 98)
The definition of an artist.

An artist puts creative vision before commerce, and then sells huge anyway.

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An artist's work is regarded by other artists as the model, the goal they strive to duplicate, but never can, because it's art, not a formula.

An artist blazes trails that other performers follow. An artist makes it easier for other performers to succeed.

An artist doesn't make product; he makes art. That's why an artist's work is respected forever, while product comes and goes.

An artist is someone people watch. An artist influences the future of music, the future of fashion. And everyone wants to know what he'll do next.

Next for this artist: a hot new album in 2001, with the band Rolling Stone called the best of the year.
Sony In Asia Licenses News Corp. Labels

This story was prepared by Steve McClure in Tokyo and Chris Jester in Melbourne, Australia.

News Corp. Music Group (NCM) has signed licensing agreements with Sony Music Entertainment Japan (SMEJ) and Sony Music Asia.

The agreements, which are effective immediately, follow NCM’s licensing pact with Sony Music in Japan and Asia last year.

NCM’s previous licenses in Japan and Asia were held by Sony. For the past several months, Sony has supplied NCM with digital content from its catalog of popular international and local artists.

NCM chief executive office Chris Jester said the deals would be a significant step forward in the company’s strategy to expand its presence in the region.

NCM has also renewed its deal with the Australian ABC to continue to supply music for its national and regional networks.

Under the deals, Sony will supply content and resources to NCM in Japan and Asia, including digital content from its catalog of artists.

In addition, Sony will provide NCM with marketing and promotional materials to support the release of its music in Japan and Asia.

NCM is also working on a new licensing agreement with Sony Music Asia to supply content and resources to NCM in the region.

Asia Sees Digital Download Deals

Sony Japan Links With Retailer Sites

This story was prepared by Steve McClure in Tokyo and Chris Jester in Melbourne, Australia.

Music portal Soundbuzz has announced a digital-download distribution agreement with Sony Music Asia, its second such deal with a major label.

Working with Sony is a big step up for NCM’s online strategy as it focuses on the online market.

The three companies are HMV Japan, Tower Records, and Tsutaya. Sony Music will start selling Sony titles in Dec. 12, 14, and Jan. 24, respectively.

All of the 400-edited titles currently featured on SMEJ’s digital site will be priced at 45 yen (US$0.65), the same as tracks accessed directly through bitmusic. Sony says it hopes to make similar deals with other Japanese retailers.

Derek Trever, HMV Japan’s director of e-commerce, says, “Online sales of physical product will continue to grow faster than downloads and we hope to capture a large share of the market.”

While downloads may lose some market share to online music services, the distinction between a physical and non-physical format is not that important. As a music retailer, our job is to provide music in whatever format customers wish to purchase, he adds. If the format is available, a CD, or whatever.

In related news, SMEJ says it has upgraded the digital service by utilizing the interactive audio technology of California-based Beatnik Inc. Users will be able to play music titles by simply clicking on graphics and read text that appear on the screen without having to start up special playback software.

Beatnik’s plug-in software will be available on the Sony Music Online-Japan site free of charge.

BMG Finland Tests Mobile Net Strategies

BY JONATHAN MANDER

HELMSKIV—With current albums from Korn, Eros Ramazzotti, and Westlife, the Finnish affiliate of BMG is testing new marketing strategies that make use of both mobile phones and the Internet.

For an arrangement with technical provider Sunpoint, BMG acts as a content provider, while Sunpoint sells the service and provides the tool for mobile networks.

“We are looking at various SMS (short messaging service) activities and selling mobile downloads for mobile phones,” says BMG’s managing director, Ole Jost."
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Rudy Pérez Tops Hot Latin Tracks Producers List For 2000

BY LELA COBO

MIAMI—A look at 10 of the 18 tracks that placed Rudy Pérez at the top of the year-end Hot Latin Tracks producers list reveals a versatile producer/songwriter capable of successfully handling a variety of genres.

From “Vem Aí” — Oscar de la Renta’s cover of the Bee Gees’ “To Me” — to Luis Fonsi’s power ballad “Imaginarte Sin Ti,” to regional Mexican band Los Teneros’ “Te Hine Mal,” Pérez has displayed a rare knack for lapping into the musical tastes of very diverse and defined listenerships.

It would seem at first glance that Pérez’s strength lies in his chameleon-like capabilities: not only does he easily navigate through assorted styles, he also traverses record labels, with credits on each of the majors as well as on Fonovisa. But within the broad range of his hit year, Pérez has emerged atop one of the hottest trends to surface in the Latin music industry: established English-speaking artists who decide to cross over into the Spanish market.

Indeed, Pérez’s breakthrough success was Christina Aguilara’s Spanish-language album, “Mi Reflejo” (RCA/BMG Latin), of which two tracks — “Ven Conmigo” and “Por Siempre” — charted in the top 10. And, in a perhaps unprecedented scenario, one of his tracks, “Imagine Me Without You,” entered the Christian music charts in J. I. Velásquez’s version (from her English-language album “Crystal Clear”) and simultaneously entered the Latin charts in Fonsi’s Spanish-language version.

Born in Cuba but raised in Miami since he was 8, Pérez brought up on rock, gospel, and boleros — the epitome of the bilingualism and biculturalism found in many of Latin music’s emerging stars.

“What impressed me was his ability to read my mind,” says Universal recording artist Fonsi, whose sophomore album was produced by Pérez and who is also featured singing a duet with Aguilara on her Spanish-language album. “He knows what I wanted, in my style. It was like talking to a friend.” Beyond the background, Pérez also has very specific know-how. When the Aguilara project came to him, for example, he had just finished working with pop Christian star Velásquez, recording “Llegar A Ti,” her foray into the Spanish-language market. The project, which garnered a Grammy nomination in the best Latin pop performance category this year, opened the door to other artists seeking a reverse crossover and

From a creative standpoint [and] from a musical standpoint, Rudy was the best possible guy to bring Christina into this [the Spanish-language] world.

— RON FAIR

If we analyze the work he’s done in past years, we find the songs and productions that are most representative of the contemporary Latin music movement

— MAURICIO ASAROA

Pérez served as a testing ground for Pérez.

“From a creative standpoint [and] from a musical standpoint, Rudy was the best possible guy to bring Christina into the Spanish-language world,” says Ron Fair, newly appointed president of A&M Records, who was formerly with RCA and is still Aguilara’s A&R person.

Thanks to Aguilara’s Spanish-language success — according to BMG, the album has sold nearly 1 million units in the Latin region (600,000 in the U.S. alone) — Pérez is being increasingly courted by major American artists, including Amy Grant and Faith Hill, as well as Chris-

tian acts Plus One and Point Of Grace. Other projects include upcoming albums by Brazilian Sergio Mendes, Alejandro Fernández, Ina, Millie Corretjer, and Pablo Montero, as well as the possibility of doing Spanish tracks for U.K. boy band Westlife.

“I think the mainstream market only knows about us when there’s a major success like that,” says Pérez ruefully, in reference to the Aguilara project. “But we just did the same thing we always do.”

Pérez is one of the most established songwriters and producers in the Latin market, with a truck record that includes work with virtually every major artist, including Julio Iglesias, Luis Miguel, Oiga Tafon, and Christian Castro. And Perez’s son has certainly gone up in recent years. A prolific songwriter who won ASCAP’s Latin songwriter of the year award the past two years in a row, Pérez says he’s placed 62 of his songs within that same time period.

If we analyze the work he’s done in the past years, we find the songs and productions that are most representative of the contemporary Latin music movement, says Mauricio Abarena, senior vp and executive director of the Latin Academy of Recording Arts and Sciences.

Beyond that, Pérez can sing almost everything his artists can, and that gives him even more credibility.

“You hear him sing, and you ask yourself, ‘How can I do it as well?’ ” says Taft. “I think that’s one of the reasons he’s such a great producer.”

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What's Selling? Anything Goes

2000 Was About Having Access To A Wide Selection Of Music

BY LARRY FLICK

NEW YORK—It's the Sunday afternoon before Christmas, and the checkout line at New York's Virgin Megastore in Times Square is lengthy with holiday shoppers. It's entertaining to discern which folks are buying items from a loved one's wish list and who's simply taking advantage of year-end sales to flesh out personal collections. In either case, one thing is strikingly clear: Diversity rules. And for many, that's been the apparent rule of thumb for the year 2000—despite what number-crunchers and analysts might or might not declare. If you had the right look or the right time, then you had a reasonably fair shot at capturing the pubic's imagination. Not terribly glamorous or revealing for the first year of the new millennium, eh?

"And yet that's the way it rolled this year," says Sony Dicerwest, manager of a nearby Virgin outlet in New York. "I've never seen a year during which consumers seemed to be cherry-picking music from a reasonably wide variety of genres. Maybe that's because the big news of 2000—the fact that people seemed to be broadening their musical horizons more than ever before.

Sure, there was a sizable number of folks in that Virgin Megastore checkout line carrying predictable items. There was the edge of three rebellious-looking young lads, each of whom was purchasing Rage Against The Machine's new Epic opus, "Rene-

will buy," Interscope artist Joan Osborne said in a Billboard interview earlier this year. "The bottom line, though, is that you can't really predict what will capture the public's imagination. You can instead trying to do so. If an artist, I've got to be more focused on being honest to myself and to my audience. Once you start fashioning your music to suit what appears to be a lucrative trend, then you're dead as an artist—no cost at all credibility with anyone who ever cared about your music."

Jacob Dylan, mastermind of the Wallflowers, agrees. "Maybe we're missing commercial mistakes because being somewhere remote from what appears to be selling, that just seems so temporary. Our intention, as a band, is to make music that will not sound dated in six months. We want our records to still be relevant on some level in 10 years. If that means sacrificing immediate sales gratification, then so be it."

Although Madonna has never been an artist lacking in widespread consumer demand, she 

is to New York University college student whose purchases that day included Nelly's "Country Grammer" and The Hot Dog Flavored Water. "I'm not wrapped up in who the group is or what they're about beyond the music. Maybe some people are loyal to certain artists, but I just want to make sure that I can get with the rhythm. It's a more visceral thing for me."

In the case of Gerard Mouton, a 32-year-old computer programmer who was taking a flock of files that included current releases by Coldmuck, U2, Funkmaster Flex, and the Beatles, it's far more about energy. "And that energy can come from absolutely anywhere," he says. "It's kind of a mistake to assume that people get too stuck on things like personality or genre. If you're a kid, then maybe you're going to respond to an artist's image. But all of the people I know who buy music are more interested in records that match their emotions or experiences."

Whatever works is what you go for. Period.

So, what does that mean to an industry that's largely intent on spinning good conclusions based on micro-analyzing demographics and monitoring buying patterns? I think you see a lot of people in this business chasing their tails, trying to figure out what people want to buy next."

The CHART-Toppers

The following is a chronological listing of albums that debuted at No. 1 in 2000. The figure in parentheses is the number of weeks each title spent at No. 1. Titles that debuted at No. 1 are in bold type. (Note: Santana's chart figure is only indicative of his 2000 chart reign. It's not inclusive of his chart run during 1999.)


Mega Sales And Lawsuits, Breakups And Breakthroughs Mark The Year 2000

WE MADE IT: The millennium year has come and almost gone, and we're still standing. However, I think few of us could have predicted how the first year of the next 1,000 (or last of the previous 1,000, if you're a part of...)

would go. If the music wasn't enough to keep you interested, there was always something going on with the labels, companies, companies merging, companies coupling...Quite simply, it was a year in which the business world had really changed the music business. The good news is we can finally collectively exhale. In 2000, Prince went on a retired-from-the-scene tour, known as Prince—with or without any rationale. The obvious question is: Who's the real Prince? But for God's sake, someone please tell me who did let the dogs out?

THERE IS WAITING: A record number of acts sold more than 1 million units in their albums' first week of release, according to SoundScan. The leader was 'N Sync, whose "No Strings Attached" sold a staggering 2.4 million units in its first week. It was followed by new projects from Eminem ("The Marshall Mathers LP") 1.7 million), Backstreet Boys ("Black & Blue," 1.6 million), Britney Spears ("Oops! I Did It Again," 1.3 million) and Tom Botti ("Chocolate Starfish And The Hot Dog Flavored Water," 1.05 million)

These figures are always good for press coverage, but it often seems as if the expectations put on these first-week numbers defies reason. I was left disappointed for the Backstreet Boys when "Black & Blue" only sold 1.6 million its first week.

A quick glance at the year's Billboard 200 albums chart reveals a few more interesting points. Surprisingly, only one artist reached No. 1 on The Billboard 200 in 2000 with a debut effort. Nelly's "Country Grammar" hit (Continued on page 80)
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Artists & Music

WHAT'S SELLING? ANYTHING GOES
(Continued from page 18)

dered it if it would penetrate what she described as the "boring, homogenized state of pop music. Everything in a while, something fresh and unique slips into public consciousness. But, by and large, it's kinda hard to be an artist who is trying to do something different to put out a record these days.

Of course, Madonna didn't struggle for attention, as the single "Music" energized radio audiences and the quickie album of the same name entered the charts at No. 1, and it's gradually proving to be one of the venerable artist's more successful releases in recent years.

That was an undeniable record." Diterer says."It wasn't just about the tone of the music. It was about the public's enthusiasm for Madonna. If that exact same record was released by an unknown artist—or if it was released by an artist who was known for being as chameleonicike as Madonna—it might've failed terribly.

An A&R executive at a major label agrees, adding that an album like "Music" by another artist might have ultimately intrigued audiences but probably wouldn't have been marketed forcefully enough to generate widespread public attention.

"And therein lies the rub. Major labels, including my own, are too afraid to take chances," the executive says."They just keep cranking out familiar, safe music. Experimental or adventurous artists are just not working hard enough. All I can say is thank goodness for Napster, since that's become the ultimate tastemakers for true musicologists, though you never, ever heard me say that.

And what about the influence of Napster on music buyers? Earlier in 2004, many observers were predicting the demise of the music business because of the highly controversial Internet service. While its lingering effects remain to be seen, there's no question that it has stirred up quite a bit of drama—and not just mention sparking impassioned arguments over ownership of music.

"My inclination is to say, "Power to the people, let them have the music,"" Bono said during an interview with Billboard shortly before the release of U2's current disc, "All That You Can Leave Behind." "But there are nuances and elements of this issue that still need to be explored.

Indigo Girl member Amy Ray noted during a Billboard interview that "there is merit to the concept of people sharing music and using something like Napster as a forum for positive exchange and sustainability. But I also accept that I'm coming from a point of personal privilege. It can be difficult for an artist whose life and well-being relies on selling records.

"In the end," Ray concluded, "we really need to do is review how we earn our living as artists. Technology is not going to slow down. It's going to trigger extraordinary change throughout the lives of both artists and the people who work in our industry."

In considering the weight of Napster, Ray perhaps spoke for an army of frustrated artists when she said, "Buy my record please!"

But has Napster kept people out of the stores? Again, the debate continues. "It hasn't hurt the big guys just yet," Diterer says."You're still seeing acts like "N Sync and Limp Bizkit move product at a crazy rate. But it can't be good for those younger artists and labels."

Ramirez admits she frequently uses Napster to "check out the music" that's on the fence about."For me, it's like a safety net. I don't have a money-machine in my bedroom. I use Napster to test out a few songs from an album before I buy it."

Mution does the same thing, adding that he and his friends have "tier levels" bands to "check out the marginal music," so you don't load the trucks, and that's it. Then you have something like the new U2 record that you don't just to get an idea of what it's like. It's fun to have access before the rest."

It Always Rains. U.K. act Travis drew critical raves for its Epic album of The Man On Watch. The set was marked by well-crafted songwriting and frontman Fran Healy's evocative tenor voice, and the single "Why Does It Always Rain On Me?" earned formidable Triple-A radio play. However, a B-side cover of Britney Spears' "Baby One More Time" also sparked attention. "We did it solely for a laugh," Healy says."We never intended for it to cause the commotion that it did."

(Continued on page 29)

Pamela Ruby Russell
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SONY IN ASIA LICENSES NEWS CORP LABELS
(Continued from page 14)
and Gerling.
In a statement, Murdoch, who oversees NCM, said, "We're excited that Sony Music, the unequivocal music industry leader in Japan and Asia, has embraced our artists and repertoire. We look forward to embracing the opportunities presented by our partnership with Sony Music."
Festival Mushroom Records chairman Roger Grierson says the label is planning a focused approach to the Japanese and Asian markets. "We're not going to be drowning the region with Australian music," he says. "It's a question of focusing on a number of acts which have a track record and taking them where they're wanted. Some acts are more attuned to the Asian region than others, obviously." Grierson expects to tap into relationships with executives at Star TV to increase FMR's acts' profiles. Sony Music and News Corp. have ties outside music, such as their investment in Japanese satellite TV, but Grierson confirms that talks began a year ago to develop music ties. "Certainly, Sony Music is the most powerful company in the region and the best people to be in a music alliance with," he says.
NCM VP Jeff Murray says the fact that he was previously director of international A&R and marketing at the Epic/Sony label (now Sony Music) in Tokyo also helped smooth the deal. "We wanted to do a Pan-Asian deal," says Los Angeles-based Murray. "It seemed a cleaner, neater way to go. What was most impressive about Sony is that it was very encouraging that the obvious leader in the music business in that part of the world (wants) to embrace our repertoire."
Says SMEJ International president Shiro Oso, "We are excited with this mutually beneficial deal and look forward to marketing the wonderfully talented artists represented by the News Corp. Music Group in our territory."
Sony Music Asia president Richard Denekamp says, "We are excited about supporting the efforts of the News Corp. Music Group's artists and executives with Sony Music's marketing muscle and promotional platforms across the Asian and Pacific Rim regions, in order to create a seamless and pervasive presence for their projects. We are looking forward to developing this relationship to gain greater visibility and reach for the News Corp. Music Group's labels."

Roebuck 'Pops' Staples Dies At 84

BY GAIL MITCHELL
LOS ANGELES—Roebuck "Pops" Staples, the patriarchal guiding force behind the gospel/R&B family group the Staple Singers, died Dec. 19 at the age of 84. According to news reports, the blues guitarist had suffered a recent concussion during a fall near his home in the Chicago suburb of Dolton, Ill.
Established by Staples in 1948 in Chicago, the Staple Singers originally featured Staples' son, Pervis, and his daughters, Mavis and Cleotha. Staples' sister, Yvonne, replaced Pervis in 1971. The quartet evolved from gospel music to contemporary soul/funk during the late '60s and into the '70s, notching such message-oriented hits as "Heavy Makes You Happy (Sha-La-La-Boom Boom)," "Respect Yourself," and "T'Il Take You There" with the Memphis-based Stax label. The group later signed with Curtis Mayfield's Curtom label and recorded the No. 1 single "Let's Do It Again." The Staples subsequently recorded for Warner, 20th Century Fox, and Private I. Staples himself returned to his blues/gospel roots with the release of two solo albums; 1992's Grammy-nominated "Peace To The Neighborhood" and 1994's "Father Father," which earned a Grammy for best contemporary blues album.
Born Dec. 28, 1915, in Winona, Miss., Staples is survived by his children Cleotha, Pervis, Yvonne, and Mavis. His wife Oceola is deceased.

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Artists & Music

Nobel Concert Goes Pop
Show Straddles Artistic And Commercial Goals

BY KAI R. LOFTUS
OSLO—On Dec. 11, eight days after his 76th birthday, South Korea's president and this year's Nobel Peace Prize laureate, Kim Dae-jung, had little energy to spare for the four-hour-long TV- and music-industry-oriented peace prize concert, which has been held annually since 1997 here in Norway's capital.

When a BBC correspondent for the BBC, had little energy to spare for the four-hour-long TV- and music-industry-oriented peace prize concert, which has been held annually since 1997 here in Norway's capital.

When the concert was inaugurated in 1994, it was primarily focused on classical contemporary music but since then has switched to a mixture of pop, rock, and classical.

Martin Englund, the Stockholm-based director of NORGE's event division, claims, "The Nobel Peace Prize concert is definitely a financial huge deal for us." He declined to disclose revenue from syndication to TV stations outside the Nordic region (where NRK retains the rights).

This year's concert, providing a unique promotional angle in the period up to Christmas, featured predominantly acts with record-selling or current chart presence and, although screening great, the most successful is the concert's own sold-out show for the Norwegian Broadcasting Corporation (NRK), and the Oslo-based TV production outlet Dinamo Live.

Since so many people are watching the show, it's natural that it will have an impact on sales. But for Moby it was important just to be at the concert—

SVEIN DJORGE

With the intention "to syndicate it to as many TV stations around the world as possible," according to NM, this London-based event production company organizes the event in collaboration with the Norwegian Nobel Committee, the Norwegian Broadcasting Corp. (NRK), and the Oslo-based TV production outlet Dinamo Live.

The choice of artists was based on their suggestions and recommendations from the local record company.

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SVEIN DJORGE

THE BEAT
(Continued from page 18)

Dance On. RCA club diva Kristine W. spent much of 2000 building a new following at top 40 radio via her sophomore set, "Stronger." The project earned critical praise for its shrewd balance of turntable-savvy beats and teen-friendly hooks. "It's easy to follow for me as an artist," said the album. "You don't want to alienate your core audience, but you're trying to please them if you say you don't care about reaching the widest possible audience. It becomes such a stressful situation after a while. I don't know how other artists manage. The time leading up to finishing up this album was so incredibly hard. There were times when I wondered if it would ever be done. Now that it is, I couldn't be more proud."
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In Other Touring News: Despite the Diana Ross scandal, there were a number of very successful outings this year, including a sold-out-to-the-rafters tour by Tina Turner (the year's top-grossing tour, according to our sister publication, Amusement Business). Also on the road were 'N Sync, Dave Matthews Band, Kiss, Bruce Springsteen, Dixie Chicks, and a reunited Crosby, Stills, Nash & Young. Sadly, Turner was just one of the acts saying sayonara to the road in 2000. Turner announced this would be her last major arena tour, Kiss said the band would not tour again at all, Barbara Streisand said goodbye by playing two must-see shows in both Los Angeles and New York, and Garth Brooks, who had already been off the road for more than a year, announced that if he ever returns to the road, it won't be for at least another 14 years, after his smallest child is grown. On the business front, radio broadcaster Clear Channel bought SPX and its network of concert promoters, building an unprecedented link between radio and concert promotion that is sure to create tremendous cross-promotional possibilities but also seems ripe for abuses of power. At year's end, the landscape expanded when Anschutz Entertainment Group acquired Concerts West with the intention of a revamped Concerts West joining SPX and House of Blues (and a handful of smaller promoters) as prime presenters of national tours.

Are The Good Times Really Over? It didn't take a mental giant to know that the dotcom world was headed for a crash, as we predicted in our year-end column last year, but we didn't expect it to happen so quickly. It seemed that every week we were writing about another dotcom hitting the skids, such as Atomic Pop, DEN, Riffage, Pop.com, Pseudo.com, and Scour. Last year and into this year, labels were busy investing in companies such as ArtistDirect, Lycos.com, and other dotcoms in a scatter-shot approach that suggested total guesswork as to which dotcom might hit it big. Now, the rollback has started. In December, EMI Music sold off the last of its stock in MusicMaker.com. Just as EMI's investment in MusicMaker last year helped start the rush to invest in Internet companies, we bet this move signals an exodus by labels from several other dotcoms.

Splits: Zack de la Rocha and Rage Against The Machine; Rage Against The Machine and Gas Company Entertainment; Smashing Pumpkins and manager Sharon Osbourne; Smashing Pumpkins themselves; Lucious Jackson; Soul Coughing; Third Eye Blind and guitarist Kevin Cadogan; Jay Fairies and Mammoth Records; Megadeth and Capitol; Michael Bolton and Columbia; Rod Stewart and Warner Bros.; the Black Crowes and American Columbia; Charlotte Church and manager Jonathan Shalit; Kid Rock and manager Steve Hutton; Christina Aguilera and manager Steven Kurtz, Bruce Hornsby and Q Prime; Orgy and the Firm; and Stone Temple Pilots and manager Steve Stewart.

Just A Thought: Does it bother anyone else that Viacom now owns virtually every national video outlet with any considerable market penetration? This year, as part of the Viacom/CBS merger, Viacom, which already owned MTV and VH1, became parent of TNN and CMT. Viacom purchased the Box last year and decided to merge it with Q2 this year. Then, this fall, Viacom bought BET. While there are obviously some great changes for crossover promotions for acts appealing to several different formats, such as a Faith Hill or a Sisqó, it's a little scary that one corporation is basically controlling all videos seen on a national basis. Yes, MusicNet USA and Great American Country are two national outlets that remain not owned by Viacom, and there are still dozens of local and regional video shows that still have an impact. But as major labels continue to consolidate and pare back, these local shows rarely get the attention from the majors that they once did.

Oceans Apart: As Billboard noted in its Sept. 8 issue, never before have British acts had such a tough time making an impact on U.S. shores. While some acts have done it—such as BBMak and David Gray—there are a number of really strong acts like Travis (who made a lot (Continued on page 28).
Teresa Sterne
1927 - 2000

Musician, Pioneer, Visionary, Legend, Friend.
of inroads with its latest album), Robbie Williams, and Richard Ashcroft who have yet to find sure footing. Even acts that once had strong followings, such as Oasis and Splice Girls, have found the U.S. giving their new efforts the cold shoulder.

Rock the World: A number of rock bands following in the footsteps of rock/pop/AC hybrids like Goo Goo Dolls and matchbox twenty burst onto the scene in 2000, breathing new life into a genre that needed some new faces. Among the bright spots were 3 Doors Down, who reached quadruple-platinum largely on the strength of the ubiquitous “Kryptonite,” Vertical Horizon, and Nine Days.

But for every bright spot, there seemed to be a band that fell by the wayside. For example, much-anticipated albums by groups like the Wallflowers, Green Day, and Collective Soul garnered rock airplay but have not met sales expectations by year's end. It wasn't so much a passing of the guard as a sign that audiences are more fickle than ever in this radio world driven by songs rather than artists.

Big Stories: While music often seemed to be in the doldrums this year, there was no shortage of business-based news stories to keep us hopping. Among the other big stories that captured our attention this year:

- The rise of Napster. We didn’t know the word two years ago, and now it has become the generic term for the ability to download music from the Internet without copyright clearance. Napster has changed the way the industry will do business, and whatever comes next in the Internet arena will have Napster’s shadow cast over it. Truly a revolution with far-reaching implications.

- Work for hire: In a rare move, Congress voted to repeal a portion of a bill that would have made sound recording rights for hire, in the process, would have made it impossible for artists to ever get back the rights to their own recordings. The bill galvanized a number of artists, including Sheryl Crow and Don Henley, who subsequently co-founded the Recording Artists Coalition, which will help represent artists' rights on Capitol Hill.

- The collapse of the EMI and Warner Music Group merger. Pundits had already decided which execs and imprints would survive the merger and which wouldn’t when the European Commission said the merger wouldn’t survive at all if it had its way.

- BMG Entertainment: It was fascinating to see where the company was going in terms of its negotiations with Glive Davis and the establishment of his new label, J Records, after he was forced to leave Arista Records because he wouldn’t name a successor. Given that Davis ended up remaining in the BMG family, one had to wonder what the whole song and dance was for. After BMG Entertainment president/CEO Strange Zelnick—the public face for the company during the Davis public-relations fiasco—and parent Bertelsmann were unable to come to terms on a new contract that would have seen Zelnick and his boss, BMG Entertainment chairman Michael Dornemann, continuing in diminished roles, both decided to leave their posts. Coming back to run BMG Entertainment and possibly oversee its merger with EMI was former BMG Entertainment International head Rudi Gassner, who had been ousted earlier in the year.

- Seagram, Vivendi, and Canal Plus merge in a multibillion-dollar deal. While the move will clearly result in some cutbacks because of job redundancies, it was great to have a merger that didn’t result in labels being dismantled and the music universe getting even smaller.

Goodbye: Cornet player Nat Adderley, the Rankin’s John Morris Rankin, Schoo Of Fish’s Josh Clayton-Felt, the Shirelles’ Doris Kenner-Jackson, Big Punisher, Foghat’s Lonesome Dave Preaveretti, Screamin’ Jay Hawkins, Ofra Haza, Social Distortion’s Dennis Denuell, country bandleader and songwriter Pee Wee King, Ian Dury, the Jordanaires’ Neal Matthews Jr., Vicki Sue Robinson, Tex Beneke, Tito Puente, Mike + the Mechanics’ Paul Young, Gov’t Mule’s Allen Woody, Stanley Turrentine, Benjamin Orr, gospel music legend Bob MacKenzie, drummer Vernon Fournier, pianist Russ Conway, and Kid Rock sideman Joe C.

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WHATS SELLING?

(Continued from page 80)

of the world. But when a record like that comes out, you still go out and buy it. You want to own a record like that in its total form. You don't just want a download."

Some say that Napster may ultimately be responsible for the diverse blend of music being purchased. "How can you resist trying out all of the music out there when you can take a few minutes to simply download a track?" says Bill James, a 25-year-old administrative assistant who was in that checkout line at the Virgin Megastore preparing to buy the Jive debut of Mystikal. "I'm hearing things now that I'd never hear on radio, which still only seems to be playing the same 10 songs over and over."

Mutlon echoes James's sentiment. "I think if the music industry is nervous about the Internet and downloading music online, it's because they're losing control of the machine. It's getting hard for them to tell me what to listen to. Thanks to my computer, I can make that decision all by myself."

And, in the end, that was not only the crucial point within the music world for the year 2000; it was a point that will likely propel music—and the industry that drives it—well into the next century. We may not approve of the means by which the general public is better-educating itself, but we have to acknowledge (and then according deal with) the fact that it may not be a pawn of promotion and marketing forever.

Songs Of Summer. With the Warn- er Bros. set "Invincible Summer," pop chanteuse k.d. lang offered her most commercially viable recording since her Grammy-lauded, 1992 set "Irig". "Invincible Summer" was an upbeat songs of love, with buoyant songs component. "After years of being an acquired taste, I found myself wanting to be essential to people," she said of the recording. "I wanted to be something that people couldn't live without."
Artists & Music

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Conjunto Legend, Accordion Player Longoria Dies At 76

BY RAMIRO BURR
SAN ANTONIO—One of the towering figures in the evolution of conjunto music, accordionist Valerio Longoria died Dec. 15. Friends and fellow musicians remember him as an innovator and influential stylist.

"In his own way, Valerio was a genius and left us a lot of standards," says Juan Tejeda, musician and founder of the Tejano Conjunto Festival. "He was recognized for introducing modern drums and the bolero into the genre.

Longoria, a 1982 Tejano Conjunto Hall of Fame inductee, died at the Paramount Nursing Home in San Antonio at the age of 76. His attorney Pablo Riosantes

'In the last 19 years, he has taught hundreds of kids, many of whom went on to form their own bands. In that sense, Valerio will never die' 
- JUAN TEJEDA

says the accordionist had been in and out of the hospital in recent months after his condition deteriorated. He had been undergoing chemotherapy for lung cancer.

Pat Jasper, director of Texas Folklife Resources, a 15-year-old organization that preserves and promotes Texas folk life, noted Longoria’s contributions. "Valerio was an incredibly important innovator in conjunto," Jasper says. "He spanned the generation from the founders, people like Narciso Martinez and Santiago Jimenez Sr., to the current accordion giants such as Flaco Jimenez, Eva Ybarra, and Mingo Saldivar.

Five-time Grammy winner Flaco Jimenez says he first met Longoria in 1968 and was immediately struck by his style. "He was already a well-known name in San Antonio back then," says Jimenez. "I noticed that he was the type of accordionist who didn’t play the same runs again and again. He was always playing new phrases and expanding what the accordion could do in conjunto. I rerecorded a lot of his songs from the ’40s and ’50s. My favorite was always ‘Rosalito.'" (Continued on next page)
It was the first song I heard by him, and I liked his style.

Longoria's role in conjunto's evolution was also noted by such scholars and musicologists as Chris Strachwitz, founder and president of Arhoolie Records, a California record company that released two Longoria albums. "Valerio was one of the best bajo players I've ever heard," Strachwitz says. "And he was a great accordionist and composer. I'm gonna miss that guy."

Longtime radio personality and KLEY-FM DJ Bird Rodriguez says, "He was definitely as important as El Conjunto Bernauli or Tony de la Rosa. Valerio was a first-tier pioneer and was a major influence on many young musicians."

In his seminal 1985 book, "The Texas-Mexican Conjunto," music scholar Manuel Pena noted Longoria was influential in the early development of conjunto, not only for introducing drums and the boleto but also for being the first to experiment with octave tuning, which enabled him to get more notes out of his accordion.

"It was his playing style that really impressed me," says Tejeda. "He was a fine-tuned accordion player. His pasadas [accordion runs] were tremendous.

Tejeda hired Longoria in the early '80s to teach accordion classes at the Guadalupe Cultural Arts Center in San Antonio. "In the last 19 years, he has taught hundreds of kids, many of whom went on to form their own bands," says Tejeda. "In that sense, Valerio will never die."

Born Dec. 27, 1924, in Clarkdale, Miss., Longoria began playing the accordion at age 7 by watching conjunto pioneer Narciso Martinez. As a teen, Longoria played local weddings and parties in Harlingen, Texas. In 1942, he was drafted into the U.S. Army; at the end of World War II, he was stationed in Germany, where he managed to get an accordion and played in local nightclubs.

In 1945, he moved to San Antonio, where he began recording for Corona Records. His first recordings were "El Polerito" and "Chiquitita." Later hits included "Jesus Cadena" and "El Barrilito."

In 1952, Longoria was among the first inductees to the Tejano Conjunto Music Hall of Fame and in 1986 was awarded the National Heritage Award, the nation's highest honor given to folk artists. In March, he received a lifetime achievement award at the San Antonio Current Music Awards. On Oct. 29, he was presented with a lifetime achievement award by officials of the Guadalupe Cultural Arts Center, which sponsors the annual Tejano Conjunto Festival.

Despite his reputation and increasing fame, Longoria kept a common-man demeanor, Tejeda says. "He always treated me as a friend, very respectful person," he says. "He was confident of himself and his musicianship. He always seemed very humble and easily approachable."
BILLBOARD'S HEATSEEKERS ALBUM CHART

2000 ★ IN REVIEW

THE TOP STORIES

• A Doors Down's debut album scored multi-platinum sales.
• Moby, Vertical Horizon, and Dido experience big hits.
• Bahia Men and Son by Four cross over to mainstream pop success.

Most Weeks At No. 1:

- Lara Fabian's self-titled U.S. debut album on Columbia Records spent five weeks at No. 1 on the Heatseekers chart.

THE CHART-TOPPERS

Following is a chronological listing of titles that reached No. 1 on the Heatseekers chart in 2000. In parentheses, it indicates the number of weeks the title spent at No. 1 in 2000. Titles that debuted at No. 1 are indicated in bold type.

2. "Wisconsin Death Trip," System Of A Down, Capitol/Universal (6 weeks)
4. "Better Life," Dido, Repertoire/Universal (7 weeks)
5. "My Life," Nina Simone, Arista (7 weeks)
6. "No One Does It Better," (MC) Records (8 weeks)
7. "Ain't No Other Man," Shania Twain, Mercury/Capitol (8 weeks)
10. "Let's Hang On," Beach Boys, Capitol (9 weeks)

Heatseekers Sales Act Of The Year:

Mississippi rock band 3 Doors Down, the 2000 Billboard Music Award winner for new group of the year, was also the Heatseekers act that sold the most records this year. The band's debut album, "The Better Life," has sold more than 3,300,000 copies, compared with other Heatseekers acts whose chart action for their albums didn't heat up until about a year after the release of the sets.

Following in its home state of Mississippi, 3 Doors Down received early airplay on local stations, began selling out shows, and scored a deal with Republic/Universal Records. 3 Doors Down's debut album, "The Better Life," became a hit within a few weeks after its release, due to touring and massive radio support for the singles "Kryptonite" (Billboard's rock track of the year) and "反省力" (Billboard's rock track of the year).

3 Doors Down's breakthrough, especially at radio, happened relatively quickly compared with other Heatseekers acts whose chart action for their albums didn't heat up until about a year after the release of the sets.

Moby's "Play" (V2 Records) gained early exposure via its music being used in film and TV projects before mainstream airplay kicked into high gear. Meanwhile, touring was crucial early support for Vertical Horizon's "Everything You Want" (RCA Records), which debuted in Billboard's winter 2000 Weather Bureau supplement as "brilliant...a real find!", as well as Dido's "No Angel" (Arista Records), David Gray's "White Ladder" (ATO Records), and Slip-n-knot's self-titled album on Arista/Reprise.

Baha Men, whose previous albums failed to make an impact on the U.S. charts, was considered a fringe world-pop music group in the U.S. market until its album "Who Let The Dogs Out" (Latin American/Square/Arista) was released this year. The album's ubiquitous title track was marketed early to American sports events, paving the way for a pop crossover.

The placement of Son By Four's "A Pure Dolor" in the Telephones' soap opera "La Vida En El Espejo" helped fuel sales for the band's self-titled Latin music album on Sony Discos. Sony rush-released an English version of the song, which became a top 40 hit. Son By Four's English-language debut album, "Pura Fe," was released Nov. 14.

INDEX TO THIS WEEK'S CHART

2. "The Heat," (I) Records (10 weeks)
3. "No One Does It Better," (MC) Records (8 weeks)
4. "Ain't No Other Man," Shania Twain, Mercury/Capitol (8 weeks)
6. "My Life," Nina Simone, Arista (7 weeks)
7. "The Heat," (I) Records (9 weeks)
8. "Let's Hang On," Beach Boys, Capitol (9 weeks)
Reggie Benjamin is 2X-CENTRIX (Sen-трикс). 2X fuses together many musical influences such as Soul, World Beat, and Pop culminating in one of the freshest sounds in Xscape Chicago. Reggie Benjamin, who is a Mama's boy comes from a very close family of five, and resides currently in Chicago. While in Chicago, I had a chance to listen to clips of the album, Reggie Benjamin with his sexy, crystal clear, glass shattering vocals, has a BA in Voice (he's educated too, wow!). He's been taking voice lessons with Dr. Mclinn, who he says, "God gave her the gift to teach," his voice, does a lot really need to be said, with his exotic, unique look. I feel will be the next Elvis Presley, an incredible looking guy with that devil's smile. Ladies, he's such a beautiful man, he may make you feel ugly, as I had the opportunity to speak with him, (as I almost fainted and immediately had a facial) he said, "we will be in LA to shoot our video for our first single Hurry Up sometime in February." Rumor has it part of the video will be shot at the Playboy Mansion. He also wrote and is co-directing the video for the debut release "Hurry Up." On my journey to Chicago I heard 2X on the radio, then walk into one of Chicago's hottest nightclubs RednOfive Fifth Floor & their playing 2X's "Hurry Up." Giorgio Paeto, one of the owners of the club says, "We've never had so many requests for a song, like we do this one." Even though the song is not released yet, there are a few copies floating around out there. He's successful because "he's a perfectionist and very genuine," declares his personal manager, Mark Shayatovich. Ladies and Gentleman, kids of all ages please fasten your seat belts, as flight 2X is about to take off!

With Renowned Remixer / Producer E-Smooove, 2X-Centrix is serving up its first new release "Hurry Up" on Club 2X Records. All remixes are by E-Smooove. Look for the 2X-CENTRIX album entitled COMIN' AT YA' coming spring 2001 with Production by E-Smooove and Reggie Benjamin.

Reggie Benjamin is a NARAS member (Grammys).

By Linda Russo

For more info contact VP of A&R/Promotions Michael Anthony @ Club 2X Records (630) 669-9392 or visit their website WWW.2X-CENTRIX.COM.
HAPPY HOLIDAYS

Thank you for a great year!

Wishing you all the best in 2001!

Billboard

www.americanradiohistory.com
Strategies for Long-Term Survival

As the hype fades and real online business begins in Latin America, the Jupiter Internet Commerce Forum explores the defining challenges and opportunities that will spell success or failure in the region's unique Internet markets. Jupiter will bring together leading executives from the U.S. and Latin America to examine the companies and strategies vying for leadership in these emerging online economies.

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Charles Herington
President & CEO
AOL Latin America

Jose Soriano
Founder & GM
Red Cientifica Peruana

Featured Speakers:

Francisco Loureiro, COO, StarMedia Network
Joel Eidelstein, CEO, Tutopia
Sebastian Popik, CEO, Salutia.com
Manuel Montero, President & CEO, Flera.com
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Alec Oxenford, CEO, Deremate.com
Abel Linares, COO, Terra Lycos
Marcos Galperin, CEO, MercadoLibre
Lillian Piccioti, e-Solutions Head Latin America, Citibank
The Return Of Creativity, 'Real R&B,' And Artists With True Staying Power

Shaking Your Social Consciousness: While Sisqo, Mystikal, Nelly, Lil' Bow Wow, and others let us get totally wrong on anything with them, hip-hop was also shifting the image of more social activism. Leading that charge this year were Mos Def, Common, Black Eyed Peas, the Micromaniacs, dead prez, and Reflection Eternal.

Gospel Goes Mainstream: With the success of Kirk Franklin and, more recently, Yolanda Adams.

The Top Stories

- Viacom Acquires BET For $3 Billion
- Antonio "La Reid Succeeds Clive Davis As Arista President/CEO
- Island/Def Jam Opens Def Jam South, Germany, And Japan, With Plans To Set Up Operations In 15-20 Other Overseas Territories
- Black Promoters Assn's $700 Million Suit Against Major Booking Agencies Promoters Allowed To Proceed To Federal Jury Trial
- Clive Davis' J Records, Wyckoff Jean Int'l Cred Records Joint Venture
- Virgin Records America Enters $15 Million Joint Venture Deal With Barry Hankerson's Blackground Records
- Violator Records Switches Affiliation From Def Jam To Loud With Chris Lightly Joining Loud As Executive VP.

The Chart-Toppers

Following are chronological listings of albums and singles that logged time at No. 1 on the Hot R&B/ Hip-Hop Songs & Tracks charts. Figures in parentheses are the number of weeks each title spent at No. 1 in parentheses. Titles that debuted at No. 1 are indicated in bold type.

ALBUMS

- "Dr. Dre—2001," Dr. Dre, Aftermath/Interscope (4).
- "Born Again," Notorious B.I.G., Bad Boy/Arista (3).
- ... And Then There Was X," D.M.X., Ruff Ryders/Def Jam (2).
- "J.E. Heartbreak," Jagged Edge, So So Def/ Columbia (1).
- "Voodoo," D'Angelo, Cheeba Sound/Virgin (4).
- "BTNHResurrection," Bone Thugs-N-Harmony, Ruthless/Epic (1).
- "Life Story," Black Rob, Bad Boy/Arista (3).
- "War & Peace Vol. 2 (The Peace Disc)," Ice Cube, Lench Mob/Best Side/Priority (1).
- "Romeo Must Die—The Album," soundtrack, Blackground/Virgin (1).
- "Yeesh Baby," Big Punisher, Loud/Columbia (1).
- "Unrestricted," Da Brat, So So Def/Columbia (1).
- "My Name Is Joe," Joe, Jive (1).
- "The Heat," Tom Braxton, LaFace/Arista (1).
- "Goodie/Les," 50 Cent/Priority (2).
- "I Got That Work," Big Tymers, Cash Money/Universal (1).
- "Anarchy," Busta Rhymes, Flip/Mode/Elektra (1).
- "The Notorious K.I.M," Lil' Kim, Queen Bee/Undeas/Atlantic (1).
- "Ride Or Die Vol. II," various artists, Ruth/Interscope (1).
- "Nutty Professor II: The Klumps," soundtrack, Def Soul/Def Jam (3).
- "DJ Clue Presents: Backstage—Mixtape (Music Inspired By The Film)," DJ Clue, Roc-A-Fella/Def Jam (1).
- "Trapped In Crime," C-Murder, Tru/No Limit/Priority (1).
- "Let's Get Ready," Mystikal, Jive (2).
- "Rule 3:65," Ja Rule, Murder Inc./Def Jam (3).
- "NPD.com," R. Kelly, Jive (2).

Singles

Following is a chronological listing of singles that logged time at No. 1 on the Hot R&B/Hip-Hop Songs & Tracks charts in 2000. Figures in parentheses are the number of weeks each title spent at No. 1 in 2000.

- "U Know What's Up," Danell Jones, LaFace/Arista (5).
- "Hot Boyz," Missy Elliott Featuring Nas, Eve, and Q-Tip, Gold Mind/East West/Elektra (6).
- "Get It On Tonight," Montell Jordan, Def Soul (3).
- "Say My Name," Destiny's Child, Columbia (3).
- "He Wasn't Man Enough," Toni Braxton, LaFace/Arista (4).
- "I Wish," Carl Thomas, Bad Boy/Arista (6).
- "Incomplete," Sisqo, Dragon/Def Soul (5).
- "No More," Ruff Endz, Epic (1).
- "Get It," Arista (1).
- "Bounce With Me," Lil' Bow Wow Featuring Xscape, Columbia (1).
- "Liar," Profile, Motown (10).
- "Bag Lady," Erykah Badu, Motown (7).
- "Why," T. Reid (2).
- "I Just Wanna Love U (Give It 2 Me)," Jay-Z, Roc-A-Fella/Def Jam (1).
- "Ms. Jackson," Outkast, LaFace/Arista (1).
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**GREATEST GAINER**

SHAGGY | Mama’s Gun | 19 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 |

**NEW**

CYPRESS HILL | Columbia Records | 1 | 5 | 36 | 36 | 36 | 36 | 36 | 36 | 36 | 36 | 36 |

**BEAT OF THE WEEK**

GREATEST GAINER

SHAGGY | Mama’s Gun | 19 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 |

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From all of her friends at Reach Out International
Regional Meltdown: New comer Nelly put St. Louis on the map with his Fe' Real/Universal debut album "Country Grammar." Powered by the title track, the set hit No. 1 on The Billboard 200 and was certified five-times platinum. Nelly contributed to the continued meltdowns of regional hard and prejudices in hip-hop music—proving that it truly doesn't matter where you're from as long as your hooks are memorable and the music is melodious.

COMEBACKS: Dr. Dre sold a combined 18 million units (and still counting) of "Dr. Dre—2001" and Eminem's "The Marshall Mathers LP" via his Interscope-distributed Aftermath imprint. In addition, Dre pulled off the critically acclaimed, slang-free Up In Smoke tour featuring himself, Snoop Dogg, Ice Cube, and others...While Jay-Z's double platinum album "Vol. 3...Life And Times Of S. Carter" bowed in 1999 and sold well into 2000, he unexpectedly dropped "The Dynasty: Roc La Familia 2" in the fourth quarter. According to SoundScan, it surpassed initial sales of the former album by selling more than 3 million units within a few weeks of release. The strength of this set could lead to sales rivalling his multi-platinum "Vol. 2...Hard Knock Life."

CREATIVELY SPEAKING: OutKast's "Stankonia" album finally arrived via LaFace/Arista and proved to be worth the wait. In five weeks, the album has sold more than 2 million copies, thanks to the infectious second single "Ms. Jackson," preceded by the alternative-fan favorite "Bombs Over Baghdad." With numerous potential singles like "I'll Call Before I Come," "Red Velo-Nation Creepin' In My Groove" featuring Erykah Badu, "Stankonia" is poised to be the duo's best-selling album to date.

ROAD RAGE: The success of Jay-Z's 1999 Hard Knock Life tour opened the gate to a host of new hip-hop excursions, including the highly ambitious Ruff Ryders/Cash Money fave, The Mumps. Also poised for a smash tour: De La Soul kicked off the Spin-Off jaunt with Common, Moe Def, and a host of new MCs.

TIMES TO COME: With so much of this issue dedicated to the year that's ending, it's also wise to look at the year to come. 2001 will start with some new numbers and, of course, some returning acts on Hot R&B/Hip-Hop Singles & Tracks, Ludacris debuts with "Southern Hospitality." Disturbing the Peace/Def Jam South/Def JAM, he's another debut artist who tasted the success of his feature, "What's Your Fantasy," at No. 10 in November on Hot R&B/Hip-Hop Singles & Tracks. Between independent distribution and Def Jam's release of his debut album, Ludacris has sold more than 500,000 units, according to SoundScan.

Charlamagne Funk returns to the charts after a three-year hiatus with a new album titled "Visit Me" (Atlantic). The first single from this latest endeavor, "That Other Woman," peaked at No. 1 on Hot R&B/Hip-Hop Singles & Tracks. Between independent distribution and Def Jam's release of his debut album, Ludacris has sold more than 500,000 units, according to SoundScan.

"I feel like God gave people's eyes to another brand of music that isn't all about ice, cars, and how many women you've tricked," says Common, who showed people "The Light" in 2000. Pharoahe Monch, and Reflection Eternal. The Roots scored with its Oktayplayer tour featuring Guru, dead prez, Blaaw, and others. East Coast Entertainment's "Lip-Syncing Lounge" album compilation series spawned a three-legged road trip with such artists as Mos Def. In a move reminiscent of the legendary Motown revises, GoodTime Revisited its stable of artists—Slum Village, Bahamadia, and Spontaneous—and on the road. And Xlif3 recently joined Viola Bigfoot and Papa Roach on the Anger Management circuit.

THE WOMEN OF HIP-HOP: Da (Continued on page 80)
### Hot R&B/Hip-Hop Airplay

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<td>GEORGE MASON/GEORGE MASON RECORDS</td>
<td>1974</td>
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<td>3. HEAVEN KNOWS (REWORKED)</td>
<td>OAKLAND/ATLANTIC RECORDS</td>
<td>1976</td>
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<td>4. DON'T MESS WITH MY MAN (LICK MY SOUL)</td>
<td>INXS/RECORDS</td>
<td>1992</td>
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**December 30, 2000**

### Billboard Hot R&B/Hip-Hop Singles Sales

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**December 30, 2000**
America Gets Into The Groove in 2000 As It Embraces Dance

Without question, 2000 will go down as the year that America, once again, got wise, as well as hip, to dance music—or electronics, if you will. The multi-lined beats and rhythms of the dancefloor transcended virtually all entertainment media, from TV and radio to the Internet and computer games (Sony's PlayStation). In fact, each and every track from Moby's 1999 V9 Records album, "Back and Forth," was licensed to a commercial, a TV show or a video soundtrack—big money and big business, indeed. Perhaps Cher's "believe" in dance music last year helped the genre continue its ascension this year. Hmm...

Assisting in this mainstreaming of dance culture were DJs like Chris Cross, Bebe Upshaw, Lawrence Gilligan, and the International DJ -AS- POP -STAR mentality that is dominating the music industry. This year has the DJ's prominence via branding. DJ Almighty/Universal, 420,000, Alice Coopley ("Who Needs Guitarz Anyway?") and DJ Rickey ("Powerman"") are at the top of the DJ charts. DJ Alysha, DJ Lita, and DJ Jukebox have made appearances on The Billboard 200 as well. DJ Scotti D, DJ Shy, and DJ Key are just a few of the many DJs who have made it big in the dance music scene. DJ Superman, DJ Kool, DJ Icey, and DJ Flash are just a few of the many DJs who have made it big in the dance music scene.

Dance TRAX

by Michael Paololetta

2000 IN REVIEW

The DJ-as-POP STAR mentality has a downsizing, though. It further propels the theory that dance music is a faceless genre. Let's face it, DJs play records by artists, who for the most part remain completely unknown to the average clubgoer, who views the DJ as the star because he's the one on stage—at the altar of the mix, the DJ. Is there a cure? How about labels fiercely getting behind their dance artists by putting them on the road—with a live band. This has the potential to level the balance between the artist and the DJ.

ALSO SCORING POINTS on the Billboard 200 was Paul Van Dyk with a "proper" artist album, "Out And Back" (Mute), which, according to SoundScan, sold 72,000 units. Topping the act with artist albums were Eiffel 65 ("Robopunk", Universal, 23 million), Sonique ("Higher My Cry", Farm Club/Republic/Universal, 400,000), Alice Coopley ("Who Needs Guitarz Anyway?"), and DJ Rickey ("Powerman").

It seems like this is the year that dance music exploded," says Alternative Distribution Alliance (ADA) president Andy Allen. "Last year, Oakenfold was the only dance artist in ADA's Top 10 for the year. This year, Oakenfold is joined by Paul Van Dyk, Sasha & Digweed, Dave RV, and Timo Maas, all of whom are in ADA's Top 10 for the year. Vernon's DJ Debra is licensed to a commercial, his song "To Be Or Not To Be," which, according to SoundScan, has sold 72,000 units. DJ Debra is a popular DJ in the dance music scene. DJ Debra is a popular DJ in the dance music scene.

In his debut, "Ziggyboom Six Degrees of Tonto Tempo," Brazilian singer Bebe Gilberto intertwined dance, jazz, bozza nova, and pop. "My first album had to show all my musical influences," says the singer. The set placed on several Billboard charts, including the Heatseekers chart.

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The emotion-packed, soul-drenched 18-track set includes many of our favorite songs of the year, including Basement Jaxx's "Bingo Bango." (Continued on next page)

THE TOP STORIES

- Strictly Rhythm And The Warner Music Group Create A 60/50 Worldwide Joint Venture.
- Two Albums From 1999—Cher's "Believe" And Moby's "Play"—Continue Making Waves At Retail.
- DJ-Mixed Compilations Make Their Presence Known On The Billboard 200.
- At The 42nd Grammy Awards, Cher's "Believe" Wins Best Dance Recording, While Pete Rutherfo's "Sculpture Of The Year," Non-Classic.
- New York-Based Record Label And Marketing/promotion Company Giant Step Celebrates Its 10th Anniversary.
- Paradise Garage Recalled In Print And On Disc.
- Spiller's "Groovejet (If This Ain't Love)" And Azulito Da Basta's "Freak Night" Top European Charts.
- U.K. Garage/2-Step Explodes Throughout England, While The rave Scene Explodes In The U.S.
In addition to the titles that appear on our top 10, we can't help but get excited each time we hear the following:

- Singles: "Flowers," Sweet Female Attitude (Milla/Wea UK); "Bad Habit," A.T.F.C. Presents One-hitDevon Featuring Lisa Milled (Subliminal); "Groovejet (If This Ain't Love)," Spiller (Positiva U.K.); "Your Child," Mary J. Blige (MCA); "Try Again," Aaliyah (Blackground/Virgin).
- Albums: "Colours," Circulation (Circulation U.K.); "Born: To Do It," Craig David (Wildstar U.K.); "Who Is Jill Scott?" Words And Sounds, Vol. 1," Jill Scott (Hidden Beach/Epic); "Out Tha' Back," Paul Van Dyk (Mute); "Lover's Rock," Nite (Epic); "Voodoo," D'Angelo (Cheeba Sound/Virgin); "Wide Angle," Hybrid (Distinctive/kinetic); "Release," Ana Tijoux (One Love); "Son Of A Prophet," Wycle F. and The Spirit (Def Jam); "Who, Nelly, Nelly," Nelly, Furtado (DreamWorks); "Faith And Courage," Sinead O'Conn (Atlantic); "Bachelor No. 2," Ace (Sony Music).
**2000 IN REVIEW**

**Industry Leaders Cite Napster As The Year’s Top Story**

DEBORAH EVANS PRICE

and

JERRY BUTLER

KASHVILLE—Just one year ago, the country music industry—like the rest of the world—was worrying about Y2K. Now, the industry’s top concern has shifted to another set of letters and numbers: BMI (along with Napster), as well as related distribution and intellectual property issues.

Billboard surveyed a group of industry leaders representing various facets of the country music business to determine what they thought were the top stories or trends of the year and their impact. Napster was the No. 1 concern among this group, followed by mergers and consolidation in the industry.

Ron Baird

Agent

**Creative Artists Agency**

1. The Time Warner/AOL merger: It’s continuation of the consolidation we’ve seen in American business.
2. The effect that Napster and MP3 are having on the delivery/distribution of recorded music.

The survey asked several new headline artists, specifically Tim McGraw, Faith Hill, Dixie Chicks, Shania Twain, and Martina McBride. One of the mandates that we in the music industry have given is to grow new headline artists, and including Shania, who didn’t tour in 2000—she had a successful crop. Small, but definitely impactful.

Allen Butler

President

Sony Music Nashville

We are starting to see some traditional artists come back in and start selling some music again, which I think is significant. Don’t Cheney is certainly selling some serious records, and I think the real Paisley phenomenon kind of bust, because it’s got another hat set back in the format. The return of Travis Tritt is significant. These are all pretty traditional guys in a format that keeps healing pop.

Gary Falcon

Fonterra Goodman Management

The story would have to be Napster, how that developed, and this new alliance with BMG. The future in country, and all music for that matter, is on the Internet, and working out these kinds of issues is going to have the way for the future of music and how we sell it.

**TO OUR READERS**

Nashville Scene will return in the next issue.

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**ARTISTS & MUSIC**

**Paige Levy**

Senior VP & AR

Warner Bros. Records

1. The Napster stories on the front page of newspapers and on national TV have helped to educate music consumers about the dangers of songwriters and artists are paid. I believe most Napster users are just naive and not necessarily thieves.

2. Merger mania. The Universal/ PolyGram merger, and although it hasn’t happened yet, there is an awful lot of talk of HMV buying someone. There are rumors of more mergers. These always affect country. They always affect the writers and the employees, because any time you merge there are two people doing the same job, someone is going to lose their job. That’s devastating. You never get a good reason of pluggers to writers when those mergers occur. Therefore, the writers are not getting the attention they necessarily need.

3. Tower Records Nashville

Garth Brooks announcing his retirement. Its impact really I don’t think has been felt yet. The impact of Garth’s move toward more record-oriented or more of a crossover style of country music significantly affected country music, and we are seeing it in all the acts who have been trying to duplicate that and have not been able to do it. As great as he was for country music, in some ways I feel he hurt it also, in the sense of people trying to copy what he did.

4. The trend actually is going back to a more traditional sound. I got my copy of the (new) Dolly Parton album, and it’s great. That’s a good trend in my estimation.

5. Country radio has continued to lose market share. Because of that, there have been some tough decisions, not only by the programmers, but the labels who are producing music for the programmers. The trend is definitely going south. What are they going to do to fix it?

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**2000 **

**IN REVIEW**

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**Evelyn Shrimer**

President

Asylum Records

1. Napster: Its impact is not going to change everything—totally the way we do business.

2. Corporate domination of everything: radio, labels, booking agencies, now management companies.

3. The death of the record company. KPLX (The Wolf) in Dallas attacked the attention of innovative programmers and music industry executives when their Texas Country award was canceled. This happened last month, and it’s a rare event for this type of format outside the state lines to other regions of the country.

4. Country music’s future. Will the KPLX (The Wolf) in Dallas attack the attention of innovative programmers and music industry executives as they have continued to do so? It’s a sign of the consolidation.

5. Record sales. They basically have been flat. There are just a handful that are multi-platinum acts. Now you have people who have had five singles on the charts, and they aren’t selling any records at all. It’s kind of like it was back in the early 80’s again, which is interesting.

6. I don’t feel that another format of music has taken over, because they’ve bought something that we’ve given them, and they are just recycling it. That’s what the Dixie Chicks comes through, and it’s totally different music, and they’ve sold millions of albums. But the Dixie Chicks are the ones that they want to buy it, but we just can’t keep giving them what we’ve given them for the past 10 years.

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**The slowing down of the singles charts. I had a conversation with a label head the other day. They asked what I would do if I were them and had a single out that’s doing well on the airplay chart but not selling a single record. I can’t pull it, because then it messes up when I put the next single out with radio people. But to wait six months for the single to run its course and not sell any records, I lost a half a year of sales. It has an effect on publishing.**

7. The impact of digital technology. This year, the year of Napster stories, the impact of Napster has been felt yet. The impact of Napster stories has been felt yet. The impact of Napster stories has been felt yet. The impact of Napster stories has been felt yet.
### Billboard Top Country Singles Sales - December 30, 2000

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Way You Love Me</td>
<td>Wamblee Bros.</td>
</tr>
<tr>
<td>2</td>
<td>Oklahoma/Warm and Fuzzy</td>
<td>Lonestar</td>
</tr>
<tr>
<td>3</td>
<td>Cant Fight the Moonlight</td>
<td>John Michael Montgomery</td>
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<tr>
<td>4</td>
<td>My Heart Thinks I'm Sex</td>
<td>Celine Dion</td>
</tr>
<tr>
<td>5</td>
<td>How Do I Love You</td>
<td>Randy Travis</td>
</tr>
<tr>
<td>6</td>
<td>Meanwhile Back at the Ranch</td>
<td>Travis Tritt</td>
</tr>
<tr>
<td>7</td>
<td>Best of Intentions</td>
<td>Lee Ann Womack</td>
</tr>
<tr>
<td>8</td>
<td>Greatest Hits, Vol. 1</td>
<td>George Strait</td>
</tr>
<tr>
<td>9</td>
<td>The Essential</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>10</td>
<td>Million Miles</td>
<td>Garth Brook</td>
</tr>
<tr>
<td>11</td>
<td>From the Heart</td>
<td>Tim McGraw</td>
</tr>
<tr>
<td>12</td>
<td>Greatest Hits</td>
<td>Reba McEntire</td>
</tr>
<tr>
<td>13</td>
<td>Greatest Hits</td>
<td>Tanya Tucker</td>
</tr>
<tr>
<td>14</td>
<td>Greatest Hits, Vol. 1</td>
<td>George Strait</td>
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This chart reflects the top country singles sales for the week ending December 30, 2000, as reported by Billboard Magazine. The chart is compiled from a national sample of retail store, mass merchant, and internet retail sales reports collected, compiled, and provided by Billboard.
Superstars Dominate Country Touring Season

2000 IN REVIEW

BY RANDY MOORE

ARTISTS & MUSIC

COUNTRY
Reaching Beyond The Borders Of Jazz

by Steve Graybow

Davies' high notes. While the music's future can at times seem precarious, one thing is certain—jazz is not suffering in terms of creativity or stellar musicianship. There were many strong releases waving the flag for jazz over the past year, and the following were my top 10 favorites:

1. Regina Carter, "Motor City Moments" (Verve)
2. Medeski, Martin & Wood, "Tonic" (Blue Note)
3. Pat Metheny, "Trip IIoo" (Warner Bros.)
4. Danilo Perez, "Motherland" (Verve)
5. Brian Blade Fellowship, "Perception" (Blue Note)
6. John Scofield, "Bump" (Verve)
7. Sunny Rollins, "This Is What I Do" (Milestone/Fantasy)
8. Joshua Redman, "Beyond" (Verve)
9. "Roy Haynes Trio Featuring Danilo Perez And John Patitucci" (Verve)
10. Wallace Roney, "No Room For Argument" (Stretch/Concord)

The creative spirit inherent in all these projects, which span several musical genres, is proof that our living legacies can still create the captivating music.

Only time—and constructive cooperation—will allow us to find new ways to bring jazz to the public at large. The answers are out there, and it is up to us to find them. Blue Note looks forward to continuing dialogue with the industry to address these issues in the coming year and to the ensuing actions that will allow us to reach our goals. As always, suggestions and ideas can be emailed to sgraybow@billboard.com. Happy holidays and best wishes for 2001.
Artists & Music

The search for new voice and artists with the potential to impact people will be even more crucial in 2001, because for the first time in several years, Christian music sales declined this past year. "The dip at mid-year was due to many of the major labels' decisions to repackage and release new material into one album," says Bill Hearn. "Because the year hasn't finished yet, we're not sure where we'll finish up. We've had a much heavier release schedule the second part of the year than the first. I believe the mid-year dip was due more to the labels' re- releases than anything, but the second (dip this year) in CBA sales I would attribute directly to the lack of strong participation in those stores in our mainstream genre.

Acts such as Mary Mary, Yolanda Adams, BeBe Winans, and P.O.D. enjoyed phenomenal mainstream sales, yet CBA retailers were reluctant to join the party. "Even though (some of those artists) had done albums with some of our hometown labels before, all these acts have been signed by mainstream companies outside of the Christian music industry that is based here in Nashville," says Hearn. "What that represented in terms of sales is the mainstream side had a lot of good activity and did very, very well. Our challenge remains the Christian bookstore side of things. We did not see growth on the CBA side as much as we anticipated, but I'm taking that as a positive for Christian retailers to embrace these acts who are being introduced by the mainstream side. It's almost in reverse of what we had in earlier years when we had an occasional crossover Christian artist that was trying to get ownership all the way through the mainstream, but the mainstream side of things. Until that ownership takes place your muscle isn't fully flexed in terms of radio and retail, and we're hoping to go beyond that this coming year. We're feeling the pressure of these artists from the mainstream side to get better penetration into the CBA marketplace."

Hearn expects to see mainstream companies continue to pursue Christian consumption. "We would not be surprised if we saw more offerings coming from the mainstream side now that they've seen a first blush of success with their A&R efforts," he says. "That's the real distinction I'm trying to draw here—that they have actually signed acts on their side versus just taking acts that were signed on our side of things. I wouldn't be surprised if we saw more of that happening, and I don't think that's a bad thing at all."

Hearn agrees. "It bodes well for the continuing positive growth forecast for Christian music," he says. "P.O.D. on Atlantic, Mary Mary on Columbia, and Yolanda Adams on Epic are great stories, and these acts are making albums. They're fighting the good fight, and we're fighting with them in our own way."

The artists are often asked about their love for the industry. "I think that's a healthy thing for the industry to maintain a successful path in the industry."

With the fact that there's corporate consolidation and merger frenzy, independent labels stand poised to make a stronger impact in Christian music. The last few years have seen the emergence of Rocketown, Geeks, Inc., Ministry Musil, Mile Communications, and other indie labels that are carving a successful path in the industry.

"With the fact that there's corporate ownership in Christian music, we have to think that some things at times are more uncertain than we've ever been in terms of the larger labels," says Jeff Molesley, president of Mile Communications and INO Records, as well as a partner in iop Records. "I think there are a group of artists out there that really desire to be in a smaller-type situation [and not controlled by a corporate label. Because of that, it's opened up all kinds of avenues for independent bands. In today's more homogenized mass media environment, independent bands are able to take more chances artistically and ministry-wise than ever before, and I think that's where the innovation is going to come from. The reason we have a lot of acts that have been consolidated and bought out in the past is because at one time, they were independent bands. They took some incredible risks, and really produced some incredible music that touched a lot of people."

"We're able to take more risks with our music and our messages, and I think that's a healthy thing for the industry to maintain a successful path in the industry."

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**Top Gospel Albums**

**DECEMBER 30, 2000**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Genre</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Yolanda Adams</td>
<td>Christmas With Yolanda Adams</td>
<td>Christmas</td>
<td>Word Records</td>
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<tr>
<td>2</td>
<td>Yolanda Adams</td>
<td>Electric</td>
<td>Contemporary</td>
<td>A &amp; M Records</td>
</tr>
<tr>
<td>3</td>
<td>Mary Mary</td>
<td>CCM Magazine</td>
<td>Contemporary Christian</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>4</td>
<td>Donnie McClurkin</td>
<td>Live in London and More</td>
<td>Contemporary Gospel</td>
<td>RCA Records</td>
</tr>
<tr>
<td>5</td>
<td>Lee Williams and The Spiritual QC's</td>
<td>Almighty</td>
<td>Contemporary Gospel</td>
<td>143 Records</td>
</tr>
<tr>
<td>6</td>
<td>Shirley Caesar</td>
<td>You Can Make It</td>
<td>Contemporary Gospel</td>
<td>Word Records</td>
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<tr>
<td>7</td>
<td>Yolanda Adams</td>
<td>Can't Buy Love</td>
<td>Contemporary Gospel</td>
<td>Word Records</td>
</tr>
<tr>
<td>8</td>
<td>Keith &quot;Wonders Boy&quot; Johnson</td>
<td>Not Guilty: The Experience</td>
<td>Contemporary Gospel</td>
<td>Verity Records</td>
</tr>
<tr>
<td>9</td>
<td>Natalie Wilson</td>
<td>Live in London and More</td>
<td>Contemporary Gospel</td>
<td>Verity Records</td>
</tr>
<tr>
<td>10</td>
<td>Kirk Franklin</td>
<td>New Spirit</td>
<td>Contemporary Gospel</td>
<td>Verity Records</td>
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**In The SPirit**

by Lisa Collins

**MOVING UP A LITTLE HIGHER:** With one of the major labels seeking bankruptcy protection, another cutting its gospel roster in what appears to be a last-ditch attempt to stay afloat, and two dismantling their gospel divisions, the year 2000 proved to be most challenging for the industry's gospel labels.

The year began with confirmation that Def Jam Records would dismantle its gospel division. Throughout the year,, Def Jam's CEO, Todd Torrence, was working to save the gospel division, but he was unable to find a buyer.

The year ended with the announcement that Motown Records was also dismantling its gospel division. The move was a surprise, as Motown had been a major player in the gospel market for many years.

With both Motown and Def Jam exiting the gospel market, the remaining labels have been left to pick up the pieces. Some labels, such as Word Records, have expanded their gospel roster, while others, such as Triple Crown, have cut back.

For the labels that remain, the future is uncertain. With the industry in flux, it remains to be seen who will emerge as the new leaders in gospel music.
Artists & Music

Classical KEEPING SCORE
by Bradley Bamberger

REWIND: Although Keeping Score doesn't generally mirror the action on Billboard's classical charts, the year's end is an apt time for reflecting on such artists who performed high on the magazine's list of top sales performers; that is, before we move on to a more subjective retrospective of 2000.

It should come as no surprise that the world's favorite Italian tenor, Andrea Bocelli, shified more units than anyone, with three Philip discs in the year-end classical top 10 — including the top two titles (see page YE-88). The reigning instrumentalist, cellist Yo-Yo Ma, put four Sony Classical titles into the year-end top 10; his two "Simply Baroque" sets, "Appalachian Journey" with Edgar Meyer and Mark O'Connor, and, more surprisingly, his venture into "Solo" album.

A dark-horse finisher on Billboard's year-end Top Classical Albums list include Swedish mezzo Anna Sofie von Otter with her fresh-as-first-snow holiday album, "Home For Christmas," issued last year by Deutsche Grammophon. Other relatively unfamiliar names in the top 25 are early-music vocal groups Charitoulere (Teldec) and viollist Nadja Salerno-Sonnenberg with the guitar duo of Serglo and Odair Assad (Nonesuch). Also noteworthy are two full opera sets that ended the year in the top 5: Massenet's "Thais" (Decca) and Handel's "Alcina" (Erato), with the common thread being soprano Renee Fleming. The only releases to place highly enough to be worthy ones: EMI and Deutsche Grammophon evergreens from the hands of pianist Martha Argerich.

Artistically, the year-end Top Classical Crossovers chart contained perhaps a different story than ever, although, reassuringly, John Corigliano's "Snow童话" to the "Red Violin" finished high again. Another bright note in the top 20 was Otto Lemper's edgy set of contemporary art songs, "Punishing Kiss" (Decca). The highest-scoring companies to year were Sony Classical on the Top Crossover list (with 16 charting titles) and Universal Classics on Top Classical Albums (with 21 titles).

On to Keeping Score's favorites. This columnist's 'awards of the year is the trio of "Aaron Copland's America," to air on PBS next year. Sony Classical is to release a copiously annotated box set of Copland's music, featuring soprano Renee Fleming, pianist Charles Dutoit, and a separate "Copland Celebration" disc set. This set also includes works by Morton Subotoff, Samuel Barber, and other composers.

The year's best historical recordings again came from the aptly titled BBC Legends line. The pick of the litter features Benjamin Britten on the piano accompanying Dietrich Fischer-Dieskau in Schubert and John Shirley-Quirk and Peter Pears in Hugo Wolf. With his heartbreakingly tender voice, Pears' rendition of Wolf's "Non Ti Viensi Manca" is the most powerful piece of music-making this listener has heard all year.

Keeping Score's label of the year is the Paris-based Tallows, with over 300 contemporary albums listed in their discography. Additional labels often associated with ultra-modern, utterly contemporary album art, packaging, and promotional materials. Tallows' musical offerings were attractive, too, see Quatuor Mosaiques' "Haydn" and harpsichordist Blasinde Verlet's "Proper," the Bach of Lubich; Hopkins; and chamber group the Rare Fruits Council, and the long line of 20th-century music on the Monosound imprint. Label runner-up is the ever-impressive New York Philharmonic Special Editions for its deluxe boxed set "Leonard Bernstein Live" (Keeping Score, Billboard, Sept. 2). Honorable mention goes to Sony for its enlightened retail promotion revolving around Bach (Billboard, Oct. 28).

AARON'S ANNUNI: This year brought several recordings to mark Aaron Copland's centenary, including this RCA disc from the composer's finest contemporary interpreter, Michael Tilson Thomas. But none is as meaningful as Sony Classical's just-issued trio of two-disc sets dubbed "A Copland Celebration."

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The year's best historical recordings again came from the aptly titled BBC Legends line. The pick of the litter features Benjamin Britten on the piano accompanying Dietrich Fischer-Dieskau in Schubert and John Shirley-Quirk and Peter Pears in Hugo Wolf. With his heartbreakingly tender voice, Pears' rendition of Wolf's "Non Ti Viensi Manca" is the most powerful piece of music-making this listener has heard all year.

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THE YEAR IN MUSIC

OVER 200 YEAR-END CHARTS
CRITICS' CHOICE POLL RESULTS
THE YEAR'S TOP STORIES
EMI Music Publishing.
Billboard's Pop and R&B Publisher of the Year.

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For the past two years, females have dominated the top two spots in Billboard's annual Critics' Choice poll. Last year, R&B songstress Angie Stone took the top honor with six votes for “Black Diamond.” Scoring a close second with five votes was Mary J. Blige with “Mary.” In 1998, Lauryn Hill’s “The Miseducation Of Lauryn Hill” and Lucinda Williams’ “Car Wheels On A Gravel Road” tied for the most votes (seven).

Well, with the arrival of 2000, the men (of rock) strike back with a vengeance! The U.K.'s Radiohead is this year's poll-winner. The act's fourth album, “Kid A,” earned a whopping 15 votes, which is more than double last year's winner. Next in line is Scottish quartet Travis, whose album, “The Man Who,” scored seven votes. Arriving in third place with six votes is PJ Harvey (“Stories From The City, Stories From The Sea”). The top three slots are taken by U.K. acts, an ironic twist, given that many industry insiders claim that the U.K. has lost its grip on the U.S. (Billboard, Sept. 9).

Jill Scott (“Who is Jill Scott? Words And Sounds Vol. 1”), Billboard Century Award recipient Emmylou Harris (“Red Dirt Girl”), U2 (“All That You Can’t Leave Behind”), Ryan Adams (“Heartbreaker”), Coldplay (“Parachutes”) and OutKast (“Stankonia”) take home five votes each. And garnering four votes apiece are Madonna ("Music"), Lee Ann Womack (“I Hope You Dance”), D’Angelo (“VooDoo”) and Jeff Buckley ("Mystery White Boy").

This year, 48 Billboard staff members contributed Critics' Choice lists, which are based solely on personal taste and are not related to any of the charts that appear elsewhere in the magazine.
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2. **Ryan Adams,** "Heartbreaker" (Bloodshot). And, even better, live at New York's Mercury Lounge.

3. **Christian Zacharias,** Mozart Piano Works (MDG).

4. **The Shabram Nazeri/Dastan Ensemble,** "Through the Mirror" (Sounds True) and Shubha Javvei, "Sanatnada" (Anahata). (Anahata)

5. **Henri Dutilleux,** Complete Orchestral Works. BBC Philharmonic, Yan Pascal Tortelier (Chandos).

6. **Jeff Buckley,** "My Sweet White Boy" and "Live in New York" (DVO Video (Columbia)).

7. **Carl Amendus Hartmann,** Concerto Funébre/Chamber Orchestra, Christoph Poppen. (ECM DVD Video (Columbia)).

8. **Philharmonic,** "Eternity" (Tie: Shahram Nazeri /Dastan Ensemble, live, Boston singer-songwriter Sobule, "Sobule" (Bloodshot)).

9. **Badly Drawn Boy,** "The Inbetweeners" (Go Beat/Universal). A great studio album.


11. **Deves,** "Lost in Heaven" (Sony/:: by ::). Hypnotic debut album from these Northern English lads.

12. **Arctic Monkeys,** "Mythical Beasts" (Beyond Music). Unique electronic-roots acted fronted by one of the leading groups of the new indie scene.


14. **Tie:** **Hypnotic Deve** (EMI). A great studio album.

15. **The Strokes,** "Is This It" (Intuition). A breakthrough album from New York's favorite band.

16. **Tie: Marisa Monte,** "Memorias, Cimas & Dedicatorias" (Sony Discos). A great debut album from this young Brazilian singer-songwriter.

17. **Kanye West,** "Late Registration" (Def Jam). A great album from this young rapper-singer-producer.

18. **Tie:** **Moby,** "Go" (Virgin). A great studio album.

19. **The Kills,** "Stay Clear" (Shock). A great debut album from this young British band.

20. **Tie:** **PJ Harvey,** "Stories from the City, Stories from the Sea" (Island). A great debut album from this young British band.

21. **Jason Collett,** "Even Better Than the Real Thing" (Go Beat/Universal). A great debut album from this young Canadian band.

22. **Tie:** **The White Stripes,** "White Blood Cells" (Elektra). A great debut album from this young Detroit band.

23. **Tie:** **Radiohead,** "Kid A" (EMI). A great studio album.

24. **Tom Waits,** "Moth" (Dunham). A great debut album from this young American singer-songwriter.

25. **Tie:** **PJ Harvey,** "Stories from the City, Stories from the Sea" (Island). A great debut album from this young British band.

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40. **PJ Harvey,** "Stories from the City, Stories from the Sea" (Island). A great debut album from this young British band.
Montreal Centre Molson at the record-breaking year. Thanks for another this door... come through major artists All the
ears have trends, and the trends of 2000 can be summed up with three little words: pop, rock, country.

Pop, because, even though the pundits have been predicting the end of the boy-band phenomenon, it hasn’t happened yet. ‘N Sync has the best-selling album of the year, and pop acts like Christina Aguilera, Britney Spears, BSB and the Backstreet Boys all performed well during 2000. Rock, because the top 20 singles of the year include tracks by Santana, Vertical Horizon, matchbox twenty, Creed and 3 Doors Down. Those first four bands all had No. 1 songs on the Hot 100 during 2000, the highest number of rock bands going to No. 1 in a calendar year since 1989, when Bon Jovi, the Eagles, Journey and Steely Dan all had chart-topping hits. And country, because, even with the recent success of Shania Twain, it’s still a surprise that two country singles ended up in the top 10 of the year on the Hot 100 recap. But here’s the biggest shocker: One of those country singles is at the No. 1 single of the year, “Smooth” by Faith Hill, takes top honors for 2000. To find another Hot 100 No. 1 single of the year that was also a No. 1 hit on the country chart, you’d have to go back to 1966, when Sgty. Sadler’s “The Ballad Of The Green Berets” ranked first.

All trends are cyclical, and the wheel has turned once more on the gender wars. Whereas women ruled the singles recap in 2000 with fungal vocalists performing on the top seven songs of the year, men have reclaimed ground this year, holding down seven of the top 10 slots. Aside from Hill, the only female acts in the singles recap are Destiny’s Child and Traci Braxton. And, on the R&B side, the men completely dominate the women this year. Here’s a closer look at the top formats.

**POP**

It’s the kind of coincidence a reporter on the chart beat could only dream about. In 1999, the No. 1 single of the year was a one-word title beginning with the letter B by a solo female artist on the Warner Bros. label. And in 2000, the No. 1 single of the year is a one-word title beginning with the letter B by a solo female artist on the Warner Bros. label. You better believe that, just as Cher astonished the industry by taking first place last year, Faith Hill offers a surprise of her own this year by capturing top honors with “Breathe,” a song that never went all the way on the Hot 100. The single did spend three weeks at No. 2, making it the first non-No. 1 single to be the top hit of the year since 1985, when Sam The Sham & The Pharaohs ranked first with “Wacky Boppy.”

The other country song in the year-end top 10 is “Amazed” (RCA) by Lonestar. Both Hill and Lonestar employed a successful formula to earn crossover success at top 40 and adult-contemporary radio: Produce an all-out pop mix of a country song. If other country artists follow this route, it’s likely there will be more than just two country songs in the year-end recap of 2001.

**“Smooth” Move**

One of the most successful singles of the last dozen years is “Smooth” by Santana featuring Rob Thomas. But the Arista single had the misfortune to fall on the cup of two chart years. Had the timing been different, “Smooth” could easily have been the top single of 1999. Instead, it was remarkable comeback effort ranked No. 19 last year. This year’s recap proves what redemption, as “Smooth” glides into second place, right behind “Breathe.” And just one notch lower is the follow-up to “Smooth,” “Maria Maria” by Santana featuring the Product G out.

It’s the first time that one act has taken two of the top three year-end spots since 1995, when TLC had the No. 2 and No. 3 singles of the year with “Waterfalls” and “Crazy,” respectively. The only other artists in the rock era to have placed two songs on the year-end top three are Wham! (“Careless Whisper” at No. 1 and “Wake Me Up Before You Go-Go” at No. 3), the Beatles (“I Want to Hold Your Hand” at No. 1 and “She Loves You” at No. 2) and Elvis Presley (“Heartbreak Hotel” at No. 1 and “Don’t Be Cruel” at No. 2).

The highest-ranked single by a solo male artist is “I Wanna Know” by Joe. This may come as a surprise to those who expected the highest-ranked five single of 2000 to come from one of the label’s teen acts, like Britney Spears, ‘N Sync or the Backstreet Boys.

Joe’s “I Wanna Know” is also the highest-ranked soundtrack single of the year, as the song was heard in “The Wood.” In second place among soundtrack songs is Aaliyah’s “Try Again” (Blackground) from “Romeo Must Die,” a film that featured Aaliyah’s leading role, alongside Jet Li. Coming in third is “I Don’t Really Matter” (Def Jam/Def Soul), Janet Jackson’s contribution to “The Nutty Professor II: The Klumps,” in which she took a leading role opposite Eddie Murphy.

Just to confirm the ever-changing fortunes of popular music, not one artist from last year’s top 10 on the Hot 100 recap repeats in this year’s top 10. To take this a step further, the only artists from last year’s top 20 who appeared in this year’s top 20 are Santana and Christina Aguilera.

**Faith And Destiny**

Looking at the pop recaps, the best-selling single of 2000 is Santana’s “Maria Maria,” which had the longest run at No. 1 on the main Hot 100 (10 weeks). The song with the most airplay is Hill’s “Breathe.” The top four titles on the airplay recap were all commercial singles, with Creed’s “Higher” (Wind-Up) being the highest-ranked album cut, at No. 5. Right behind “Higher” is Aaliyah’s “Try Again,” the first Hot 100 No. 1 in history not available as a commercial single (although a 12-inch vinyl single was released after the song fell from pole position).

Like last year, the top 10 Hot 100 No. 1 artists are a female group-but instead of TLC, it’s Destiny’s Child. Despite personnel upheavals, the group had three major hits in 2000, including two songs that reached the summit. It’s quite an improvement for Destiny’s Child, which ranked No. 27 on last year’s chart tally. The top female artist is Faith Hill, the top male artist is Siuop, and the top group is Santana.

Taking home top pop-songwriting honors for the first time is Rob Thomas, who not only penned “Smooth” for Santana but also wrote the No. 1 hit on the album, matchbox twenty, which ranked in No. 1 Hit, “Bent” (Lava/Atlantic). Vertical Horizon’s Matthew Scannell is the runner-up songwriter, based on the group’s two RCA hits: “Everything You Want” and “You’re A God.” Swift’s Max Martin, who has fashioned hits for the Backstreet Boys, Britney Spears, ‘N Sync and Celine Dion, ranks third, based on 10 charted titles. And prolific Southern California-based Diane Warren, whose 2000 hits include Christina Aguilera’s “I Turn To You,” (RCA) and Whitney

**BY FRED BRONSON**

Charlotte Church

Lonestar

Backstreet Boys
The Year In Business

Dealing With The Virtual Realities

BY JEFF SILBERMAN

I

t entirely fitting that, in the year 2000, at least per-
ceptually the beginning of a new millennium, the
music industry started coming to grips with the new
realities of an entirely new medium that will forever
impact the way it does business. The burgeoning cul-
tural and economic universe known as the Internet,
which many other things, became a revolutionary
vehicle for accessing and distributing music. To the
record industry, that vehicle has been not like a run-away train-
one spent the past year valiantly trying to control. And this
ride is far from over.

Familiar buzzwords over the past decade have
been tinder to the flames of a consolidation trend in
the entertainment industry continued in records, radio, publishing, concert promotion and in broadcasting. However, it
wasn't all smooth sailing. Time Warner was able to
merge with AOL, but it couldn't absorb EMI. Even so, that
didn't quench the appetite of other majors. It seems to be
only a matter of time before the big five record groups
become the bigger four.

Even the most renowned and entrenched music-business icons were
impressed by the industry's ceaseless winds of change. Despite vocal artist
and industry opposition, BMG eventually
permitted Internet download of music to turn over the reigns of Arista Records, the
label he founded and ran with unparalleled success. Napster's founders
are now on trial. Reid. Yet they kept Davis
in the family by bankrolling his new label.

LAW AND POLITICS
For good and bad, the music itself
was up-for-grabs in legal and political
circles. On one side were artists, whose
were more vocal on issues such as
work-for-hire and the musical "piracy
of Napster and its brethren. On the
other side were election-year candidates and politicians, tak-
ing the entertainment industry to task for selling unnecessary
subject matter to impressionable listeners. To be sure, this
was not a year for standing on the sidelines.

THE DIGITAL DILEMMA
When the record industry introduced the CD two decades
ago, little did it know that the digital encryption of music
would lead to the creation of technologies that enable customers
to access music on demand and without compensa-
tion to the record industry. It took until Dec. 8, 1999, when
the RIAA filed suit against Napster for operating "as a haven for
music piracy on an unprecedented scale." According to
Copyright Control Services, more than 750 million tracks
were downloaded in the past year.

In April, Metallica filed a $10 million copyright infringement
and racketeering lawsuit against the music Web site
and file-sharing software distributor. As well as the
University of Southern California, Yale University and
Indiana University, which the group claimed "knowingly
sanctioned and encouraged students to pirate" songs
through university computer networks. The colleges were
eventually dropped from the litigation after they banned
song downloading from their computers, but the point was
made. While Dr. Dre filed his own suit against Napster, other artists actually felt at least sympathetic to Napster's
anti-establishment image. In fact, Limp Bizkit set up a free
Napster-sponsored tour, and the Offspring considered
offering a free download of their new album, but that plan
was scrapped by the band's label. In fact, all the record
companies were definitely playing hardball with the
digital entities, and they started to win a few of the legal battles.

Napster, whereby Napster would charge its users for BMG
product and it would receive funding from the record
company in exchange for equity. The rest of the label conglomerates
have yet to join BMG in the proposed settlement. Yet the
trend here is unmistakable: peace in the courtroom for a
piece of the digital pie.

Not all was rosy for online businesses. The gold rush of
new dot-com companies has started to peter out as the potential
of Internet business has yet to transform into profit. Wall
Street lost much of its enthusiasm for the virtual industry,
and the growing number of Internet entities either went out
of business, merged or were sold to more stable companies.
In addition, dot-com advertising—which helped radio sta-
tions enjoy record ad revenue increases—declined consider-
ably by mid-year, underwriting the value of radio groups and
slowing station acquisitions to a crawl.

CONSOLIDATION CONUNDRUM
The industry's consolidation movement last year initially
looked like it was picking up right where the '90s left off, at
an even grander scale, as Time Warner announced its inten-
tion to merge with online giant AOL in January. But one
month later, announced plans to acquire the EMI Music
Group. However, the deals were anything but rubber-stamped.
Combined, the transactions had global implications, in terms
of the proposed entity's monopoly of power in areas ranging
from Internet access to music publishing (the deal would
merge the two largest music publishers, EMI Music Publishing
and Warner/Chappell Music). Authorities in Europe and
America raised red flags in several areas, which forced Time
Warner to offer a variety of concessions, such as the selling of
a physical (as opposed to Internet) distribution operations, assets
and facilities throughout the European Economic Area (EEA)
to third-party pure users that are independent of any of the ma-
ny record companies. But it wasn't enough: By October. Time
Warner gave up its effort to merge with EMI, and in reac-
tion, just one week later, the European Commission approved Time
Warner's merger with AOL. The
deal still has to be cleared by U.S. authorities. Issues such as
open access for set-top cable boxes, Internet service provider
and instant-messaging services still have to be—and are
expected to be—resolved.

SEAGRAM'S NEW SPIRIT
EMI may have been left at the curb after, but it might
not stay that much longer. BMG, which in the beginning
of the year publicly announced intentions of becoming
the largest music company, is one of several interested parties.
Other mega-nagers fared more successfully. While the
Time-Warner/AOL/EMI corporate melodrama unfolded,
Seagram, owner of the world's biggest music company (at
least at the time of this writing), the Universal Music Group,
Continued on page 1E-16
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GOLDEN YEARS Space Oddity STARMAN China Girl SCARY MONSTERS FAME UNDER PRESSURE Cat People

LET'S DANCE Rebel Rebel SOLID AIN'T NO MOUNTAIN HIGH ENOUGH RAY CHARLES You're All I Need to Get By

MAYA ANGELOU Reach Out and Touch (Somebody's Hand) DIANA ROSS Ain't Nothing Like the Real Thing THE BOSS

Your Precious Love TAMMI TERRELL MARVIN GAYE WHITNEY HOUSTON I'm Every Woman CHAKA KHAN

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COME SEE ABOUT ME Where Did Our Love Go? Can I Get a Witness YOU CAN'T HURRY LOVE STOP IN THE NAME OF LOVE

You Keep Me Hanging On I Hear a Symphony HEAVEN MUST HAVE SENT YOU THE MARVELLETTES I'm a Road Runner Nowhere to Run DR. WALKER AND THE ALLSTARS How Sweet It is to Be Loved By You Please Mr. Postman MARTHA & THE VANDELLAS STEVIE WINWOOD Roll With It THE ISLEY BROTHERS Take Me in Your Arms and Rock Me a Little While KIM WESTON

Love Is Like a Heatwave Papa's Got A Brand New Bag I GOT YOU (I FEEL GOOD) Living In America

IT'S A MAN'S WORLD Cold Sweat (Part One) I GOT THE FEELIN' Say It Loud—I'm Black & Proud (Part One)

MOTHER POPCORN (YOU GOT TO HAVE A MOTHER FOR ME) It's A Man's, Man's, Man's World (But It Wouldn't Be Without A Woman)

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That Lady (Who's That Lady) SUMMER BREEZE Love the One You're With SMOOTH SAILIN' TONIGHT SHOUT THE PRIDE Take Me To The Next Phase This Old Heart Of Mine Is Weak For You LOVE IS A WONDERFUL THING

MARVIN GAYE Stubborn Kind of Fellow HITCH HIKE Pride and Joy I'LL BE DOGGONE Ain't That Peculiar IT TAKES TWO

Ain't No Mountain High Enough YOUR PRECIOUS LOVE If I Could Build My Whole World Around You

AIN'T NOTHING LIKE THE REAL THING I Heard It Through The Grapevine INNER CITY BLUES (MAKE ME WANNA HOLLER)

Mercy Mercy Me (The Ecology) WHAT'S GOING ON Trouble Man SEXUAL HEALING My Mistake (Was To Love You)

DISTANT LOVER After The Dance GOT TO GIVE IT UP (PT.1) Ego Tripping Out LET'S GET IT ON

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THE YEAR IN BUSINESS

Continued from page YE-14

considered another merger to stay competitive globally. After being linked to Display, News Corp., USA Networks and Reitheman, it agreed to be acquired by Viacom Inc., the French media conglomerate, and Vivendi's strategic partner, Canal Plus Europe's biggest pay-
TV service, in a three-way stock-swap merger deal worth more than $30 billion.

CHANNELS AND CONCERTS

Mergers and acquisitions infected all levels and areas of the industry. MTV bought hip-hop music channel The Box, with the intention of merging it with its M2 channel. Just last month, Viacom, which last year acquired CBS, acquired Black Entertainment Television (BET) and Clear Channel Communications, which last year acquired AM/FM to become the largest station group in the country. Spin off more than 100 stations to meet FCC anti-trust guidelines, then acquired SFX, the nation's largest concert promoter after-burner entity.

One of the leaders of the corporate trading frenzy has to be Robert Sillerman. In 1987, he sold his radio group to Capatain to RPM. Last month alone, he spent the next three years acquiring regional concert promoters such as Bill Graham Presents, the court's treasurer. Del Kencer-Stalker, Cellar Door and Avalon Attractions, as well as a by-.Bye of outdoor amphitheaters, until his company, SFX, was sold to the over-Whelming powerhouse in the field. In March, he sold the company to Clear Channel for $4.4 billion. But that's not all. In November, Sillerman's entertainment unit, the SFX management company, acquired The Firm (which represents the backstreet boys, Limp Bizkit and N Sync, among others) and announced his intention to buy more concert promoters.

TOP GUNS

After a tumultuous 1998-99, which saw the departures of Warner co-chairmen Bob Daly and Terry Semel, as well as a bevy of label execs caught up in the Universal/ Polygram merger, 2000 was the year of change and realignment at the industry's especially Arista Records. When word got out that parent company BMG intended to sell Arista, founder-president Clive Davis took a keen interest. It provided an immediate entry among many of his peers, artists and songwriters. Nevertheless, even though Davis enjoyed his greatest acclaim by leading Carlos Santana's comeback to multi-platinum and Eight Grammys) and BMG purchased the remaining half of L.A. Reid and named Reid co-founder L.A. Reid the new president of Arista Records. Davis left Arista when his contract expired in June and was the subject of a holding war for his new label. Reid, however, settled for a joint-venture deal with BMG and brought in some Arista alumni as Charles Goldmartk, Richie Sambora, Jon Corson, Julie Swidler, Keith Nathan and Adam Newman. Already signed to the label are Luther Vandross, Alicia Keys, Jimmy Page, O-Just and Wydell, who will also launch Clive Records through Davis' new imprint, Reid, meanwhile, continues to bring in his own people to man the label's various departments.

Another repercussion of the Arista transition was the absorption of Arista Nashville into RCA Label Group and the dismantling of Arista Austin. Dozens of staff and several artists were let go in the transition, including Arista Nashville senior VP/GM Mike Dunigan, who would become Reid's successor as Capitol Nashville president.

BMG's rocky year ended as it began, when chairman Michael Durstmann and president/CEO Strauss Zelnick resigned and were replaced by returning BMG veteran Rush Cauwenkerk, who became president/CEO. The moves apparently were precipitated by high-level disagreements on how the company should participate in e-commerce, the public relations debacle of the Clive Davis/Arista affair and a difference of opinion over the company's MasterCard agreement.

Elsewhere in the industry, Daniel Glass was named president of Artemis Records, and Harris Hicks, former president of Island Black Music, launched a joint-venture label deal with Capitol Records, giving the Tower its second foray into the black-music imprint arena. And in October, the promotion departments of Epic Records and SFX, in Sony's Epic Records Group—were merged, eliminating several positions. This came three months after Sony cut 500 jobs from its worldwide operations.

THE HEAT ON CAPITOL HILL

The federal government didn't focus solely on the corporate mega-mergers, either. Several pertinent issues cropped up that attracted its attention. During the federal Trade Commission forced the major labels to end their minimum-advertised-price (MAP) policies, which the industry adopted years ago to keep major chains from using record prices to bid up the market price and harming the brick-and-mortar retail business. But that didn't stop 10 states and consumer groups as well as several consumers from suing the labels for price fixing.

Sometimes, you had to wonder whose side everybody was on. The FCC found itself at odds with Congress and the government interests over the launching of hundreds of Low Power FM radio stations.

FCC Commissioner William Kennard believes the stations will add diversity to the dial; the major radio groups, such as the National Association of Broadcasters, believe they will add interference to the signals of the commercial radio stations. Although a bill to drastically scale back the concept was passed onto a later-year appropriations bill, it has yet to be signed, and the LPFM process continued to move forward amid the confusion in Congress and the presidential election.

The RIAA sought considerable heat from its own artistic community for supporting a copyright clause buried in an annex to the package tours bill. The three-line section defined sound recordings for the first time as "works made for hire." Artists fear this development may change the historical balance of rights between artists and record companies, in that the artists could lose the right to regain their author's copyrights in the future.

The RIAA said the provision ensured that the names of the recording artists were protected under copyright law in an anti-squatters measure introduced late in the session and later passed into law. Artist groups say the insertion was unintended because the wording of the anti-squatters measure didn't make it clear that the wording covered the name of any artist "used in, affiliated with, or related to a work of authorship protected under Title 17." Rather, they claimed that it was employed to offer protection to record companies that claimed to gain ownership of artists' own identities for Web sites in contract negotiations.

Hearings were called in April, and artists lobbied strenuously to repeal that particular clause. In August, the RIAA and representatives from artists' groups agreed on the right wording for new legislation, which was introduced when Congress returned to session Sept. 6. The week for filing preemption版权 Copyrights in the Act of 2000, H.R. 5150, was passed in October and was quickly signed into law by President Clinton.

PARENTAL ADVISING

This being an election year, the more notorious elements of the music business—those being typically offensive or objectionable materials—were the only issues for candidates of all parties. The Federal Trade Commission and Democratic vice presidential candidate Sen. Joseph Lieberman, D-Conn., complained that the RIAA had not gone far enough in its revised voluntary labeling system. And in hearings on the entertainment market's explicit material to teenagers and children, some experts compared it to being "a death trap for radio versions of explicit songs serve as a 'bait-and-switch'ploy to get kids to listen to the music album versions. And momentum for legislation or changes in record labeling was lost amid the controversy over the presidential election.

SELL, SELL, SELL

Fortunately, record companies, concert promoters and radio stations weren't the only things sold in 2000. Of course, plenty of records were snapped up by American consumers. As of December, the nation's biggest-selling album of November, album sales, were by O'Real, Eminem ($1.05 billion). Those numbers alone should cheer the nation's brick-mortar retailers, in spite of concern over the growing presence of online albums sales. And if they, too, have joined the party, setting up their own Web sites to expand their reach.

And it was a good year for the touring business, consolidation notwithstanding. Although Diana Ross' remake of "Supreme" didn't live up to early, even top pops, such as 'N Sync, Britney Spears and the Backstreet Boys, did big business. As did package tours like Ozzfest. Up In Smoke (Dr. Dre, Snoop Dogg, Eminem) and Anger Management (Limp Bizkit, Eminem) and veteran acts such as Metallica, Bruce Springsteen and the last great jam of The Wonder and Kiss.

So, after all the chaos and dramas of 2000, what's the outlook for the music industry in 2001 and beyond? In some ways, especially considering the uncharted Internet frontier, the business is as unsettled as it has ever been. But in other, more important ways—specifically the passion in music as both an entertainment and cultural force—the sky can still be the limit.
Creative.
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THE YEAR IN AUSTRALIA: Shrinking Tours, Expanding Retail, New Royalty

BY CHRISTIE ELIEZER

SYDNEY—Compared to the buoyancy of previous years, 2000 was not a strong year for the Australian music industry. The market was flat—and not helped by a new 10% across-the-board Goods And Services Tax, the country's obsession with the Olympics and the free-falling Australian dollar.

After a 7% rise in 1999, wholesale figures from the Australian Recording Industry Association (ARIA) for the six months ending June 2000 showed that labels shipped more than 20 million units, at a value of AUS $212.5 million (U.S. $121.1 million). Unit sales dropped by 3.99% compared to the same period in 1999, a drop of a dollar value of AUS $18 million (U.S. $10.97 million).

The Australasian Performing Right Association (APRA) reports that, after averaging a 7% annual growth over the past decade, the last 12 months have seen an income drop from AUS $14 million to AUS $12.5 million. That's mostly due to "an apparent decline in the popularity of films and TV, which we obviously hope is a short-lived phenomenon," according to APRA's CEO Brett Cottle, and not in recorded music.

PAINFUL FOR PROMOTERS

As the Australian dollar dropped to 55 cents to the U.S. dollar (it was 64 cents at year-end), concert promoters found big international headliners difficult to afford. Negotiations with Bertie Mидler, Korn, Metallica, R.E.M. and Prince stalled. "A lot of promoters are hurting," admits Michael Gudinski, managing director of Frontier Touring, adding that some promoters faced ruin. Tours like Ricky Martin worked. Others were forced to keep prices down—particularly with acts that had a teen audience—and experimented with multi-tiered pricing policies.

Music festivals showcased international headliners for local big names. Music retail chains continued to grow in power. The mid-1998 use of parallel-import restrictions provided them with the threat of using offshore suppliers or else. With stronger marketing efforts, and by acknowledging that digital downloading was bringing younger customers into their stores looking for new music, the three leading music retail chains increased their market share this year.

Sonic sold 260 stores and claims a market share close to 30%, with suppliers like Leading Edge's share at 12.5% and 13%, and HMV to 16% with 30 stores—despite discounting and heavy competition from department retailers like Myer's and Kmart.

ONLINE ACTIVITY

Music retailers tested their online operations—and such e-tailers as Chaos Music and iNetNet reported that the falling Australian dollar made them competitive. While e-tailers have grabbed more market share—the online sector is currently estimated to be worth 3% of the music retail sector—most Australians tended to buy their CDs online from overseas-based e-tailers.

The good news was the rise of new talent. The dominance of this year's ARIA awards by debut acts Killing Heidi and Madison Avenue was just part of the story. Elsewhere, newcomers Vanessa Amorosi, SSS, 28 Days, Kasey Chambers, Kaylan, Invertigo, among others, made their presence felt on the international scene.

DEFENDING DIGITAL RIGHTS

The overriding achievement for 2000 was the digital agenda bill, which the music industry had pressed for since 1996 and which reinforces the rights of copyright owners and stipulates penalties for those who infringe. The law goes into effect next March, notes ARIA executive officer Emmanuel Candé. "There is no consensus of opinion on how that is going to affect the music industry," admits Candé. "The challenge is: How do you make the digital environment expand your existing customer base? The record companies are well aware that the value of the CD has been questioned, and they know that the whole online experience has to be a value-adding one.

In late November, BMG started a six-month trial of digital downloading, with some other companies also signalling their intentions.

After a year-long squabble between ARIA and APRA's subsidiary, the Australasian Mechanical Copyright Owners Society, over mechanical royalty rates, the two agreed on Nov. 16 to preserve the published price to deal as the base for a new royalty rate covering the 2000-2004 period.

The new rate is 8.9%, reducing to 8.7% in 2002. The previous rate of 9.306% applied through last June 30, with the new rate taking effect retroactively from July 1.

Fuelled by searches for online licensing opportunities, APRA projects a 6% growth in net distributable revenue in 2001 (compared to a 3% growth this year). ARIA also is batting with Olympics organizers for $2 million (U.S. $1.04 million) payments for music used during the events and expects further income from its new license programs for commercial radio, cable TV, online services and music-on-hold services.

ARIA's next battle in the year ahead is to get the government to step in getting what it views as proper broadcast fees out of commercial radio stations, whose payment varies between 0.5% and 1% of advertising revenue. Most outlets pay AUS $2 million (U.S. $1.04 million) a year, while ARIs believes they should be paying AUS $16 million (U.S. $8.7 million) a year. It may take all of 2001 to find common ground between those two figures.

Clockwise from left: Pnaa, Madison Avenue, Killing Heidi, Area 7, Lo-Tel, Sunk Lotto and the Ten Turtles made an impact.

The decision between ARIA and the commercial radio stations to increase the local content quota to 25% (with a quarter of that to be devoted to music released in the last two years) kicks in. Also helping to expose new talent were the shortened ARIA-funded TV show "The House Of Hits," Triple J pay-TV channels, the Australian Independent Music Labels association's deal with Qantas to play Australian clips on its flights, and the proliferating Internet radio stations and Internet sites like MP3.com.au, which exported more new music than ever.

Record companies and publishers rose to the challenge, signing more dynamic musically ambitious acts and committing to provide long-term financial support. Dance music, already rising in units by 150% in the last five years, was provided with a strong surge by the success of Madison Avenue, whose "Don't Call Me Baby" (which sold 210,000 copies in Australia) debuted at No. 1 on the U.K. chart and was a suitable club charter in the U.S.

This year, acts such as Pnaa, the Avalanches, Friendly, Groove Terminator, Biffy, Endorphin and Gering expanded their market. The inaugural Australian Dance Music Awards, held in Sydney in July, provided a legitimacy to proceedings.

Meanwhile, apart from the acts mentioned above, Savage Garden, AC/DC, Tina Arena, the Living End, Keith Urban, Powderfinger, Taxiride, Alex Lloyd, Frenzal Rhomb, David Bridie, Yothu Yindi, Bardot, Tommy Emmanuel and

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LONDON—If it weren’t for mobile telephones, it is doubtful that many European music-industry executives would have taken vacation time during the year 2000. Such was the frenetic pace of developments in the market.

The European industry ended the ’90s with a certain sense of cautious confidence, and in the first year of the new century, key Euro players dominated events in the global marketplace through a series of daring and ambitious moves.

Barry had the year begin when the unlikely scene of Ken Berry and Roger Ames embracing was splashed across front pages of the world’s press, as the duo announced plans to merge their respective EMI and Warner Music empires into the world’s “premier music group.”

While that ultimately did not happen, the exercise did bring the European Commission up to speed with the music industry, according to EMI Recorded Music president/CEO Ken Berry. The regulators now “understand our industry, they understand the competition issues, they’ve taken into account where they think the industry is going, they’ve listened to people from every aspect of the business, and they are as knowledgeable on this business as you could wish them to be at this particular point in time,” says Berry.

**Benefits of Exercise**

So, if nothing else, the European Commission benefited from the exercise—although not as much as EMI executives, accountants, bankers and advisers, who, from the EMI camp alone, walked away from the failed merger bid with 42.9 million pounds ($61 million) in shares.

When it came to mergers and acquisitions, the real winners were a former French water utility called Vivendi, which in one bold move acquired Universal parent company Seagram with a check for $34 billion. The move not only gave the new entity the world’s biggest major music company, but also instantly provided it with an entertainment business bigger than that of Disney.

That deal thrust the name of Jean-Marie Messier into the music-industry limelight. Six years ago, Messier took the helm of a French utility company, changed its name to Vivendi, and began transforming the business into a new entertainment powerhouse—a mission he finally completed in 2000. However, don’t expect the Frenchman to rest on his laurels, as he is ruthless ambition and likely to want to reinforce Universal’s position as the world’s No. 1 music company.

**Super Mario Rips**

Another name not usually associated with music came to the fore during 2000, when European Competition Commissioner Mario Monti and his team of regulatory investigators turned what Warner and EMI thought would be a relatively straightforward transaction into a five-month nightmare that eventually saw Ames and Berry ripping the plan up and returning to the drawing board.

Monti and the regulators were swayed by many arguments—not least from British Telecomm, Disney and Europe’s indie labels. The latter group also found themselves in a single coherent voice through the newly established Independent Music Publishers And Labels Association (Impula) and, in particular, through its secretary, general Philippe Kern, who is recognized as one of Brussels’ finest lobbyists.

Monti did, however, grant permission for the much larger marriage of Time Warner and America Online to go ahead. That deal could make it difficult for Warner Music now to even go looking for a date, let alone a spouse, given the commission’s fears that AOL could virtually control the online distribution of music if anyone in addition to Warner was involved.

**Middlehoff’s Proposal**

The apparent death of the Warner/EMI deal allowed Bertelsmann chairman Thomas Middelhoff to at least begin to pursue his stated goal of making BMG the No. 1 music company. Immediately prior to the announcement of the Warner/EMI merger proposal, rumor was rife that BMG was about to propose its own deal for an Anglo-Saxon marriage.

 Talks are now apparently under way between BMG and EMI, but EMI’s Berry is adamant that a deal only will be done if it offers the right synergies and savings to make it worthwhile.

Another major affected by fall-out from the Warner/EMI deal was Sony. With the merger on ice, Warner moved to strengthen its European business by poaching executive VP of Sony Music Europe Paul- Rene Albertini to become president of Warner Music Europe. Meanwhile, long-awaited promotions were announced for Sony Music Entertainment (SME) Europe chairman Paul Russell, who was also named as the position of chairman of Sony/ATV Music Publishing, and SME U.K. chairman/CEO Paul Burger, who became president of SME Europe.

Burger’s former position was filled by Rob Stringer, previously Epic Records U.K. managing director (and brother of Sony Corporation of America chairman/CEO Sir Howard Stringer).

Back in regulatory land, the European Commission has been struggling to agree on a new Copyright Directive that will govern the future on intellectual-property copyright concerns both in the physical and online worlds.

**Phones in the Lobby**

The music industry, led by the International Federation of the Phonographic Industry (IFPI), has been working tirelessly to include provisions in the directive that will protect the owners of songs and music. Unfortunately, the industry has found itself battling lobbyists employed by the far more powerful telecommunications industry, which seems determined to argue that music is simply information and that all information should be available free of charge.

The final draft of the Copyright Directive is due to be ratified in early 2001.

French electronic composer Jean-Michel Jarre landed over the duties of artists’ spokesperson for the IFPI to the Corrs, whose first official duty at the Platinum Europe Awards extravaganza in July was to speak out against Internet piracy. The band followed this up in October with a “solid” lobbying exercise, when it gave a live performance to an exclusive audience of members of the European Parliament, government officials and regulators during an IFPI “Friends of Music” event.

**Cyberspace Disappearance**

The Corrs also enjoyed a huge year in Europe, with their latest album, “In Blue,” notching up more than 3 million sales across the continent. Other albums whose European sales reached more than 3 million during 2000 were Moby’s “Play,” Britney Spears’ “Baby One More Time” (4 million), Robbie Williams’ “I’ve Been Expecting You,” Shania Twain’s “Come On Over” (6 million), Santana’s “Supernatural” (4 million), Jamiroquai’s “Travelling Without Moving,” Madonna’s “Music” and the Red Hot Chili Peppers’ “Californication.”

Now to unfortunate were the dot-coms that, mostly due to lack of business, went out of business during 2000. The most notable of these was Boxman, which tried a last-ditch fire sale to raise additional funds from shareholders. 

The business was then offered for sale, but that too failed, and what had been a promising business and brand simply disappeared into cyberspace. Don’t be too surprised if others follow suit in 2001.

BY GORDON MASSON

**Saved And Failed Marriages**

The Year In Europe 2000

The Year In Europe: Saved And Failed Marriages

BY GORDON MASSON

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The year's hottest Latin news can't all fit on one roll of film...

Christina Aguilera
Top Latin Pop Album
"Mi Reflejo", 3 x Platinum
13 wks at #1 - SoundsScan

Eros Ramazzotti & Rodolfo Lopez-Negrete
Launch of new album
"Estilo Libre" 1 x Gold

Raul Di Blasio & Bebu Silvetti
New production "De Mis Manos"
Single coming soon "Brazilian Girl"

Christian Castro & Kike Santander
#1 Hot Latin Pop Tracks Artist - Billboard
RIAA award for Double Platinum
80 wks in Billboard's Latin Top 50

Juan Gabriel
Launches new album
"Abrázame MuéISCasnte",
just in time for this Holiday Season.

So Pra Contrariar
Latin Grammy Nominated
Best Pop Performance by a duo or group
Billboard Award Latin Dance Single of the Year

Banda Maguey
Grammy Nominated for Best
Banda Performance
34 wks in Billboard Latin Top 50
1 x Platinum

Rocio Durcal
Stars of Calle Ocho
"Mi Gracias"

Jerry Rivera

Gisselle & Kike Santander
Launch of new album "Yo A Commanda!"
#1 in Billboard's Hot Latin Chart
Grammy Nominated Best Merengue Performance

Pablo Montero
Album Launch
"Due Voy A Hacer Sin Ti"
1 x Gold

Julio Preciado
Nominated for Best Soloist
with Banda at Premios Que Buena

Natalia Oreiro
Coming soon
"Te Veneno"

Los Razos
Nominated for Mejor Corrido del Año at Premios Que Buena

Los Tri-o
Billboard Award winners for
Best Norteño Regional Mexican album of the Year &
New Artie Regional Mexican Album of the Year

Los Fabulosos Cadillacs
Grammy Nominated for Best Rock
Performance by a duo or group
with vocal

Jaguares
Grammy Nominated for Best Rock
Performance by a duo or group
with vocal & Best Rock Album

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THE YEAR IN JAPAN

Tough Music Sales Are Down, New-Media Outlets Are Up

BY STEVE McCLURE

TOKYO—Although there was no lack of news in the world’s second-largest music market in 2000, overshadowing all other developments was the market’s continuing decline.

According to the Recording Industry Assn. of Japan, production of audio software by its 94 member companies in the January-September period was down 4% from the corresponding period of 1999 to $14.740 units, for a value of $36.6 billion yen ($330 million), down 9%.

As in 1999, sales of non-Japanese music (yogaku) continued to fall faster than the market’s overall decline. Production of non-Japanese repertoire companies was down 9% to 5.9 million units in the first nine months of the year, for a value of 7.5 billion yen ($88 million), down 15%. Those totals represented 12% and 19% of the market, respectively.

In 1999, by way of comparison, non-Japanese repertoire accounted for roughly 26% of the Japanese market, according to the RIAJ, down from close to 30% in 1995.

While many in the Japanese industry sat back and bemoaned the sorry state of foreign music sales, the Zomba Record Group saw the yogaku slump as an opportunity to meet latent demand for foreign product. In October, Zomba set up a stand-alone operation in Japan, with Takayuki Kitagawa, previously head of publisher Fyupacific Music’s international division, as president. Sales and distribution for Zomba Records (Japan) K.K. are being handled by Avex, Zomba’s licensee in Japan since 1998.

One bright spot in the Japanese music scene was the vigor shown by independent labels and artists. The Indies sector now accounts for between 9% and 12% of music sales in Japan, and that could rise to 10% in a few years, some industry figures predict.

Domestic acts that sold well in 2000 included female rockers Ringo Sheena (Toshiba-EMI), female vocalist Ayumi Hamasaki (Avex) and slow group Morning Musume (Zetima). On the yogaku front, Mercury Music Entertainment scored a surprise hit with Ron Jovi’s album “Crush,” which sold close to 500,000 units after its May 17 Japan release.

In February, Sony Music Entertainment (Japan)—the territory’s biggest label—introduced a “corporate executive” system to speed up decision-making and clarify management responsibilities, and it扩大 its board of directors from 19 members to 20. Ten of the former directors now have the title of corporate executive, with responsibility for overseeing specific aspects of the company’s activity.

In March, it was announced that Universal Victor, the joint venture through which Universal Music did business in Japan before it merged with PolyGram, would be divided between Universal Music K.K. and Victor Entertainment on May 1, as the “Seagull naming” finally hit Japan. Under a “strategy alliance” announced by Universal and Victor, Universal Music took over the joint venture’s A&R, publicity and promotions activities, which saw the transfer of some 40 of the joint venture’s 700 odd employees to Universal Music. The rest of Universal Victor’s staff, mainly administrative personnel, went to Victor Entertainment. Among those moving to Universal Music were Universal Victor president Hironobu Iwata, who became chairman of that company.

In April, Japan’s biggest independent label, Avex, began online music sales through its Avex Network site (http://www.avexnet.or.jp), with individual songs available for 350 yen ($3.30). Product sold through the site is available only to residents of Japan. In November, Avex launched a digital-download site (http://music.avexnet.com) aimed at users in Canada and the U.S. through another subsidiary, AV Experience America, featuring a total of 20 single tracks by eight of Avex’s Japanese artists. Each track is priced at $5.

Avex was again in the news in December when it signed a licensing deal with leading South Korean label SM Entertainment, under which Avex product will be released in South Korea. It is believed to be the first such deal between Japanese and Korean labels.

Another Japanese music company setting its sights on Korea, as Seoul gradually relaxes its long-standing ban on Japanese pop culture, is movie- and music-production company Annox, which in May became the first Japanese production company to establish a subsidiary in South Korea.

SPECIAL ONLINE DELIVERY

In a sign of how labels are leading the way in developing online music delivery in Japan, in April, Sony launched a platform called Label Gate to support music-download services by Japanese record companies. The platform provides system operation, online billing and music data storage and distribution services for labels operating download sites.

This year, Japanese music companies began using mobile-phone Internet-access services to promote their releases. For example, Sony became the first Japanese record company to target kaisai users who use their phones to log on to the Internet, offering information about new music and video releases—free of charge—through Nippon Telegraph and Telephone’s popular “i-mode” Internet-access service.

Meanwhile, more and more music-download kiosks began spreading up in Japanese record stores, as kiosk operators such as V-Sync and Digicube offered music downloads aimed at users of the popular (in Japan) recordable MiniDisc format.

Japan’s controversial click-free-price system continued to weaken in 2000, as HMG Funhouse, Toshiba-EMI and Sony announced relaxation of their sashin policies.

In September, Alex Abramoff, formerly president/CEO of Tokyo-based Mercury Music Entertainment, was named president of Liquid Audio Japan, L.A. was again in the news in October, when former LAJA president Masaharu Okada was arrested along with four other men on suspicion of illegal trafficking and dealing one of the company’s former board members in June 1999.


The Japanese government was expected to introduce legislation by the end of the year to end Japanese music company JASRAC’s longstanding monopoly of music copyright royalty collection and distribution by allowing private companies and individuals to offer services similar to JASRAC’s. That move was seen as diminishing the impact of an agreement reached in August between JASRAC and a consortium representing software companies and Internet service providers whereby businesses selling music downloads will have to pay JASRAC 7.9% of the retail price charged for downloads.

The Japanese industry ended the year shaken by the continuing decline in music sales but cautiously optimistic about the potential of new media—such as the Internet, mobile phones and music kiosks—to revive sales.
HONG KONG—This was the year a long-awaited music revolution began, slowly, to stir in Hong Kong, the anchor market for the Asia Pacific region and the gateway to mainland China.

From its earliest days, the Cantopop genre, which has long dominated the music scene here, has been strangled by its own limitations: either syrupy love ballads or cover versions of Japanese dance numbers.

Consider: Adam Tse, who didn't have much in the way of dance moves, made his career on love ballads in the 1980s; Leslie Cheung, who could shake a booty or two, gained fans with a combination of sweet ballads and choreographed dance numbers. Stars of the '90s like Jacky Cheung and Aaron Kwok followed suit.

It was a vicious cycle that needed breaking. Record companies were loath to invest money in genres that were risky, and music fans didn't know how to express demand for genres to which they had never been exposed.

In Taiwan, there had always been a niche market for genres such as hip-hop and R&B. In Hong Kong, the mere mention of these words sent record labels diving under their blankets. But in recent years, MTV and Channel V have opened up new vistas for newcomers and introduced them to new genres, which have become increasingly accepted.

So, is the music revolution finally here? Not exactly. But, in the past year, the gimmers of a rebellion have started to show, as illustrated by the rise of rock outfit Lazy Muthafuckers—or LMF, as it is more properly referred to—and several other bands, including heavy-metal rockers Analogie and Screw and Chinese rap outfit NT.

CHEUNG'S CLAN

LMF, featuring hip-hop DJ Tommy Cheung, took the industry by surprise with its no-holds-barred album "The Lazy Clan," released by Warner's indie DNA label.

The album's rebellious, R-rated lyrics struck a common chord with much of Hong Kong's youth, despite the fact that only a couple of songs could be played over the airwaves.

"Until recently, there had never been a market for urban music," says Warner Music (HK) managing director Mark Lankester. "But now, you're seeing all these kids hugging around in shopping malls with their baggy jeans and hats and baseball caps. That is the demographic we are aiming for."

It seems to have worked. "The Lazy Clan," touted as the most groundbreaking album in Hong Kong in 2000, has sold more than 70,000 copies in Hong Kong, which outstripped sales for even Cantopop idol Leon Lai. In Malaysia and Singapore, where the album has been banned for its explicit lyrics, Lankester estimates more than 70,000 illicit copies are in circulation. A recent concert LMF held in Kuala Lumpur, Malaysia, also saw tremendous response from the crowd.

White LMF's success has been an encouraging sign for Hong Kong's indie scene, it cannot be viewed as a complete swing in the market toward new genres. The market for the more traditional Cantopop fare still remains strong. For example, sales for "Play It Loud, Kiss Me Soft," the latest album from rising star Miriam Yeung, have soared well above the 100,000 mark—no small feat with today's piracy levels.

Yeung is tipped to be named one of the top three female artists in Hong Kong this year, a sign that the playing field seems to have leveled. While, in the past, charts and annual awards ceremonies have been "farmed" out to the same big names, this year's rounds—which started at the end of December—have everyone guessing.

"In the past, you have seen the usual big names sharing the awards because on the strength of their popularity, radio and television stations have felt obligated to give them the awards," says one industry source. "But that may not necessarily translate to actual sales of albums or the quality of the music. This year, Miriam's album has sold better than Sammi Cheng's, and Nicholas Tse might have sold more than Jacky Cheung. Who gets to be top dog there? The old ones are dropping, and the young ones rising, so they have reached a sort of plateau."

BRAND-NEW GENERATION

The sales success of LMF, Yeung and Tse could signify that a new generation is about to take over the industry. While big multinationals such as PolyGram (now Universal), EMI Music and Rock Music had dominated the market (if only because they had more cash to spend), new labels coming up are giving them a run for their money.

Among several new labels set up in the past year or so, one new kid on the block is stacking serious cash in the market. Emperor Group started EEG in 1999 and signed acts such as Dave Wang, David Tao and their net price, rebellious heartthrob rocker Tse.

EEG has been encouraged enough by its initial success to spin off a new label, Music Plus, under which it has signed an array of new and old artists, such as old-timer Roman Tam and upcoming star Edison Chan. Sources say that, by the time both labels are fully functional, Emperor will have about 18 artists on its roster.

STIMULI FOR NEW AUDIENCES

"For the past three years, the music industry has seen new lows. We can't just blame external causes such as piracy or MP3. We have to ask ourselves if there is a problem with our art and creativity," says EEG managing director and CEO Frankie Lee, of the new label. "We need to have new stimuli and some fresh new sounds to attract the music audience again."

On the other hand, PolyGram/Universal, once considered a stronghold for Cantopop artists, has seen its once formidable roster dissipating after the Seagram takeover. Even the god of song, Jacky Cheung, earlier this year left the label after more than 16 years to join Taiwan-based What's Music (although his albums will still be distributed in Hong Kong by Universal).

"It may be a little too early to predict the long-term success of such newcomers as LMF or EEG, there is little doubt that they have provided a much needed injection of new blood into the hallowed Cantopop world."

BY WINNIE CHUNG

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Even before the season’s final spurt of holiday shopping, Latin America reported its first positive numbers in CD sales after two years of downward spiraling, allowing the year to end in a collective sigh of relief for the Latin music industry.

According to mid-year stats of 47 countries released by the International Federation of the Phonographic Industry (IFPI)—the organization representing the international recording industry—music sales in Latin America grew by 3% both in value and units, driven by sales in Brazil and Mexico, the region’s two largest territories.

Mexico’s 10% growth, coupled with Brazil’s astonishing 29% jump in units sold and a 51% value growth, compensated for Argentina, which, in the midst of a recession, registered a precipitous fall of 46% in units sold. Although sales of singles and cassettes were negligible, sales of CDs in the region jumped by 11%.

The numbers are remarkable, given the current tremendous political and economical instability of many other Latin countries and the fact that 5% of the Latin market, in units, is in the hands of pirates, according to Gabriel Abaroa, president of IFPI Latin America.

But, even the optimists, Abaroa says, “Latin America is the region with the highest percentage of sales in the world. If 50% of the market is in the hands of pirates, it means we have 50% of the market to recuperate.”

What could amount to can be somewhat envisioned by looking at the U.S., where sales of Latin music—understood as albums that are 51% in Spanish—continued to rise unabated. With a 3% increase in units shipped and an 11% increase in dollar value by mid-year, Latin music now makes up 5.2% of the overall market and continues to represent the highest overall growth in the music industry, according to the RIAA.

PATIENCE PAYS OFF

For Sony, the company that dominated most of the Latin charts this year (save for regional Mexican charts, in which Fonovisa ruled), the strategy for success has been patience in developing old and new talent from every source. “Even from little Bolivia we have Azul Azul,” says Frank Welzer, president of Sony Music International Latin America. “We’re hanging in there and making investments. [Also] our local-artist roster continues to be extremely strong, and some of the artists who were in early development stages are now very strong, like Elvis Crespo, Son By Four and Jaci Velásquez. And, at the other extreme, we have artists who have been developing for a long time who are now superstars, like Chayanne and Shakira.”

Welzer is even optimistic about Sony’s one problematic market—Brazil—where the company has just hired veteran producer Luminha to become its new A&R director. Sony is also capitalizing on the ever-pervasive tendency to cross markets and cross over, not only from English to Spanish and vice versa, but also within the Latin region as well. Crespo, for example, just recorded a bilingual (Spanish/Portuguese) version of “Suavemente” with Brasilian pop group Anaceto to ease his entry into the Brazilian market.

Further, in his new position as chairman for Sony Discos, Oscar Llloyd now has “the ability to sign artists who might come up with an English-language album at the same time,” says Welzer. “And now we have the ability to promote on English-language radio and English-language media. The real news is we have the ability to cross over. We don’t depend on Sony, Columbia or Epic, although they remain our strong partners in this effort.”

Sony is not the only one looking to increasingly cross-market. Take BMG U.S. Latin as an example. The label is benefiting from the success of “Mi Reflejo,” Christina Aguilera’s Spanish-language debut, and taking a different direction.

CROSS-PROMOTIONAL FRUITS

“BMG U.S. Latin is going to be positioned at the same level as RCA or Arista,” says Rodolfo Lopez Negrete, BMG’s VP for the Latin region. “It’s going to be another label in the U.S. market that happens to handle Latin artists.”

This says Negrete, includes both English-language artists who are looking to cross into the Latin market and vice versa. Within the Latin market itself, Spain included, the fruits of cross-promotion are obvious. WEA, for example, scheduled worldwide releases of discs by Alejandro Sanz and Luis Llach.

Continued on page T1-41

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CRITICS' CHOICE
Continued from page YE-10


THOM DUFFY
International Deputy Editor

1. U2, "All That You Can't Leave Behind" (Interscope).
2. Bruce Springsteen & The E Street Band, "American Skin," unreleased, as performed live.
3. Radiohead, "Kid A" (Capitol).
4. Emmylou Harris, "Red Dirt Girl" (Noeemuch).
5. Robert Bradley's Blackwater Surprise, "Time To Discover" (UCA).
6. Paul Simon, "You're The One" (Warner Bros.).
7. Willie Nile, "Beautiful World Of The River" (River House).
9. Mike Younger, "Something In The Air" (Beyond Music/RBMC).
10. Falcon Ridge Folk Festival, July 21-23, Hillsdale, N.Y.

TOM FERGUSON
International Editor

2. Lambchop, "N/0 (City Slang). Los Reid jours with Curtis Mayfield's ghost in a Nashville after-hours bar. Wonderful.
3. Emmylou Harris, "Red Dirt Girl" (Grapevine). Could she "Wrecking Ball" without Loco-Motion, with a self-penned set of up.
4. Steve Earle, "Transcendental Blues" (E-Squared/Atmosphere). Earle tones down the bluegrass, turns up the amps. Made me get my Sinatras albums out.
5. Will Oldham, "Grant Conspiracy, Everything's Fine" (Slow River/Ryko). A mesmerizing record; rich, slow, getting better.

LARRY FOCK
Talent Editor

1. Robbie Williams, "Sing When You're Winning" (Capitol). A bad boy with a heart of pure gold.
4. Brimmy Spears, "Oops...! I Did It Again" (live) (Evie). Stop pretending that you haven't memorized every deliciously vampy ad-lib and each hip-shaking dance step.
5. Kristine W., "Stronger" (RCA). Walking the tightrope between clubland and popville has rarely been done with such finesse.

8. Travis, "The Man Who" (Epic). Irrefutable proof that songwriting as a true art form lives on.
9. Culture Club, "Don't Mind If I Do" (Virgin U.K.). Boy George revealed himself as an insightful, soulful grown man on the act's sadly underappreciated studio return.
10. On, "On" (Epic). The best record of 2000 that you didn't hear. Fifty ladies to the excess at Epic who let this crazy electronic/rock hybrid slip away.

BRIAN GARRITY
Financial Reporter

1. Radiohead, "Kid A" (Capitol).
4. Yo La Tengo, "And Then Nothing Turned Itself Inside-Out" (Matador).
5. PJ Harvey, "Stories From The City, Stories From The Sea" (Island).
7. OutKast, "Stankonia" (LaFace/Arresta).
8. Shelby Lynne, "I Am Shelby Lynne" (Island Def Jam).

RASHAUN HALL
New York Editorial Assistant

2. Talib Kweli & Hi-Tek, "Reflected Eternal" (Rawkus). Intelligent lyrics and amazing production.
3. Jill Scott, "Who Is Jill Scott Words And Sounds Vol. 1" (Hillside Beach/Epic). If you don't know her by now...
4. D'Angelo, "Voodoo" (Cheech Sounds/Virgin). The five-year wait was well worth it.
5. OutKast, "Stankonia" (LaFace/Arresta). So good it makes you say... "I want more!"
6. Lucy Pearl, "Lucy Pearl" (Pookie/Beyond Music/BMG). R&B & supergroups" had everyone wanting to dance with their debut.
7. Missy MoshChild, "Ajaawasaane" (Def Soul/Def Jam). Old soul sound fused with a hip-hop vibe.
8. Guru, "Jazzmatazz Street Soul" (Virgin). Volume 3 took it to the streets with new souliers.
9. Pink, "Can't Take Me Home" (LaFace/Arresta). Colorful sound/proof that teen pop could have an edge.
10. Best Tours: The Okwyny IXy, Tour and The Ginkger Tour. Everybody says real hip-hop!

CARLA HAY
Music Video/Hisheen Features Editor

1. "Almost Famous" movie and soundtrack (DreamWorks).
2. Kina, "Kina" (DreamWorks).
5. Toshi Kubota, "Nothing But Your Love" (Epic).
6. Anaustica, "Not That Kind" (Daylight/Epic).
7. D'Angelo, "Voodoo" (Cheech Sounds/Virgin).
8. Patti Smith, "Gung Ho" (Arbeta).
10. Tom Tom Club, "The Good The Bad And The Funky" (Tip Top/Ryko/kidschic).

BILL HOLLAND
Washington Bureau Chief

1. Charles Mingus, "East Coasting" (Bethlehem/Avenue Jazz). Long out.

THE YEAR IN LATIN MUSIC
Continued from page YE-26

Miguel Sano, who sold 1.2 million copies of "El Alma Al Aire" in his native Spain in less than two months, has also accrued sales of 900,000 in Latin America, thanks to heavy marketing.

Similarly, Fonovisca has entered into an agreement with Spain's Gram Via Musical to distribute and market its artists in that country.

Fonovisca, which maintained its iron grip on the regional Mexican market with releases by Los Tenientes and Banda El Recodo, among others, is also seeking to expand its reach in other genres. The company recently announced the creation of Melody Latino, a label that will carry all its pop acts, and Premusica, a label dedicated solely to hip-hop.

"Regional Mexican is our force," says Fonovisca's Gilberto Moreno. "Our strategy is to maintain our position in the market and further develop our artists. But we also want to attack the pop, hip-hop and house markets."

UNITED AGAINST PIRACY

Fonovisca, of course, is also buoyed by sales in Mexico, which, together with Brazil, was the only Latin American country to register an upswing in sales.

According to IFPI interim numbers, Colombia's sales of 6.2 million units were more than those of Central America, Chile, Uruguay and Venezuela combined.

While Brazil experienced a dramatic increase of 29% in units—which put it well on its way to recovering from a precipitous 31% drop last year—in Mexico sales were up 16%.

Crucial to Latin America's recovery, says Abaroo, has been the unflagging cooperation of every single record label in the fight against piracy. If the industry hasn't been able to produce a larger impact on piracy, he says, it's due to lack of political will from most Latin governments.

But one need only look at what is possibly Latin America's most beaten-down country of the year—Colombia—to glimpse the importance of music in people's lives and, as a result, the possibilities of the music market. Although the country is in the middle of a recession and a civil war and is witnessing emigration on a gargantuan scale, Sony's Welter calls it an "asset with a thriving artist roster."

Indeed, according to IFPI interim numbers, Colombia's sales of 6.2 million units were more than Central America, Chile, Uruguay and Venezuela combined.

"Latin America will be a roller coaster for a long time," says Abaroo. "But, as long as we can get up every time we hit the bottom, we're OK. Colombia is a great example. If one country is buying everything wrong, it's Colombia. Yet look where it is."
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Rudy

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PRODUCER OF THE YEAR

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1960

Five years into the rock era, you'd think that the top 10 albums of the year would reflect the success of this new genre of music—but not one rock album showed up in the top 10. Instead, the year-end recap was dominated by the classic car album "The Sound Of Music," an indication that, while teenagers were buying singles, adults were still the ones buying albums. As further proof that grown-ups continued to control the album market, comedy was king: Three albums by comedians were ranked in the top 10. Shelley Berman was No. 2 with "Inside Shelley Berman." No. 10 with the follow-up, "Outside Shelley Berman." And the drool Bob Newhart was No. 9 with "The Button-Down Mind Of Bob Newhart." That left the highest-ranking rock 'n roll album of 1960 at No. 14: "This Is It," from Germany, where Presley had been serving in the U.S. Army.

On the singles side, the biggest difference between 1960 and contemporary times is the song sitting at No. 1 on that year-end recap of the Hot 100: 40 years ago, Percy Faith could capture the top spot with the instrumental "Theme From A Summer Place," a single that was in pole position for nine weeks and is the most successful instrumental of the rock era. On the other hand, there is a strong similarity between 1960 and 2000: There were two country artists in the top 20 of 1960's year-end tally, Jim Reeves was in the runner-up spot with "He'll Have To Go," a song that didn't reach No. 1 but spent three weeks at No. 2. That's a striking similarity to what happened to Faith Hill in 2000: her "Breathe" never quite reached the top but did spend five weeks in second place. In 1960, Marty Robbins also entered a berth in the top 20, with "El Paso" coming in at No. 15.

Back to differences, it only takes one glance to notice the short list of female artists who made an impact in 1960. There are only two female artists in the top 20: Brenda Lee and Connie Francis, with two hits apiece in this upper echelon of the chart. The only other woman in the top 40 were Connie Stevens, Dinah Washington and Miss Toni Fisher. Also notable about the 1960 recap: Five years into his career, Elvis Presley was still popular enough to take two spots in the top 10 ("It's Now Or Never" at No. 6 and "Stuck On You" at No. 9). And Chubby Checker ranked No. 10 with "When The Levee Breaks" ("The Levee" is a single that would return to No. 1 in 1962.

1970

There's no question about which song had the most impact in 1970: The No. 1 single and album of the year was "Bridge Over Troubled Water" by Simon and Garfunkel. Even 30 years later, no one would question the success of a song that has turned into an enduring classic.

Wherever the year-end singles recap, it's obvious that the few female artists fared better in 1970 than 1960. There was a female lead vocalist on the runner-up single of the year, "They Long To Be" Close To You," by the Carpenters. Other women in the top 10 were Diana Ross (No. 6 with " Ain't No Mountain High Enough") and Freda Payne (No. 10 with " Band Of Gold").

The first year of the '70s was a critical turning point for the Motown label. The company's leading group, Diana Ross & The Supremes, officially split into two acts on Jan. 14, 1970.

1980

If a "bridge" led the way in 1970, it was up to a "wall" to produce some concrete results in 1980. The No. 1 album of the year was Pink Floyd's "The Wall," while the lead single, "Another Brick In The Wall," ranked number one, beaten only by Blondie's "Call Me" from "The American Girl" sound track. But Pink Floyd's wall wasn't the only structure in the album recap of 1980. A second wall ranked No. 3, thanks to Michael Jackson's "Off The Wall." And, at No. 4, Billy Joel built his "Glass Houses."

When it comes to genres, rock ruled the 1980 album recap. Only one artist who was also successful on the K&B charts dominated the plot: Jackson, who also appealed to country music fans, appeared in the top 10: Kenny Rogers, with "Kenny," at No. 10.

Pink Floyd's achievement meant that the Columbia label had the top album of 1980, "The Dark Side of the Moon.

The gender gap had closed on the singles tally, with five female voices represented in the top 10: Debbie Harry led the way at the voice of Blondie on "Call Me," followed closely by Madonna's "Like A Virgin." The "Xanadu" hit, "Magic," Toni Tennille was the lead vocalist on the Captain & Tennille's "Do That To Me One More Time," and Cynthia Farnum was the anonymous soul vocalist on "Billie Jean." It also hit, "Funkytown." Rounding out the top 10 was Hagar with the title song from her film "The Rose.

If Motown performed well in 1970, it did less so in 1980. The highest-ranked song from Berry Gordy's company on the year-end recap was Smokey Robinson's "Casanova," a song that would be revived in 2000 by the unlikely team of Hugo Lewis and Grammy Páramo for the sound track of their film, "Duets." The other Motown hit in the top 20 was the result of Diana Ross teaming up with the rhythm section of Nile Rodgers and Bernard Edwards, "Upside Down," ranked No. 18.

Another label that continued to do well in 1980 was Casablanca. One of the hottest companies of the second half of the '70s, thanks to its roster of dance-oriented artists like Donna Summer and the Village People, Neil Bogart's imprint entered the new decade by posting two hits in the year-end top 10: neither of them belonging to their leading lady, Donna Summer. Instead, it was the Captain & Tennille and Lippis, Inc. who carried the day for the label. Summer had to settle for continuing her reign at No. 38 for the year, and Lippis teamed up with Barbra Streisand on "No More Tears (Enough Is Enough).

1990

As there hadn't already been enough songs titled "Hold On" in the rock era (10 of them had charted between 1969 and 1980), two more tunes with that tide ended up in the top 10 of 1990. The second-generation trio of Wilson Phillips took the No. 1 single of the year with their first release. The other "Hold On" was the initial effort for the宣布 generation quartet En Vogue, and it ranked No. 8 for the year.

Wilson Phillips and En Vogue were joined in the top 10 by four other acts sporting female lead vocals. Swedish duo Roxette came in second with Marie Fredriksson's performance on "It Must Have Been Love," featured on "The Wives Woman" soundtrack. The Irish band was flown by Sinéad O'Connor, ranked third with her rendition of the Pog's song, "Nothing Compares 2 U." Madonna placed fifth with "Vogue," and Mariah Carey made the top-10 with her very first single, "Vision Of Love," No. 5 for 1990.

The remaining berths in the top 10 were occupied by male artists who had once been part of other acts. New Edition spin-off Bell Biv Devoe took fourth position with their first single, "Poison." Genesis drummer/lead singer Phil Collins continued his solo career with another No. 2 hit, and for a second time, the Parachute. Former Generation X lead singer Billy Idol crooned "Castle Of Love" for the "The Adventures Of Ford &2 Son" soundtrack, and Bon Jovi founder and lead vocalist Jon Bon Jovi stepped away from the group to appear in the film "Young Guns II." His song from the soundtrack, "Blaze Of Glory," was 10th in the year.

On the album recap, a rap album found its way into the year-end top 10 for the first time. M.C. Hammer's "Peace Of Mind" was in second place, which was the end of the decade for MC Hammer, who was to come to the end of the decade. Young M.C. and 1 Live Crew also had albums in the year-end top 30. Janet Jackson became only the second solo female artist to have the top album of the year (1986). Like the United States when "Rhythm Nation 1814" came out on tape, America had its highest-year-end ranking ever, with "Jump" by No. 1, and Paula Abdul shot out with her very first release, "Forever Your Girl," which ranked sixth.

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SOME OF THE MANY ARTISTS, MUSICIANS AND BEHIND-THE-SCENES MOVES AND SHAKERS WHO HELPED EXTEND MUSIC'S ENDURING LEGACY...

BY JEFF SILBERMAN

TALENT

Musician Nat Adderley, in Lakeland, Fla. Adderley was a jazz cornet player, who, with his brother, saxophonist Julian "Cannonball" Adderley, defined the successful "soul jazz" sound of the '60s. As part of the Cannonball Adderley Quintet, he also 12 of the group's albums chart on Billboard's chart between 1969 and 1973. "Mercy Mercy Mercy" reached No. 1 in 1967. The single of the same name hit No. 1 on the pop singles chart and No. 2 on the R&B singles chart.


Countrymusician Steve Allen, in Los Angeles. Although best known as a comedic-ambassador and host of the early incarnation of "The Tonight Show," Allen also wrote a bevy of songs, including "This Could Be The Start Of Something Big," which captures the hip, swingingpirit of the '50s and '60s.

Singer/songwriter Tex Beneke, in Costa Mesa, Calif. Born Gordon Beneke, the mellor-voiced saxophonist became a member of Glenn Miller's Orchestra in 1938 and was featured as a soloist on "In The Mood" and "Miller's Hits." As a member of Miller's vocal group the Modernaires, Beneke scored his early '50s successes as "Chattanooga Choo Choo," "It Happened In Sun Valley" and "Don't Sit Under The Apple Tree." As a solo vocalist he recorded songs such as "Dream A Little Dream Of Me," "Have You Ever Been In Love Before?" and "I've Got A Crush On You." Beneke also recorded for RCA, Columbia and Liberty Records. His biggest hit, "If It Ain't One Thing...It's Another," was No. 1 on the Hot Soul Singles chart for three weeks in 1962.

Singer/songwriter Screamin' Jay Hawkins, in Newbury Park, Calif. Hawkins, born James Hawkins, was an R&B singer whose first hit, "I Put A Spell On You," became a cult classic recorded over the years by the likes of Cream, Clearwater Revival, The Animals, Nina Simone and The Rolling Stones. His guitar-driven horror-movie dementia for his entire career—in his recorded work and through his stage show, which he recreated in several films, including "American Hot Wax" (1978) and "A Cage In Harlem" (1991). In 1994, "Screamin' Jay Marks His 30th Year," and Hawkins was inducted into the Rock and Roll Hall of Fame.

Singer/songwriter Steve Allen, in Los Angeles. Although best known as a comedic-ambassador and host of the early incarnation of "The Tonight Show," Allen also wrote a bevy of songs, including "This Could Be The Start Of Something Big," which captures the hip, swingingpirit of the '50s and '60s.

Singer/songwriter Tommy Collins, in Shasta Lake, Calif. A founding member of the band Social Distortion in the late '70s, Collins, a believer in the power of punk and Social Distortion albums. Songwriter politician Jimmie Davis, after writing songs such as "You Are My Sunshine" and "Dark As A Dell," died on March 28, 2004. His hometown was located in the San Gabriel Mountains. Davis was the author of "You Are My Sunshine," which became an international hit. Davis is buried in the Hollywood Forever Cemetery in Los Angeles.

Musician Dennis Dunell, in Newport Beach, Calif. A founding member of the band Social Distortion in the late '70s, Dunell, a former guitarist for the band, is known for his guitar work on such Social Distortion albums as "Highway To Hell" and "Wrong Side Of Heaven." Dunell died on March 28, 2004. His hometown was located in the San Gabriel Mountains. Davis is buried in the Hollywood Forever Cemetery in Los Angeles.

Musician Johnnie Taylor, in Chicago. Taylor was a member of the band Social Distortion in the late '70s, Dunell was a founding member of the band Social Distortion in the late '70s. Dunell, a former guitarist for the band, is known for his guitar work on such Social Distortion albums as "Highway To Hell" and "Wrong Side Of Heaven." Dunell died on March 28, 2004. His hometown was located in the San Gabriel Mountains. Davis is buried in the Hollywood Forever Cemetery in Los Angeles.

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Singer/songwriter Ed McCurdy, in Halifax, Nova Scotia. McCurdy, a member of the band Social Distortion in the late '70s, Dunell was a founding member of the band Social Distortion in the late '70s. Dunell, a former guitarist for the band, is known for his guitar work on such Social Distortion albums as "Highway To Hell" and "Wrong Side Of Heaven." Dunell died on March 28, 2004. His hometown was located in the San Gabriel Mountains. Davis is buried in the Hollywood Forever Cemetery in Los Angeles.

Musician Leonard Kwan, in Honolulu. Kwan was a legendary slack-key guitarist. He was born in 1924 and died on September 28, 2004. Kwan was known for his ability to play the guitar with ease and grace. He was also known for his ability to play the slack-key style of Hawaiian music.

Artists and musicologists have hailed Kwan as a true master of Hawaiian music. He was known for his ability to play the guitar with ease and grace. He was also known for his ability to play the slack-key style of Hawaiian music.

Singer/songwriter Bob Wills, in Dallas. Wills was known as the "King Of Western Swing," and his music was known for its upbeat and swinging rhythm. He was a member of the band Social Distortion in the late '70s, Dunell was a founding member of the band Social Distortion in the late '70s. Dunell, a former guitarist for the band, is known for his guitar work on such Social Distortion albums as "Highway To Hell" and "Wrong Side Of Heaven." Dunell died on March 28, 2004. His hometown was located in the San Gabriel Mountains. Davis is buried in the Hollywood Forever Cemetery in Los Angeles.

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NEW GROOVE

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THE YEAR IN CHARTS

Continued from page YE-12

Houston's "I Learned From The Best" (Arista), placed fourth on base on seven charted titles. The top two producers are EMI April and EMI Blackwood, with last year's champ, WB, in third place. The top publishing company, once again, is EMI Music, with Warner/Chappell Music repeating in second place.

From Fourth To First

Last year's fourth-place pop producer, Matt Serletic, is producer of the year, based on his three chart hits, including "Smooth" by Santana and "Bent" by Matchbox Twenty. Timbaland is second, and last year's leader, Rodney Jerkins, ranks third. The top Hot 100 imprint is Columbia, and the top label is Columbia.

On the album side, the top titles have a little something for everybody. 'N Sync, who managed a fourth-place position last year and the year before, led the list and its January 2000 release, in the top 10 by pop artists Britney Spears and the Backstreet Boys. It's only the third time in the last 11 years that a male group has had the top album of the year. The other male group to do so was the Bee Gees & the Bee Gees and last year's Backstreet Boys."Santana's "Supernatural," which ranked No. 20 in 1999, is the second-best-selling album of 2000. One other rock act is in the top 10. Coven came in sixth with "Human Clay." Any controversy surrounding Emman just helped him sell records; "The Marshall Mathers LP" (Web/Aftermath/Interscope) is No. 3 and is accompa-

nied in the top 10 by rappers Dr. Dre ("Dr. Dre - 2001") and DMX ("The Four's 20") as well as that new Tupac/italic. "The Poot" is appropriately No. 10. Rounding out the top 10 are two female vocalists: Celine Dion with "All The Way - A Decade Of Song" (550 Music/Sony) is No. 7, and Christina Aguilera's eponymously titled album, RCA is No. 8. It wasn't a strong year for soundtracks, the highest-ranked is "Mission: Impossible II" (Swarbro & Clopop) at No. 59.

The top artist on the recap of The Billboard 200 is Britney Spears. The top duo or group is Britney's fellow Jiveera, N Sync. The top male artist is EMINEM. The top label is Interscope, and the top distributor is Universal.

Combining the Hot 100 and The Billboard 200, the top pop artist is Destiny's Child, which is also the top duo or group. The top pop female is Christina Aguilera, and the top pop male is Snoop, who is also the top new artist. Columbia is the top pop imprint and label.

R&B/HIP-HOP

Did anyone hear wedding bells ringing on the R&B/Flap-Top Singles & Tracks chart this year? Three of the songs in the top 20 recap are "Let's Get Married," "Wiley" and, sadly, "Separated." "The edge goes to Jagged Edge, the group that has the top song of the year with 'Let's Get Married' (So So Def/Columbia)." Jagged Edge has sold copies in the top 20: "The Can't Love U" is No. 17.

A regular for the chart, Jagged Edge is incredibly male-dominated. The only female artist with a song in the top 10 is Missy "Eminem" Continued on page YE-103

PASSINGS

Continued from page YE-32

foundering member of Foghat, a 1970s boogie blues band that produced 13 records before disbanding in the 1980s. Its most successful albums, 1977's "Foghat Live," peaked at No. 11 on The Billboard 200 (the single, "Slow Ride," reached No. 20 on The Billboard Hot 100 chart).

Musician/songwriter Baden Powell, in Rio de Janeiro, Brazil, Powell was a bossa nova songwriter and guitarist known for writing the 1960s classics "Bermuda," "Apeio" and "Canto De Ossanha." Such international artists as Herbie Mann and Sergio Mendes have recorded his compositions.

Musician Tito Puente, in New York, Puente, a percussionist, was undeniably one of the towering figures in the evolution of salsa and Latin music. He has been nominated for the award 10 times. In 1995, Puente received the Latin Grammy award, which recognizes those who have made significant contributions to the Latino music industry.

Singer Margie Rayburn, in Oceanside, Calif. Rayburn was a Liberty Records artist and recorded songs with such hits as "I Am Available," which reached No. 9 on The Billboard Hot 100 charts. She was also a member of the vocal group the Sunnysides and Ray Anthony's Orchestra.

Rapper Christopher Rios, known as Big Punisher, in New York, Rios hit You Ain't A Killer" was featured on the soundtrack to the 1997 film "Soul In The Hole." Rios' debut album, "Capital Punishment," peaked at No. 5 on The Billboard 200 in 1998. His single "I'm Not A Player" reached No. 57 on The Billboard Hot 100, and "Soul Not A Player" peaked at No. 24.

Rios joined with Fat Joe, Link and Triple Seis to form Terror Squad: the singer most recently appeared with Fat Joe on "I Can't Stop the Love," which is the latest single from his album "Love & Respect." He also served as editor of the seminal hip-hop new wave magazine Vibe, and went on to operate his own company, Shake Books, devoted to rock 'n roll and counterculture publications.

Trade executive Joe Cohen, in Port Washington, N.Y. Cohen was a prolific innovator of programs designed to meet the goals of NARM, for which he was named "Innovator of the Year." Cohen was credited with introducing the association innovations in market research, membership programs and services, and developing the annual "Hot 100" list in the music industry. Cohen was a major figure in the music industry, leading the NARM, and became one of the most influential figures in the music business. He was later the owner of radio station KSJO in San Jose, Calif.

BIOGRAPHY

Record executive Larry Finley, in New York. Finley was the founder of the International Tape Asia, known as the International Recording Media Association and was also president of the International Tape Cartridge Corp. in the early 1990s and became the head of the marketing department. Later, he was the owner of radio station KSJO and a producer and host for several radio shows.

Record distributor Anthony "Tony" Colgan, in Chicago. Spending six decades in the music industry, Colgan was a pioneer in one-stop distribution, launching Colgan Distribution, now known as Colgan Records Inc. He also worked on recordings, Columbia Records, and was a member of the National Music Industry Hall of Fame.

Record producer Dick Glasser, in Thousand Oaks, Calif. Glasser produced acts such as Johnny Cash, Dean Martin, Pat Boone, the Osmonds, and the Everly Bros. He also worked on recordings for Capitol Music and became the Warner Bros. A&R department.

Radio personality Doug "Jocko" Henderson, in Colorado. Henderson was one of the first to introduce rap to the radio, as his radio shows often featured young artists. Continued on page YE-34
To find out how stars are treated here, cut this ad out and sit on it.

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Billboard 200 and The Billboard Hot 100 charts. We have also expanded the Publishing Corporations lists for Hot 100, country, R&B and Latin from five companies deep to 10.

In addition, we have modified the manner by which we determined Heatseeker imprints and labels. In the past, record companies were ranked according to the number of titles that had moved to Heatseeker impact status by moving into the top half of the Billboard 200 chart. This measure is still the first criterion for determining these lists, but a second standard has been added: accumulated sales units that Heatseeker titles have compiled on The Billboard 200, including sales runs after albums move above Heatseeker status.

Artists, imprint, and distributor categories for all genres reflect accumulated chart performance for all titles on the pertinent chart. The umbrella "label" categories refer to the "distributing labels" and "promotion labels" that are listed on our weekly and bi-weekly charts. Most of the annual recaps are based on accumulated airplay or sales data, provided weekly by Broadcast Data Systems (BDS) and SoundScan, respectively.

Top Pop Artists

1. DESTINY’S CHILD (C) Columbia
2. TONI BRAXTON (G) LaFace/Arista
3. MARY J. BLIGE (D) Arista/Interscope
4. NELLY (G) Fo Real/Universal
5. DMX (G) Ruff Ryders/Def Jam/IDJMG

Top New Pop Artists

1. SISQO (D) Dragonfly/Def Jam/IDJMG
2. SNOOP DOGG (G) Dragonfly/Def Jam/IDJMG
3. BLACK M (G) Def Jam/Def Soul/IDJMG
4. DONELL JONES (D) Ubiquitous/LaFace/Arista
5. BLAUDT (G) TrackMaster/Columbia
6. KA (G) Atlantic
7. UMAR GAGE (G) Columbia
8. JUVENTILE (D) Cash House/Universal

How We Chart the Year

The Year in Music 2000

Who were the biggest winners of 2000's chart wars? Each year, Billboard's Year in Music charts chronicle the best of the best, capturing performances by songs and albums on all our weekly and bi-weekly charts.

Most of the year's title, imprint, label and distributor categories simply reflect accumulations of the actual points—including those derived from SoundScan sales data or monitored information from Broadcast Data Systems (BDS)—used to construct the weekly charts that appeared throughout the tracking period. The chart year began with the Dec. 4, 1999, issue and concluded with the one dated Nov. 25.

The recaps are organized by Michael Cusson and Anthony Colombo, with assistance from Alex Vlitos, Keith Caulfield and the rest of the Billboard charts staff.

New to this year's Year in Music issue are Top Internet Albums, a list that debuted in the middle of 1999. The Top Independent Albums, which Billboard began to publish in this year's Feb. 5 edition.

Also new are the male, female and duo/group lists that are culled from the pre-existing Top Pop Artists category, which reflects performance on The
Top Pop Artists—Male

1. SISQO (8) Dragon/Def Jam/IDJMC
2. AALIYAH (7) Blackground/Virgin
3. EMINEM (4) Lava/Multitot
4. CÉLINE DION (3) Sony/Warner
5. KID ROCK (2) Geffen/Interscope
6. NELLY (1) Universal
7. PINK (1) LaFace/Arista
8. P. Diddy (1) Arista
9. DR. DOE (1) Chronic
10. JESSICA SIMPSON (1) RCA/BMG

Top Pop Artists—Female

1. CHRISTINA AGUILERA (7) RCA
2. TONI BRAXTON (6) RCA
3. FAITH HILL (5) RCA
5. BRITNEY SPEARS (3) Jive
6. JULIA ROBERTS (2) Columbia
7. JENNIFER LOPEZ (2) Epic
8. RITA ORA (1) Sony/ATLANTIC
9. JESSICA SIMPSON (1) RCA/BMG
10. JENNIFER ANISTON (1) Universal

Top Pop Imprints

1. COLUMBIA (9)
2. JIVE (5)
3. ARISTA (5)
4. RCA (4)
5. LAFACE (3)
6. REPUBLIC (2)
7. WARNER BROS. (2)
8. DEF SOUL (2)
9. 550 MUSIC (2)
10. WIND-UP (2)

Top Pop Labels

1. COLUMBIA RECORDS GROUP (1)
2. ARISTA (2)
3. INTERSCOPE/GEFFEN/A&M (1)
4. ISLAND DEF JAM MUSIC GROUP (1)
5. JIVE (1)

COLUMBIA

In 2000, the music industry saw several changes and developments. The Billboard Hot 100 chart year to appear in the country list's top 10. As in our mid-year Music Publishing Spotlight, the Publishing Corporation categories show accumulated points for all charted songs on the applicable weekly charts. Parent companies receive 100% of the points from publishers in which they own at least 50% equity and 25% of the points compiled by publishers that administer but do not own. The overall company standings in jazz combine results from both the Top Jazz and Top Contemporary Jazz charts. The umbrella pop, R&B/hip-hop and country categories are based on a recap point system that combines chart-performance data, such as sales, streaming and airplay, from both the Billboard 200 and the Billboard Hot 100, Top R&B Albums and Hot R&B/hip-hop Singles, and Top Country Albums and Hot Country Singles & Tracks. This system awards points, based on a complex, inverse relation to chart position, for each track. The chart year, there may be cases in which a track moves from current to catalog status, as well as examples from the mid-year Music Publishing Spotlight.
Top Billboard 200 Artists

1. BRITNEY SPEARS
2. N SYNC
3. EMINEM
4. SANTANA
5. DOLLY PARTON
6. CREED
7. KID ROCK
8. CEDON DION
9. CHRISTINA AGUILERA
10. DIXIE CHICKS
11. BACKSTREET BOYS
12. LIMP BIZKIT
13. DIXIE CHICKS
14. DESTINY'S CHILD
15. NELLY
16. FAITH HILL
17. MARY CHAPIN CARPENTER
18. MACY GRAY
19. JUDAS PRIEST
20. SPICE GIRLS
21. 50 CENT
22. SAVAGE GARDEN
23. PAPA ROACH
24. STING
25. MARIAH CAREY
26. EDDIE VEDDER
27. JOE
28. WILL SMITH
29. LOU REED
30. ANDREA BOCELLI

Top Billboard 200 Albums

1. NO STRINGS ATTACHED
2. SUPERNOVA
3. THE MARSHALL MATHERS LP
4. OOPS!
5. ON DRE
6. HUMAN CLAY
7. THE ALL WAY
8. A DECADE OF SONG
9. THE WRITINGS ON THE WALL
10. THE WRITINGS ON THE WALL
11. UNLEASH THE DRAGON
12. THE BEST LIFE
13. ISSUE
14. COUNTRY DAMNED
15. BONE THUGS-N-HARMONY
16. MADONNA
17. ERIC CLAPTON
18. MOBY
19. PINK
20. SANTA MONICA
21. THIRD EYE BLIND
22. ALAN JACKSON
23. NO DOUBT
24. BLOODHOUND GANG
25. LEMMY KERNIVITZ
26. JENNY CHESNEY
27. MYSTICAL
28. BONE THUGS-N-HARMONY
29. MADONNA
30. ERIC CLAPTON

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Voodoo | PLATINUM

IDEAL
Ideal | GOLD

LENNY KRAVITZ
5 | TRIPLE-PLATINUM

LENNY KRAVITZ
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SCARFACE
The Last Of A Dying Breed | GOLD

THE SMASHING PUMPKINS
MACHINA / the machines of God | GOLD

SPICE GIRLS
Forever | GOLD

TINA TURNER
Twenty Four Seven | GOLD

YANNI
If I Could Tell You | GOLD

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NOW 4
| DOUBLE-PLATINUM |

NOW 5
| TRIPLE-PLATINUM |

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Top Billboard 200 Artists—Female

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<th>Artist</th>
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<tr>
<td>1</td>
<td>Britney Spears</td>
<td>(2)</td>
<td>RCA</td>
</tr>
<tr>
<td>2</td>
<td>Celine Dion</td>
<td>(2)</td>
<td>550 Music/Epic</td>
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<tr>
<td>3</td>
<td>Christina Aguilera</td>
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<td>RCA</td>
</tr>
<tr>
<td>4</td>
<td>Faith Hill</td>
<td>(2)</td>
<td>Warner Bros/Nashville/WN</td>
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<tr>
<td>5</td>
<td>Shania Twain</td>
<td>(2)</td>
<td>Mercury (Nashville)</td>
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<td>6</td>
<td>Macy Gray</td>
<td>(2)</td>
<td>Columbia/CRG</td>
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<td>7</td>
<td>Mariah Carey</td>
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<td>Columbia/CRG</td>
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<td>8</td>
<td>Toni Braxton</td>
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<td>LaFace/Arista</td>
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<tr>
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<td>Charlotte Church</td>
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<td>10</td>
<td>Whitney Houston</td>
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<td>Atlantic/Geffen</td>
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Top Billboard 200 Artists—Male

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<td>Eminem</td>
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<td>Sisqo</td>
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Top Billboard 200 Imprints

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<td>1</td>
<td>JIVE</td>
<td>(3)</td>
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<td>2</td>
<td>Columbia</td>
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Top Billboard 200 Labels

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<td>Jive</td>
<td>(29)</td>
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<td>Columbia Records Group</td>
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Top Heatseeker Imprints

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<td>3</td>
<td>Epic</td>
<td>(9)</td>
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<tr>
<td>4</td>
<td>Warner Bros</td>
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Top Heatseeker Labels

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## Hot 100 Artists

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<th>ARTIST</th>
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<td>DESTINY'S CHILD</td>
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<td>FAITH HILL</td>
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<td>RICKY MARTIN</td>
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<td>MACY GRAY</td>
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<td>JESSICA SIMPSON</td>
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<td>WHITNEY HOUSTON</td>
<td>Columbia</td>
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## Hot 100 Singles & Tracks

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Continued on page 114/1
WE'VE HAD A LOT TO CELEBRATE THIS YEAR.
CONGRATULATIONS TO ALL OUR MEMBERS.

75% of Billboard's Top 10 Hits*

100% of Academy Awards for Music

73% of Country Music Association Awards

71% of Radio Music Awards

70% of Billboard Music Awards

77% of Soul Train Awards

73% of Source Hip Hop Awards

100% of Golden Globe Music Awards

ASCAP
WHERE MUSIC BEGINS™

Marilyn Bergman | President & Chairman of The Board

www.ascap.com

*Based on year end 97 & 98 AIR: Hot 100, AC, R&B, Pop, Urban, Latin, Country, Modern Rock and Top 40 charts.
### HOT 100 SINGLES & TRACKS

**Continued from page 12-16**

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### HOT 100 Songs

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### HOT 100 Artists—Duo/Group

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### HOT 100 Artists—Female

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### HOT 100 Artists—Male

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<td><em>My Own Way</em></td>
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<tr>
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<td><strong>Mary Mary</strong></td>
<td><em>Be Without You</em></td>
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<tr>
<td>3</td>
<td><strong>Destiny's Child</strong></td>
<td><em>Do It Right</em></td>
<td>Columbia</td>
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### HOT 100 Songs

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### HOT 100 Artists—Female

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### HOT 100 Songs

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<td>Columbia</td>
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</table>
Hot 100 Airplay

1. BREATHE - Faith Hill (Arista/RCA)
2. SMOOTH - Santana Featuring Rob Thomas (Arista/Atlantic)
3. MY LOVE IS YOUR LOVE - Shania Twain (MCA/Universal)
4. EVERYTHING YOU WANT - Vertical Horizon (RCA)
5. I'M GONNA MISS YOU - Faith Hill (Arista/Atlantic)
6. PARTY UP (IN HERE) - Nelly Featuring Kelly Rowland (Def Jam/IDMG)
7. ME - Martina McBride (RCA)
8. YOUR FRIEND - Faith Hill (Arista/Atlantic)
9. IF I LOSE YOU - Faith Hill (Arista/Atlantic)
10. WHAT A GIRL WANTS - Shania Twain (MCA/Universal)

Hot 100 Singles Sales

1. MARIA MARIA - Santana Featuring The Product G&B (Arista)
2. HOT BOYZ - Jagged Edge Featuring Missy Elliot (RCA)
3. INCREDIBLE - Snoop Dogg Featuring The Game (Def Jam/Universal)
4. MUSIC - Madonna Featuring N.E.R.D (Arista/Atlantic)
5. BREATHE - Faith Hill (Arista/Atlantic)
6. GET IT ON TOMORROW - Morcheeba Featuring California Dreaming (Elektra/Universal)
7. FROM THE BOTTOM OF MY BROKEN HEART - Bryan White (Polygram/Universal)
8. I LIKE IT - Limp Bizkit (RCA)
9. I WANNA LOVE YOU FOREVER - Mariah Carey Featuring Whitney Houston (Arista)
10. THANK GOD I FOUND YOU - Mariah Carey Featuring Boyz II Men (RCA)
11. GIRL ON TV - L-Train (Def Jam/Def Soul/Def Jam)
12. SMOOTH - Santana Featuring Rob Thomas (Arista/Atlantic)
13. HE WASN'T MARRY ENOUGH - T-Boz Featuring Missy Elliot (RCA)
14. SAY MY NAME - Destinys Child (Columbia)
15. WHAT A GIRL WANTS - Christina Aguilera (Arista)
16. MIRROR MIRROR - Mariah Carey (Arista)
17. ANOTHER DUMB BLONDE - Shania Twain (MCA/Universal)
18. WORRY WORY Worry - Shania Twain (MCA/Universal)
19. I'M GONNA MISS YOU - Faith Hill (Arista/Atlantic)
20. YOUR FRIEND - Faith Hill (Arista/Atlantic)
21. AMAZED - Lonestar (BMG/RCA)

Santana

1. DANCIN' - Original Versions
2. DANCIN' QUEEN - Various Artists
3. YOU CAN DO IT - M.C. Hammer (RCA)
4. STAY THE NIGHT - L-Train (Def Jam/Def Jam)
5. LIFE - Jennifer Lopez Featuring The Game (Def Jam/Universal)
6. DANCE WITH ME - Shania Twain (MCA/Universal)
7. CAUGHT ON THE LINE - Eliot/Lee (Universal)
8. IF YOU WANT ME - Shania Twain (MCA/Universal)
9. COUNTRY GRAMMAR - Jagged Edge Featuring Missy Elliot (RCA/Def Jam/Universal)
10. SHACKLES (PRAISE YOU) - Mary Mary (RCA)
11. THIS TIME - Faith Hill (Arista/Atlantic)
12. ALL THE SMALL THINGS - Blink 182 (MCA/Universal)
13. I'M GONNA MISS YOU - Faith Hill (Arista/Atlantic)
14. EVERYTHING YOU WANT - Vertical Horizon (RCA)
15. I'M GONNA MISS YOU - Faith Hill (Arista/Atlantic)
16. PARTY UP (IN HERE) - Nelly Featuring Kelly Rowland (Def Jam/IDMG)
17. ME - Martina McBride (RCA)
18. YOUR FRIEND - Faith Hill (Arista/Atlantic)
19. IF I LOSE YOU - Faith Hill (Arista/Atlantic)
20. WHAT A GIRL WANTS - Christina Aguilera (Arista)
21. AMAZED - Lonestar (BMG/RCA)
### Top R&B/ Hip-Hop Artists

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<th>No.</th>
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<td>JAGGED EDGE</td>
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<td>So So Def/Columbia/CRG</td>
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<td>Undeniable/LaFace/Arista</td>
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<tr>
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<td>DMX</td>
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<td>Blackground/Virgin</td>
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<td>JOE</td>
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<td>Motown</td>
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<td>DR. DRE</td>
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<td>Aftermath/Interscope</td>
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<td>Colin/Columbia/IDJMC</td>
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### Top New R&B/ Hip-Hop Artists

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<td>DRAKE</td>
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### Top R&B/ Hip-Hop Artists—Female

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### Top R&B/ Hip-Hop Artists—Duo/Group

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### Top R&B/ Hip-Hop Artists of the Year

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<td>13</td>
<td>AALIYAH</td>
<td>2</td>
<td>Background/Virgin</td>
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</tbody>
</table>

### Other Artists

- **Toni Braxton**
- **Mary J. Blige**
- **Angie Stone**

### Other Artists of the Year

- **Sisqo**
- **Jagged Edge**
- **Destiny’s Child**
- **Donell Jones**
- **DMX**
- **Joe**
- **Destiny’s Child**
- **Dr. Dre**
- **Avant**
- **Carl Thomas**

### Other Artists—Female

- **Toni Braxton**
- **Mary J. Blige**
- **Angie Stone**

### Other Artists—Duo/Group

- **Jagged Edge**
- **Destiny’s Child**
- **Next**
- **Ideal**
- **Lucy Pearl**
- **504 Boyz**
- **Ruff Endz**
- **Mary Mary**
- **Mint Condition**
- **Hot Boys**

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Top R&B/Hip-Hop Artists—Male

<table>
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<td>D''JAY-Z (10)</td>
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<td>JOE (3)</td>
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<td>4 JOE (3)</td>
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<td>5 OR DRE (5)</td>
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<td>6 JAY-Z (5)</td>
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<td>8 Nelly (5)</td>
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<td>33 AVANT (1)</td>
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<td>34 BEANIE SIGEL (1)</td>
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<td>35 THE LOX (2)</td>
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<td>36 JA RULE (1)</td>
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<td>39 ICE CUBE (3)</td>
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<td>42 G. KELLY (2)</td>
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<td>44 BUSTA RHymes (4)</td>
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<td>45 MONTELL JORDAN (8)</td>
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Top R&B/Hip-Hop Albums

<table>
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<th>Title</th>
<th>Label</th>
<th>Artist</th>
<th>Peak Position</th>
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<td>1. DR. DRE — 2001</td>
<td>Interscope/Interscope</td>
<td>Dr. Dre</td>
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<tr>
<td>2. THE MARSHALL MATHERS LP</td>
<td>Aftermath/Elektra</td>
<td>Eminem</td>
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<td>3. THEN THERE WAS X</td>
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<td>Eminem</td>
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<td>4. UNLEASH THE DRAGON</td>
<td>Aftermath/Elektra</td>
<td>Ruff Ryden/Interference</td>
<td>4</td>
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<tr>
<td>5. LIFE AND TIMES OF S. CARTER</td>
<td>Aftermath/Elektra</td>
<td>S. Carter</td>
<td>5</td>
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<tr>
<td>6. GANsta Rap</td>
<td>Aftermath/Elektra</td>
<td>S. Carter</td>
<td>6</td>
</tr>
<tr>
<td>7. MY NAME IS JOE</td>
<td>Jive</td>
<td>Joe</td>
<td>7</td>
</tr>
<tr>
<td>8. B.E.</td>
<td>Aftermath/Elektra</td>
<td>Joell Ortiz</td>
<td>8</td>
</tr>
<tr>
<td>9. THE HEAT</td>
<td>Aftermath/Elektra</td>
<td>9</td>
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<tr>
<td>10. THE WRITING’S ON THE WALL</td>
<td>Aftermath/Elektra</td>
<td>10</td>
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<tr>
<td>11. WHERE I WANNAP BE</td>
<td>Aftermath/Elektra</td>
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<td>12. THA G-GOD</td>
<td>Aftermath/Elektra</td>
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<td>13. STILL I RISE</td>
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<td>14. I GOT THAT WORK</td>
<td>Aftermath/Elektra</td>
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<td>15. RYDE</td>
<td>Aftermath/Elektra</td>
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<td>16. 1100</td>
<td>Aftermath/Elektra</td>
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<td>17. 2000 HALL OF FAME</td>
<td>Aftermath/Elektra</td>
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<td>18. 2000 NOBLE</td>
<td>Aftermath/Elektra</td>
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<td>19. 2000 RIDE</td>
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<td>20. 2000 RUSH</td>
<td>Aftermath/Elektra</td>
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Continued on page 23.
Billboard Magazine's
RAP LABEL OF THE YEAR

#1 RAP Label 1999
504 BOYZ GOODFELLAS

#1 RAP Label 2000
MACK 10

OUR ROOTS RUN
15 YEARS DEEP
## Top R&B/Hip-Hop Albums

**COLUMBIA Top R&B/Hip-Hop Album Labels**

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<th>No.</th>
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<td>Universal (29)</td>
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<td>Indietracts (11)</td>
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<th>No.</th>
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**Hot R&B/Hip-Hop Singles & Tracks Artists**

<table>
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<th>Artist</th>
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<td>Sisqo (1)</td>
<td>Dragon/Def Soul/ADMG</td>
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<td>2</td>
<td>2Pac (6)</td>
<td>Raw/Def Jem/Jay DMG</td>
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<td>The Game (1)</td>
<td>Queen Bee/Universal/Atlantic</td>
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<tr>
<td>4</td>
<td>Jagged Edge (2)</td>
<td>So So Def/Columbia</td>
</tr>
<tr>
<td>5</td>
<td>Donnell Jones (3)</td>
<td>Unreleased/Laff/Artista</td>
</tr>
<tr>
<td>6</td>
<td>Missy “Misdemeanor” Elliott (4)</td>
<td>The Gold Mind/East West/EGG</td>
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**Top R&B/Hip-Hop Album Imprints**

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43 JASON DEE | (5) "The Gold Mind/East West/EGG |
44 ANGIE STONE | (6) "Tell It" |
45 COMFORT | (1) "We're In Love"/R&B/ByeBye |
46 LIL BOW WOW | (2) "So So Def/Columbia |
47 GUY | (3) "Tell It" |
48 JASON DEE | (4) "Tell It" |
49 LIL BOW WOW | (5) "Tell It" |
50 GERALD LEVERT | (6) "Tell It" |

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**Hot R&B/Hip-Hop Singles & Tracks**

**Top R&B/Hip-Hop Singles & Tracks**

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KULCHA DON

ROOTS Entertainment presents

The Original hip hop reggae artist who brought you the single 'BELVUE DA BOMB' with THE FUGEES, back with his explosive album "BLOOD INA ME EYES" featuring the provocative single "HOT, BLACK & SEXY" the street anthem "BIG THINGS" the powerfull "MC IS MY AMBITION"

"blood ina me eyes"

ALBUM IN STORES JAN 29, 2001

THE SINGLE
"HOT BLACK & SEXY"
featuring
F. A. T. E. / China Black

IN STORES NOW

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HOT & HIP-HOP SINGLES & TRACKS

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68 WHAT'S YOUR FANTASY — Ludacris Featuring
Shawna — Dance With The Peace/Def Jam South/IDJMC

69 AS WE WALK — Kelly Price — Def Soul/IDJMC

70 LEFT, RIGHT, LEFT — Deuce — Tight & Def Tight IV

71 BACK THAT THANG UP — Juvenile Featuring Mannie
Fresh & Lil Wayne — Cash Money/Universal

72 SUMMER RAIN — Cee-Lo — Missy Elliott — Vicious/Bad Boy/Arista

73 HELL YEAH — 50 Cent Featuring Mariah Carey — Universal

74 NO MATTER WHAT THEY SAY — Lil Kim — Queen

75 G'D UP — Snoop Dogg Presents The Esteban — Dogg
House/UT

76 IT'S SO HARD — Big Punisher Featuring DMX —
Ludacris

77 CAUGHT OUT THERE — K-Ci — A 2000

78 WHISTLE WHILE YOU TWERK — T-Pain

79 HEY PAPI — Jay-Z Featuring Memphis Bleek & Aaliyah

80 I NEED A HOT GIRL — Hot Boys — Cash Money/

81 INDEPENDENT WOMEN PART I — Destiny's Child —
Columbia

82 I LEARNED FROM THE BEST — Whitney Houston —
Arista

83 YOU CAN DO IT — Ice Cube Featuring Mark & The
Seeds — Hot Boyz/Hot Side/Prince

84 DO IT AGAIN (PUT YA HANDS UP) — Jay-Z —
Featuring Beanie Sigel & Amil — Bad Boy/Def Jam/IDJMC

85 CAN'T STAY — Da Brat — Def Squad/Diminished

86 THERE YOU GO — Pink — LaFace/Arista

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Missy Elliot — Interscope

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91 MR. TOO DAMN GOOD — Oakland — EastWest

92 BREATHE AND STOP — Q-Tip — Arista 2000/Atlantic

93 YOU SHOULD'VE TOLD ME — Kelly Price — Def
Soul/IDJMC

94 15 MINUTES — Mary J. Blige — Columbia

95 I, E, I — DMX Featuring JT Money & Hype

96 STAY IN THE HOUSE — DMX — Columbia

97 WE CAN'T BE FRIENDS — Deborah Cox With R.L. —
Arista

98 GET YOUR ROLL ON — T.I. — Cash Money/Atlantic

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Trina, DMX, N-Side/Atlantic

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COLUMBIA
11 SAY MY NAME-Debrah Johnson: Columbia
10 LOVE SETS YOU FREE-Lenny Kravitz: Atlantic
9 DANCE TONIGHT-Lisa Pearl: Overbreak/Produced
8 BAG LADY-Kelly Price: Columbia
7 THE LIGHT-Gramercy: RCA
6 YOUR CHILD-Mary J. Blige: MCA
5 WHATSOEVER-The Best Man: Columbia
4 HE CAN'T LOVE U-Jermaine Dupri: So So Def
3 MORE RAIN (IN THIS CLOUD)-Angie Stone: Arista
2 WHATEVER-Ice Cube: Def Jam
1 I WANNA KNOW--Joe

Hot & B/R Hip-Hop Airplay

Title

I Wanna Know--Joe
Let's Get Married-Jagged Edge-So So Def
I Wish-Cold Thomas-Real Big-Arista
Where I Wanna Be-Donell Jones-Unforgettable/Arista
Thong Song-Snoop Dogg/Def Jam/Interscope
I Know What's Up-Donell Jones-Unforgettable/Arista
Incomplete-Snoop Dogg/Def Jam/Interscope
35 Joe

<table>
<thead>
<tr>
<th>Title</th>
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<tr>
<td>I WANNA KNOW--Joe</td>
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<tr>
<td>LET'S GET MARRIED</td>
<td>Jagged Edge-So So Def</td>
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<td>I WISH</td>
<td>Cold Thomas-Real Big-Arista</td>
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<td>WHERE I WANNA BE</td>
<td>Donell Jones-Unforgettable/Arista</td>
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<td>THONG SONG</td>
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<td>I KNOW WHAT'S UP</td>
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Hot & B/R Hip-Hop Singles Sales

Title

DANCE WITH ME-Deborah Morgan-The DAS
GIVE YOU WHAT YOU WANT (FA SURE)-Chico
THE GREATEST ROMANCE EVER SOLD-The Artist/NTC/Arista
MONICA Before Sheath-RCA
I WANT IT ALL-Warren G Featuring Mark Mc-2-Funk/Atlantic
TA DA-Lil Mo-East West/RCA
FLAMBOYANT-Lil Rob-Blackground/Privacy
LOVE SETS YOU FREE-Kelly Price & Friends-Def Jam/Interscope
JUMPIN', JUMPIN'-Debut Child-Columbia
IF I COULD TURN BACK THE HANDS OF TIME-E. Kelly-Joe
STILL IN MY HEART-Traci Spencer-Capitol
FLOWERS FOR THE DEAD-Coldub Link-Terminal/Madonna
CAN'T GO FOR THAT-1AQ-Click/Click/RCA
2 TINIES-Toni Santi/Click/Click/RCA
STEP TO THIS-Master P Featuring D. I. C.-No Limit/Privacy
BITE WITH NO MAN--Somethin For The People-Atlantic
GET UP--Avel L Jarman-500 Music/Epic

Title

SAY MY NAME-Debrah Johnson-Columbia
OH, I WANT IT ALL-Warren G Featuring Mark Mc-2-Funk/Atlantic
TA DA-Lil Mo-East West/RCA
FLAMBOYANT-Lil Rob-Blackground/Privacy
LOVE SETS YOU FREE-Kelly Price & Friends-Def Jam/Interscope
JUMPIN', JUMPIN'-Debut Child-Columbia
IF I COULD TURN BACK THE HANDS OF TIME-E. Kelly-Joe
STILL IN MY HEART-Traci Spencer-Capitol
FLOWERS FOR THE DEAD-Coldub Link-Terminal/Madonna
CAN'T GO FOR THAT-1AQ-Click/Click/RCA
2 TINIES-Toni Santi/Click/Click/RCA
STEP TO THIS-Master P Featuring D. I. C.-No Limit/Privacy
BITE WITH NO MAN--Somethin For The People-Atlantic
GET UP--Avel L Jarman-500 Music/Epic

Title

DANCE WITH ME-Deborah Morgan-The DAS
GIVE YOU WHAT YOU WANT (FA SURE)-Chico
THE GREATEST ROMANCE EVER SOLD-The Artist/NTC/Arista
MONICA Before Sheath-RCA
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STEP TO THIS-Master P Featuring D. I. C.-No Limit/Privacy
BITE WITH NO MAN--Somethin For The People-Atlantic
GET UP--Avel L Jarman-500 Music/Epic
Hot Rap Artists

1. MISSY "MISDEMEANOR" ELLIOTT (1) The Gold Mind/Def Jam/IDJMG
2. 504 BOYZ (6) No Limit/Def Jam/IDJMC
3. YING YANG TWINS (3) Capitol/IDJMC
4. NELLY (2) No Limit/Def Jam/IDJMG
5. DRAMA (9) Endline/Atlantic
6. SOLE (8) DreamWorks/Interscope
7. LIL' ZANE (1) World/Kane/IDJMG
8. ICE CUBE (1) Death Row/Def Jam/IDJMC
9. LIL BOW WOW (14) Ruff Ryders/RCA

Hot Rap Singles

1. HOT BOYZ—"Ring" featuring Missy "Misdemeanor" Elliott featuring N.O. & Q-Tip—The Gold Mind/Def Jam/IDJMG
2. 4, 5, 6-Side featuring JT Money & Kandi—DreamWorks/Interscope
3. WOBBLE WOBBLE—(394) B.A.G./No Limit/Def Jam
4. WHISTLE WHILE YOU TWÜRK—(5) Ting Tang Touch—DJ/MC
5. (HOT S**T) COUNTRY GRAMMAR—(Nelly)-Fa Real/Universal
6. CALLIN' ME—(Lil' Zane featuring 112)—Worldwide/Thaussy
7. YOU CAN DO IT—(As Cube featuring Mack 10 & M. Tee)—Lash Mob/Best Side/Def Jam
8. BOUNCE WITH ME—(Lil' Bow Wow featuring Xscape)—So So Def/Columbia/CRG
9. LEFT, RIGHT, LEFT—(Drama)-Tight 2 Def
10. G'D UP—(Group Dope Presents The Easidope)—Dogg Nation/VJ
11. (I) LIKE DEM GIRLZ—(Lil' Bow Wow featuring The East Side Boys)—BME
12. (I) DOWN BOTTOM—(Dope On & Juvenile)—Ruff Ryders/Interscope
13. (I) BOUNCÉ—(Miracle)—Major Terminal/Sound Of Atlanta/Universal
14. (I) OH THAT'S US—(Major Figures—Reflection/Warning
15. (I) WANT IT ALL—(Wermom Featuring Mack 10 & G Funk Ryders)
16. FLAMBOYANT—Big L—Back Side/Priority
17. FLOWERS FOR THE DEAD—Cuban Link—Terrord Squad/Antelope/AG
18. 2 B'TCHES—You Short—Shorty Joe
19. STEP TO THIS—Master P featuring D.L.O.—No Limit/Def Jam
20. (CHERECH) LAGHOST—(Chiquita)-Kidd—Tang/Tang
21. MOVE SOMETHIN'—(Tally Kareil & H.T.)—Ruthless/Priority
22. (JIGGA MY K***T) Jig—(Roca A-Fella/Def Jam/IDJMC
23. (SIMON SAYS—(Planet Soul)—Roc-A-Fella/Priority
24. (GOT YOUR MONEY—(Off Da Tony Bandstand—Tone—E.P.
25. (BEST FRIEND—Ruff Daddy featuring Mario Winans & Tupac Shakur & The Love Fellowship Crusade Chocolate—Bad Boy/Arts
26. (NASTRADAMUS—(Nov.—Columbia/CRG
27. (I) ONE FOUR LOVE PT. 1—(Hip Hop For Peace—Realty/Def Jam
28. (SO FLOWSY—(Midwest Mafia featuring Puffy Banks—Peanuts
29. (WHOA!—(Black Rob—Bad Boy/Arts
30. HOW WE ROLL—(Go Boy Featuring D.T. The Incredible Hobi—Mr. Hollywood/Host
31. (HE DID THAT—(Silk The Shocking Feature Master P)—And More—No Limit/Def Jam
32. (IT'S OK—(Steve Calhoun featuring Andre 3000)—Amerim/EastWest/EG
33. (SHAKE YA ASS—(Myskinal Jive
34. (CONNECT—(67 Hurricane With Tubal, Big Gipp And Phat Mop)—Tre
35. (HOT GAT TODAY—(Haffi Get da Gall Yah)—(Lil' Bow Wow & M. Tee)—Philly
36. (SHAKE IT LIKE A DOG—(E-40)—Ruff Ryders/Def Jam
37. DO IT AGAIN (PUT YA HANDS UP)—(Jay-Z—Feature Beenie Sigel & Omar—Roca A-Fella/Def Jam/IDJMC
38. (FLAWLESS—(Missy "Misdemeanor" Elliott Feat. Missy "Misdemeanor" Elliott
39. (BAD BOY—(Phone Featuring Berrington Lugo)—Belle
40. (PARTY UP (UP IN HERE)—(DMX—Ruff Ryders/Def Jam/IDJMC
41. (U-HOW WE DO IT—(Youngblood—Cold/Thunder/Latin
42. (YOU MAST—I—(Tina Short)—Tina
43. (HOU MUCH YOU WANT ME—(Havana—Hard/Light
44. (COME RIDE WITH ME—(Jalyn—Source/Light
45. (THAT'S WHAT I'M LOOKING FOR—(On Time—So Def/Columbia/CRG
46. (UN-HUN—(Dwayne Stephens "The Entertainer")—EastWest/EG
47. (THE LIGHT—(Common)—MCA
48. (ANYTHING—(Jay-Z—Roca A-Fella/Def Jam/IDJMC
49. (WHOA! LIL' MAMA—(A-Can—Best String/Club
50. (PIMPIN' AIN'T NO ILLUSION—(U.G.K. Featuring E"L Ace & Too Short)—Street

Hot Rap Distributors

1. (INDEPENDENTS (16)
2. (UNIVERSAL (60)
3. (EMI (27)
4. (WEA (67)
5. (BMG (19)
6. (SONY (8)

Hot Rap Imprints

1. (EASTWEST records america
2. (PRIORITY
3. (UNIVERSAL
4. (EAST WEST
5. (COLUMBIA RECORDS

Hot Rap Labels

1. (PRIORITY
2. (ELEKTRA ENTERTAINMENT GROUP
3. (INTERSCOPE/GEFFEN/A&M
4. (UNIVERSAL
5. (COLUMBIA RECORDS

Messy "Misdemeanor" Elliott
Destiny's Child

Hot Dance Maxi-Singles Sales Artists

Pos. ARTIST (No. of Charted Titles) Import/Label
1 DESTINY'S CHILD (2) Columbia/CRC
2 MADONNA (5) Maverick/Warner Bros.
3 STING (1) A&M/Interscope
4 AMBER (2) Tommy Boy
5 JAGGED EDGE (1) Jive/Def Jam/Columbia/CRC
6 LARA FABIAN (1) Columbia/CRC
7 SANTANA (1) A&M
8 MARC ANTHONY (2) Columbia/CRC
9 CHRISTINA AGUILERA (1) RCA
10 CHEER (1) Warner Bros.
11 PINK (1) LaFace/Arista
12 MADISON AVENUE (1) Virgin/Gravity/Co./Columbia/CRC
13 CHEB MAMI (1) A&M/Interscope
14 ZOMBIE NATION (1) Redfield
15 WHITNEY HOUSTON (4) A&M
16 ENRIQUE IGLESIAS (4) Interscope
17 LA RISSA (1) Cold Hot/Arrows/Warlock
18 MARIAH CAREY (4) Columbia/CRC
19 BOB MARLEY (1) Edel America
20 JENNIFER LOPEZ (2) Work/Epic
21 JESSICA SIMPSON (2) Columbia/CRC
22 THE PRODUCT G&B (2) A&M
23 RICKY MARTIN (1) Co./Columbia/CRC
24 HAMPTON THE HAMPSFORD (1) Koch
25 PET SHOP BOYS (2) Sire/London-Sire

Hot Dance Maxi-Singles Sales

Pos. TITLE Artist Import/Label
1 MUSIC—Madonna—Maverick/Warner Bros.
2 DESERT ROSE—Sting (featuring Chub Mba)—A&M/Interscope
3 SAY MY NAME—Destiny's Child—Columbia/CRC
4 JUMPIN, JUMPIN—Destiny's Child—Columbia/CRC
5 LET'S GET MARRIED—Jagged Edge—So So Def/Columbia/CRC
6 MARIA MARY—Santana Featuring The Product
7 SEXUAL (L O O D) —Amber—Tommy Boy
8 I WILL LOVE AGAIN—Lara Fabian—Columbia/CRC
9 WHAT A GIRL WANTS—Christina Aguilera—RCA
10 MOST GIRLS—Pink—LaFace/Arista
11 DON'T CALL ME BABY—Madonna Featuring Vicious Cossy/Co./Columbia/CRC
12 KERNKRAFT 400—Zombie Nation—Back2Back
13 ABOVE THE CLOUDS—Alicia—Tommy Boy
14 BE WITH YOU—Enrique Iglesias—Interscope
15 I DO BOTH JAY & JAME—La Riisa—Bad Boy
16 WHERE ARE YOU—Frenchie Simpson Featuring Nick
17 SUN IS SHINING—Bob Marley Vs. Funkstar De Luxe—Edel America
18 FEELIN' SO GOOD—Jennifer Lopez Featuring Big Pun & Fat Joe—Work/Epic
19 I LEARNED FROM THE BEST—Whitney Houston—Arista
20 I NEED TO KNOW—Marc Anthony—Columbia/CRC
21 YOU SANG TO ME—Marc Anthony—Columbia/CRC
22 BELIEVE—Cher—Warner Bros.
23 SHAKE YOUR BON BON—Baby Martha—Co./Columbia/CRC
24 THE HAMPSFORD SONG—Hampton The Hamprising
25 ALL OR NOTHING—D'AMORE—Cher—Warner Bros.
26 TOCA'S MIRACLE—Francois-Crystallization/Strictly
27 PUSH IT—Stevie J—Warner Bros.
28 SHACKLES (PRaise YOU)—Mary Mary—Co./Columbia/CRC
29 FREAKIN IT—Will Smith—Columbia/CRC
30 TAKE A PICTURE—Filthy—F-117/Regain/Warner Bros.
### Top Country Artists

<table>
<thead>
<tr>
<th>Nr.</th>
<th>ARTIST</th>
<th>No. of Charted Titles</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>DIXIE CHICKS</td>
<td>(2)</td>
<td>Monument/Song</td>
</tr>
<tr>
<td>2</td>
<td>TIM MCGRAW</td>
<td>(3)</td>
<td>Curb</td>
</tr>
<tr>
<td>3</td>
<td>ALAN JACKSON</td>
<td>(4)</td>
<td>Arista Nashville/RLG</td>
</tr>
<tr>
<td>4</td>
<td>JO DEE MESSINA</td>
<td>(4)</td>
<td>Curb</td>
</tr>
<tr>
<td>5</td>
<td>RASCAL FLATTS</td>
<td>(3)</td>
<td>Lyric Street/Hollywood</td>
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<td>6</td>
<td>BILLY GILMAN</td>
<td>(2)</td>
<td>Epic/Interscope</td>
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<td>JOE DIFFIE</td>
<td>(2)</td>
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<td>YANKEE GREY</td>
<td>(2)</td>
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<td>TRAVIS TRITT</td>
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<tr>
<td>12</td>
<td>STEVE WARINER</td>
<td>(2)</td>
<td>Capitol</td>
</tr>
<tr>
<td>13</td>
<td>PHIL VASSAR</td>
<td>(3)</td>
<td>Arista Nashville/RLG</td>
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<tr>
<td>14</td>
<td>JOHN PHIL</td>
<td>(3)</td>
<td>MCA Nashville</td>
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### Top Country Imprints

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<tr>
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<tr>
<td>2</td>
<td>PHIL VASSAR</td>
<td>(2)</td>
</tr>
<tr>
<td>3</td>
<td>JOHN PHIL</td>
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### Top New Country Artists

- **Phil Vassar**
- **Jo Dee Messina**
- **Rascal Flatts**
- **Clay Davidson**

### Top Country Artists—Female

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<tr>
<td>1</td>
<td>Faith Hill</td>
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<tr>
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<td>Jo Dee Messina</td>
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<tr>
<td>3</td>
<td>LeAnn Rimes</td>
<td>(2)</td>
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<tr>
<td>4</td>
<td>Faith Hill</td>
<td>(2)</td>
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<tr>
<td>5</td>
<td>Phil Vassar</td>
<td>(2)</td>
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<tr>
<td>6</td>
<td>Jo Dee Messina</td>
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<td>LeAnn Rimes</td>
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### Top Country Artists—Male

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<tr>
<td>1</td>
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<tr>
<td>2</td>
<td>George Strait</td>
<td>(3)</td>
</tr>
<tr>
<td>3</td>
<td>Toby Keith</td>
<td>(3)</td>
</tr>
<tr>
<td>4</td>
<td>Phil Vassar</td>
<td>(3)</td>
</tr>
<tr>
<td>5</td>
<td>Gary Allan</td>
<td>(3)</td>
</tr>
<tr>
<td>6</td>
<td>Eric Heathery</td>
<td>(3)</td>
</tr>
<tr>
<td>7</td>
<td>Clay Davidson</td>
<td>(3)</td>
</tr>
<tr>
<td>8</td>
<td>Montgomery Gentry</td>
<td>(3)</td>
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### Top Country Imprints

1. MCA Nashville (59)
2. Curb (44)
3. Arista Nashville (33)
4. RCA (32)
5. BNA (29)
6. Warner Bros. (14)
7. Monument (13)
8. Mercury (13)
9. Capitol (10)
10. Lyric Street (9)
11. DreamWorks (9)
12. Epic (9)
13. Atlantic (8)
14. Columbia (8)
15. Giant (7)
16. Elektra (7)
17. Arista (6)
18. Reprise (6)
19. MCA Nashville (6)
20. BNA (6)
21. Virgin (6)
### Top Country Album Artists

<table>
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<th>No. of Charted Titles</th>
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<tr>
<td>1</td>
<td>Dixie Chicks</td>
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<td>Faith Hill</td>
<td>6</td>
<td>Warner Bros./MCA</td>
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<td>Shania Twain</td>
<td>4</td>
<td>Mercury</td>
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<td>George Strait</td>
<td>3</td>
<td>MCA-Nashville</td>
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<tr>
<td>5</td>
<td>Tim McGraw</td>
<td>3</td>
<td>Curb</td>
</tr>
<tr>
<td>6</td>
<td>Garth Brooks</td>
<td>3</td>
<td>Capitol</td>
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<td>Lonestar</td>
<td>3</td>
<td>RCA/RLG</td>
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<tr>
<td>8</td>
<td>Alan Jackson</td>
<td>2</td>
<td>Arista Nashville/RLG</td>
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<tr>
<td>9</td>
<td>Kenny Chesney</td>
<td>2</td>
<td>BNA/RLG</td>
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<tr>
<td>10</td>
<td>Reba McEntire</td>
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<td>Toby Keith</td>
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<td>DreamWorks/She传说</td>
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<td>Warner Bros./MCA</td>
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<td>19</td>
<td>Jason Aldean</td>
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<td>Atlantic/AG</td>
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<td>20</td>
<td>Alan Jackson</td>
<td>2</td>
<td>Arista Nashville/RLG</td>
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### Top Country Album Imprints

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<td>WARNER BROS.</td>
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<td>MCA NASHVILLE (9)</td>
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<td>5</td>
<td>MERCURY (9)</td>
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<td>RCA (8)</td>
<td>WARNER BROS.</td>
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<td>11</td>
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<td>EPIC (9)</td>
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<tr>
<td>13</td>
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<td>55 (9)</td>
<td>WARNER BROS.</td>
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<tr>
<td>14</td>
<td>4</td>
<td>MERCURY (9)</td>
<td>WARNER BROS.</td>
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### Top Country Album Labels

<table>
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<tr>
<th>Pos.</th>
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<th>Artist</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>Fly</td>
<td>Dixie Chicks</td>
<td>Monument/SONY</td>
</tr>
<tr>
<td>2</td>
<td>Breathe</td>
<td>Faith Hill</td>
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<td>Alan Jackson</td>
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<td>The Magic of Christmas</td>
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<td>Who Needs Pictures</td>
<td>Brad Paisley</td>
<td>Arista Nashville/RLG</td>
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<td>Electrified</td>
<td>Celine Dion</td>
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<td>Johnny Cash</td>
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<td>Faith Hill</td>
<td>Warner Bros./MCA</td>
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### Country Music

- 10 Always Never the Same | George Strait | MCA-Nashville |
- 11 Lessons Learned | Tracy Lawrence | Atlantic/AG |
- 12 Forget About It | Al Green | MCA-Nashville |
- 13 Last Change for a Thousand Years | George Strait | MCA-Nashville |
- 14 Terri Clark | Terri Clark | Warner Bros./MCA |
- 15 Where the Heart Is | Terri Clark | MCA-Nashville |
- 16 Red Dirt Girl | Terri Clark | MCA-Nashville |
- 17 How Big A Boy Are Ya | Terri Clark | Atlantic/AG |
- 18 Wish You Were Here | Terri Clark | Atlantic/AG |
- 19 Hope Floats | Terri Clark | Atlantic/AG |
- 20 Heart Shaped World | Terri Clark | Atlantic/AG |
- 21 The Best of How Big a Boy | Terri Clark | Atlantic/AG |
- 22 Down the Road | Terri Clark | Atlantic/AG |
- 23 Superstar Country Hits | Terri Clark | Atlantic/AG |
- 24 High Mileage | Terri Clark | Atlantic/AG |

**SONY**

- 1 SONY (6) | SONY | SONY |
- 2 RCA Label Group (3) | RCA | RCA |
- 3 MCA Nashville (9) | MCA | MCA |
- 5 Mercury (9) | Mercury | Mercury |
For the 10th year in a row, MCA Nashville has been named Billboard’s Country Label Of The Year.

(One Label, One Staff, One Decade)
1 TIM McGRAW (2) Curc
2 FAITH HILL (7) Warner Bros./Capitol
3 LONESTAR (4) BNA
4 DIXIE CHICKS (5) MCA Nashville
5 TOBY KEITH (4) DreamWorks
6 GEORGE STRAIT (2) MCA Nashville
7 MARTINA MCBRIDE (3) RCA
8 JO DEE MESSINA (3) Curc
9 ALAN JACKSON (3) Arista Nashville
10 BRET MICHAELS (3) RCA/Nashville
11 REBA McENTIRE (2) MCA Nashville
12 SHERWOOD (3) Lyric Street
13 CHAD BROCK (3) Warner Bros./Capitol
14 PHIL VASSAR (2) Arista Nashville
15 KENNY CHESNEY (4) BNA
16 CLINT BLACK (3) MCA
17 LEANN RIMES (2) Curc
18 KEITH URBAN (2) Capitol
19 TRACY LAWRENCE (2) Atlantic
20 MARK WILLIS (2) Capitol
21 CLAY WALKER (2) Giant
22 ANDY GRIGGS (2) RCA
23 RASCAL FLATTS (2) Lyric Street
24 JOE DIFFIE (2) BNA
25 VINCE GILL (2) MCA Nashville
26 CLAY DAVIDSON (2) Virgin
27 BROOKS & DUNN (4) Arista Nashville
28 JOHN MICHAEL MONTGOMERY (4) Atlantic
29 LEE ANN WOMACK (4) MCA Nashville
30 YANKEE GREY (4) Monument
31 COLIN RAYE (4) BNA
32 AARON TIPPIN (4) Lyric Street
33 TRACY ADKINS (4) Capitol
34 ERIC HARTENSTEIN (4) Mercury
35 KENNY ROGERS (4) Dreamworks
36 GARTH BROOKS (4) Capitol
37 STEVE WARINER (4) Capitol
38 CHAD WYATT (4) RCA
39 SHAUNA TWAIN (4) Mercury
40 TRAVIS TRITT (4) Columbia
41 MONTGOMERY GENTRY (4) Columbia
42 SARA EVANS (4) RCA
43 DIANA WRIGHT (4) BNA
44 CHELY WRIGHT (4) MCA Nashville
45 GARY ALLAN (4) MCA Nashville
46 TRACY BYRD (4) RCA
47 DARYL WORLEY (4) DreamWorks
48 STEVE HOOL (4) Curc
49 SONS OF THE DESERT (2) MCA Nashville
50 TY HERndon (2) BNA
51 TRISHA YEARWOOD (2) MCA Nashville
52 JOHN NASH (2) MCA Nashville
53 PATTY LOVELESS (2) BNA

1 HOW DO YOU LIKE ME NOW?—Toby Keith—DreamWorks
2 YES!—Clint Black—Warner Bros./Capitol
3 WHAT ABOUT NOW—Lonestar—BNA
4 COWBOY TAKE ME AWAY—Dixie Chicks—Capitol
5 THE WAY YOU LOVE ME— Faith Hill—Warner Bros./Capitol
6 THE BEST DAY—George Strait—MCA Nashville
7 I HOPE YOU DANCE—Lee Ann Womack With Sons Of The Desert—MCA Nashville
8 MY BEST FRIEND—Tim McGraw—Curc
9 THAT'S THE WAY—Jr. De Mensa—Capitol
10 I WILL—Dwight Yoakam—Capitol
11 IT MUST BE LOVE—Alan Jackson—Arista Nashville
12 SHE'S MORE—Andy Griggs—RCA
13 BREATHE— Faith Hill—Warner Bros./Capitol
14 PRAYIN' FOR DAYLIGHT—Rascal Flatts—Lyric Street
15 YOUR EVERYTHING—Keith Urban—Capitol
16 LOVE'S THE ONLY HOUSE—Traci Byrd—Capitol
17 LESSONS LEARNED—Tracy Lawrence—Atlantic
18 BUY ME A ROSE—Kenny Rogers With Allan Knauf & Bily Dean—DreamWorks
19 THE CHAIN OF LOVE—Clay Walker—Capitol
20 SMILE—Lonestar—BNA
21 CARLENE—Phil Vassar—Arista Nashville
22 BACK AT ONE—Mark Wills—Mercury
23 IT'S ALWAYS SOMETHIN'—Lee Diffie—BNA
24 UNCONDITIONAL—Clay Davidson—Virgin
25 KISS THIS—Jamey Johnson—Capitol
26 COULDN'T LAST A MOMENT—Colbie Hold—BNA
27 I NEED YOU—LeAnn Rimes—Capitol/Curb
28 I'LL BE—Reba McEntire—MCA Nashville
29 FEELS LIKE LOVE—Shania Twain—MCA Nashville
30 FLOWERS ON THE WALL—Lee Brice—Mercury
31 GO ON—George Strait—MCA Nashville
32 COUNTRY COMES TO TOWN—Keith Urban—DreamWorks
33 HE DON'T HAVE TO BE—Brad Paisley—Ariva Nashville
34 YOU'LL ALWAYS BE AMY BY ME—Brantley Gilbert—Warner Bros./Capitol
35 BEEN THERE—Clint Black With Steve Wariner—RCA Nashville
36 WHAT WE NEED TO DO—Reba McEntire—BNA
37 LET'S MAKE LOVE— Faith Hill With Tim McGraw— Warner Bros./Capitol
38 WHAT DO YOU SAY—Reba—MCA Nashville
39 THERE YOU ARE—Martina McBride—RCA
40 BEST OF INTENTIONS—Travis Tritt—Capitol
41 BECAUSE YOU LOVE ME—Jr. De Mensa—Capitol
42 SOME THINGS NEVER CHANGE—Tim McGraw—Capitol
43 JUST ANOTHER DAY IN PARADISE—Phil Vassar—Arista Nashville
44 THE LITTLE GIRL—John Michael Montgomery—Atlantic
45 WHEN I SAID I DO—Clint Black—RCA
46 WE DANCED—Brad Paisley—Ariva Nashville
47 THIS IS MY NIGHT—Connie Smith—MCA Nashville
48 I'M NOT THE ONLY ONE—Nancy Wilson—RCA
49 SOMETHING LIKE THAT—Tim McGraw—Capitol
50 GOOD TIMES—Samantha Sang—RCA
51 PUT YOUR HAND IN MINE—Tracy Byrd—RCA
52 JUST ANOTHER MINUTE—Tim McGraw—Capitol
53 WHEN YOU NEED MY LOVE—Darryl Worley—DreamWorks
54 THAT'S THE KIND OF MOOD I'M IN—Patty Loveless—BNA
55 WITHOUT YOU—Darius Rucker—Capitol
56 REAL LIVE WOMAN—Traci Byrd—MCA Nashville
57 I LOST IT—Kenny Chesney—BNA
58 THAT'S THE BEAT OF A HEART—The Warren Brothers Featuring Sara Evans—BNA
59 MY NEXT THIRTY YEARS—Tim McGraw—Capitol
CURB RECORDS THANKS COUNTRY RADIO & OUR ARTISTS FOR MAKING US THE BILLBOARD #2 COUNTRY LABEL-OVERALL

TIM McGRAW
#1 Album
#1 Single Sales - “Can't Fight the Moonlight”
Also featuring: Tamara Walker and Rare Blend

SAWYER BROWN
Brand New Live HITS Album
Now in Stores
Featuring their new single “Lookin’ For Love”

JO DEE MESSINA
#1 Album “Burn”
#1 Single - “That’s The Way”

COYOTE UGLY
Featuring the music & songs of LYLE LOVETT

HAL KETCHUM
“She Is” - Current Hot Shot Debut Single
New Album early next year

STAley HOLY
Top 10 Country Single Sales Chart - “Blue Moon”/“Don’t Make Me Beg”
New Single - “The Hunger”

DR. T & THE WOMEN

LEANN RIMES
Certified Platinum Album
#1 on Billboard
“I Need You” #1 Single Sales Chart:

HANK WILLIAMS JR.
“Greatest Hits” certified 4X Platinum

THE CLARK FAMILY EXPERIENCE
Hit single “Meanwhile Back at the Ranch”
New album early next year

JUNIOR BROWN
#1 Americana

JEFF CARSON
Winner CCMA Award Mainstream Artist of the Year
GAIL MITCHELL
RGB Editor

2. Miquel Soufchild, "Ajújúwọnṣẹ́ẹ́n" (Del Soul/Del Jam).
3. Soundtrack, "Bamboo" (Motown).
4. Ledesi, "Soulsingers" (LeSun Music).
5. Guru, "Jazzmatazz Streetsoul" (Fat Possum).
7. OakKast, "Sankofa" (LaFace/Arista).
8. Common, "Like Water For Chocolate" (MCA).
9. Rachelle Ferrell, "Individuality" (Columbia).
10. Stephen Simmonds, "Spirit Tales" (Priority).

CHRIS MORRIS
Senior Writer

1. Godspeed You Black Emperor!, "Lift Your Skinny Fists Like Antennas To Heaven" (Kranky).
2. Radiohead, "Kid A" (Capitol).
3. The Sea & Cake, "Out" (Thrill Jockey).
5. Joan Gilberth, "Raczy Vax E. Vaxion" (Verve).
7. Dion, "Dep't No1" (Collectables).
10. Various Artists, "And This Is Maxwell Street" (Rooster Blues).

DAVID NATHAN
Contributor

2. Ann Nesby, "Love Is What We Need" (Interscope-unreleased). Her soul-sampled, dance diva at her best—a tragedy that it's still in the can.
3. Chance Moore, "Exposed" (MCA). Long-awaited mainstream breakthrough album shows the can compete with the best of 'em.
4. Bettye Lavette, "Let Me Down Easy—In Concert" (MCA/Verve). The seal fusing from one of soul music's most underrated icons.
5. Al Jarreau, "Tomorrow Today" (GRP/Verve). A welcome return for this one of a kind veteran.
6. Maya, "All My Life" (N-Coded Music). Super vocals, the production and feel of an incognito album, a musical gem.

Continued on page YE-87
BILLBOARD
YEAR IN MUSIC

TOP COUNTRY ARTISTS
DIXIE CHICKS

TOP COUNTRY ARTISTS - DUO/GROUP
DIXIE CHICKS

TOP COUNTRY ALBUM ARTISTS
DIXIE CHICKS

TOP COUNTRY ALBUM
"FLY"

TOP COUNTRY ALBUM IMPRINT
MONUMENT

CONTINUING THE PROUD TRADITION
Some things don't change...

Publishing Corporation
Top Country Billboard's
Hot R&B/Hip-Hop Songwriters

1. TIMOTHY MOSLEY (9)
2. BRYAN-MICHAEL Cox (13)
3. JERMAINE DUPRI (9)
4. STEVE HUFF (3)
5. ANTHONY "SHEP" CRAWFORD (8)
6. MONTELL JORDAN (6)
7. R. KELLY (9)
8. JAMES HARRIS III (4)
9. TERRY LEWIS (4)
10. MISSY ELLIOTT (4)

Timothy Mosley

Hot Latin Tracks Publishers

1. FOREIGN IMPORTED PRODUCTIONS PUBLISHING, BMI (16)
2. EMDA, ASCAP (9)
3. UNIVERSAL, ASCAP (9)
4. SONY/ATV LATIN, BMI (13)
5. SONY/ATV DISCO, ASCAP (6)
6. GARRA PRODUCCIONES, BMI (7)
7. ESTEFAN, ASCAP (16)
8. ADG, SESAC (11)
9. COMUSA, ASCAP (9)
10. UNIVERSAL MUSICA, ASCAP (10)

Hot R&B/Hip-Hop Publishing Corporations

1. EMI MUSIC (16)
2. WARNER/CHAPPELL MUSIC (19)
3. UNIVERSAL MUSIC (20)
4. BMG MUSIC (20)
5. EMDA MUSIC (9)
6. WARNER/CHAPPELL MUSIC (9)
7. PERRY MUSIC (9)
8. BMG MUSIC (9)
9. VANDER MUSIC (9)
10. CHISMA MUSIC (9)
WE HAVE THE GOLD
Certified By RIAA

Over 600,000 copies sold

LOS TIGRES DEL NORTE
DE PAISANO A PAISANO

Over 550,000 copies sold

Los Temerarios

Over 750,000 copies sold

Over 600,000 copies sold

Over 600,000 copies sold

Over 550,000 copies sold

And Counting...

www.americanradiohistory.com
**Top Latin Pop Album Artists**

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<th>Pos.</th>
<th>ARTIST (No. of Charted Titles)</th>
<th>Label/Imprint</th>
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<td>SHAKIRA (6)</td>
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<td>ENRIQUE IGLESIAS (7)</td>
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<td>LUIS MIGUEL (6)</td>
<td>WEA Latina</td>
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<td>4</td>
<td>CHRISTINA AGUILERA (6)</td>
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<td>A.B. QUINTANILLA Y LOS KUMBIA KINGS (3)</td>
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<td>MANA (2)</td>
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<td>MARCO ANTONIO SOLIS (2)</td>
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<td>RICARDO ARJUNA (2)</td>
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**Top Latin Pop Albums**

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**Hot Latin Pop Tracks Artists**

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**Top Latin Pop Album Labels**

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<td>Sony Discos</td>
</tr>
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<td>3</td>
<td>WEA LATIN (4)</td>
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</tr>
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</tr>
<tr>
<td>5</td>
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</table>

**Hot Latin Pop Tracks**

<table>
<thead>
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<th>Pos.</th>
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<tbody>
<tr>
<td>1</td>
<td>A PURO DOLOR</td>
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<td>2</td>
<td>ATADO A TU AMOR</td>
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<tr>
<td>3</td>
<td>DESNUDA</td>
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<td>4</td>
<td>ALGUNA VEZ</td>
<td>Sony Discos</td>
</tr>
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<td>5</td>
<td>MUY CENTRO DE MI</td>
<td>Sony Discos</td>
</tr>
<tr>
<td>6</td>
<td>VOLVER A AMAR</td>
<td>Sony Discos</td>
</tr>
<tr>
<td>7</td>
<td>FRUTA FRESCA</td>
<td>Sony Discos</td>
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<td>8</td>
<td>QUEMENDE</td>
<td>Sony Discos</td>
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<tr>
<td>9</td>
<td>ENTRE EL MAR Y UNA ESTRELLA</td>
<td>Sony Discos</td>
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Dear Rudy,

We congratulate you on another prestigious achievement.

You bring music and lyrics to life...

Time after time.

Congratulations!

Fondly,
Your Warner Music Friends & Family
The Universal Music Family is proud to congratulate

Rudy Pérez

for his numerous achievements over the last 20+ years of his career and especially for being Billboard's 2000 Hot Latin Tracks Producer of the Year.

You have enriched our lives with your songs, productions and vision.

Your friends at

Universal Music Publishing Group

Universal Music Latino

1425 Collins Avenue, Miami Beach, FL 33139  Tel. (305) 604-1300 Fax (305) 604-1340
© 2000 Universal Music Publishing Group  A Universal Music Company

www.americanradiohistory.com
Dear Rudy:

Congratulations on Billboard’s #1 Hot Latin Track Producer of the Year.

We could not be more proud to have you in our family.

With gratitude,

BMG
From the desk of RUDY PEREZ.

I would like to thank everyone at Billboard Magazine for this prestigious recognition. I am truly honored. Although, this would have never happened if it weren't for the person who gave me my first break as a producer, my friend and mentor, the legendary Mr. Jose Feliciano.

I would also like to thank Christina Aguilera, Julio Iglesias, Jai Velasquez, Luis Miguel, Juan Gabriel, Christian Castro, Jose Luis Rodriguez, Luis Fonsi, Oscar De La Hoya, Los Temerarios, Arturo Sandoval, Olga Tañon, Miki Corriente, Myriam Hernandez, Maria Martha Serra Lima, MDO, Pablo Montero, Jaime Cunill, Pitbull Montenegro and many more artists that I've had the privilege to produce, that I simply could not list here but who have been very important throughout my career. You are all amazingly talented and to each and every one of you, I extend my eternal gratitude!

I would also like to thank all the record companies and all the executives that trusted me with their projects throughout the years. Special thanks to everyone at radio and retail for their constant support.

To all the musicians, engineers, songwriters and my team at Bullseye Productions, you guys are simply "The Best."

My love to my wife and kids for being my inspiration and for always understanding. I dedicate this triumph to the memory of my loving mother, Elsa Perez.

Last but most important, to God All Mighty for giving me the greatest gift of all...Music!

RUDY PEREZ

www.americanradiohistory.com
Hot Tropical/Salsa Artists

1. GILBERTO SANTA ROSA (4) Sony Discos
2. VICTOR MANUELLE (4) Sony Discos
3. MARC ANTHONY (3) Sony Discos

Top Tropical/Salsa Album Imprints

Pos. IMPRINT (No. of charted titles)
1. SONY DISCOS (4)
2. RMM (3)
3. EMI LATIN (2)
4. AMA Latin (2)

Top Tropical/Salsa Album Labels

Pos. LABEL (No. of charted titles)
1. SONY DISCOS (5)
2. ATLANTIC GROUP (3)
3. EMI LATIN (2)

Hot Tropical/Salsa Tracks

Pos. TITLE - Artist - Label
1. A PURO DOLOR - Son By Four - Sony Discos
2. QUE ALGUIEN ME QUIERA - Gilberto Santa Rosa - Sony Discos

Top Tropical/Salsa Albums

Pos. TITLE - Artist - Label
1. DESDE UN PRINCIPIO - From the Beginning - Marc Anthony - RMM/Sony Discos
2. SON BY FOUR - Son By Four - Sony Discos

Top Tropical/Salsa Tracks

Pos. TITLE - Artist - Label
1. SONY DISCOS (3)
2. EMI LATIN (4)
3. UNIVERSAL LATINO (4)
4. ARIOA (1)

Hot Tropical/Salsa Tracks

Pos. TITLE - Artist - Label
1. SONY DISCOS (3)
2. EMI LATIN (4)
3. UNIVERSAL LATINO (4)
4. WEA LATINA (4)

Hot Tropical/Salsa Tracks

Pos. TITLE - Artist - Label
1. SONY DISCOS (3)
2. EMI LATIN (4)
3. UNIVERSAL LATINO (4)
4. WEA LATINA (4)
Gracias por hacer de "Imagínate sin ti" un gran éxito.

#1 Hot Latin Track Billboard
#1 en Venezuela
#1 en Cali, Colombia
#1 en Barranquilla, Colombia
#1 en Córdoba, Argentina
#1 en Guadalajara, México
#1 en Monterrey, México
#1 en Costa Rica
#1 en Chile y Perú
#1 en PUERTO RICO y Estados Unidos !!!!

¡Felicitaciones!

te desean, Luis Fonsi y Tony Mojena Entertainment

Rudy:

It was an honor to have worked with you. Thank you for sharing your incredible talent with me and for taken my music to another level.

Congratulations my friend, you deserve this and much more!

Un abrazo.

Te quiere, te aprecia y te admira your #1 fan,

www.americanradiohistory.com
The Year in Music 2000

Top Regional Mexican Album Artists

1. **Selena** (E) - EMI Latin
2. **Banda El Recodo** (E) - Fonovisa
3. **Los Tigres del Norte** (E) - Fonovisa
4. **Intocable** (E) - EMI Latin
5. **Banda Tierra Santa** (E) - Fonovisa
6. **Los Tigrerros del Norte** (E) - Fonovisa
7. **Intocable** (E) - EMI Latin
8. **TE HICE MAL** (E) - Fonovisa
9. **BANDA EL RECODO** (E) - Fonovisa
10. **CONJUNTO PRIMAVERA** (E) - Fonovisa
11. **LO MEJOR DE MI VIDA** (E) - Fonovisa
12. **La Banda de la Escuela** (E) - Fonovisa

Top Regional Mexican Album Imprints

1. **Fonovisa** (4)
2. **EMI Latin** (3)
3. **Sony Discos** (2)
4. **MUSART** (2)
5. **Sony Discos** (1)

Top Regional Mexican Album Labels

1. **Fonovisa** (2)
2. **EMI Latin** (2)
3. **Sony Discos** (1)
4. **Balboa** (1)
5. **Caiman** (1)

Top Regional Mexican Tracks

1. **TE OFREZO UN CORAZON** (E) - Fonovisa
2. **Y SIGUES SIENDO TUS** (E) - Fonovisa
3. **LA LLUVIA DE ROSAS** (E) - Fonovisa
4. **TE QUIERO MUCHO** - Fonovisa
5. **SECRETO DE AMOR** (E) - Fonovisa
6. **POR UNA MUJER BONITA** - Fonovisa

Hot Regional Mexican Tracks Artists

1. **BANDA EL RECODO** (E) - Fonovisa
2. **CONJUNTO PRIMAVERA** (E) - Fonovisa
3. **LOS ANGELES AZULES** (E) - Fonovisa
4. **LOS TIGRES DEL NORTE** (E) - Fonovisa
5. **JOAN SEBASTIAN** (E) - Fonovisa
6. **LOS TIGRES DEL NORTE** (E) - Fonovisa
7. **EL COYOTE Y SU BANDA TIERRA SANTA** (E) - Fonovisa
8. **EL LISTON DEN PELLO** - Fonovisa
9. **EXIGIEN Y D离退休 AMOR** - Fonovisa
10. **SAA BONITO AMOR** - Fonovisa

Hot Regional Mexican Tracks

1. **I AM NOT AFRAID** - Fonovisa
2. **TE OFREZO UN CORAZON** - Fonovisa
3. **Y SIGUES SIENDO TUS** - Fonovisa
4. **TE QUIERO MUCHO** - Fonovisa
5. **SECRETO DE AMOR** - Fonovisa

Hot Regional Mexican Tracks Labels

1. **Fonovisa** (4)
2. **EMI Latin** (2)
3. **Sony Discos** (2)
4. **Balboa** (1)

Regional Mexican

- **Banda Tierra Santa** (E) - Fonovisa
- **Los Tigrerros del Norte** (E) - Fonovisa
- **Los Tigrerros del Norte** (E) - Fonovisa
- **Los Tigrerros del Norte** (E) - Fonovisa
- **Intocable** (E) - EMI Latin
- **Banda Tierra Santa** (E) - EMI Latin
- **LOS ANGELES AZULES** (E) - Fonovisa
- **Los Tigrerros del Norte** (E) - Fonovisa
- **Los Tigrerros del Norte** (E) - Fonovisa
- **Los Tigrerros del Norte** (E) - Fonovisa
- **Intocable** (E) - EMI Latin

www.americanradiohistory.com
THANKS AGAIN for making us #1 #2

Berlin Symphony Orchestra

Oratorio Society of New York

Year End Classical Budget Artists

delta

Delta Entertainment Corporation
1663 Sawtelle Boulevard
Los Angeles, CA 90025
www.deltaentertainment.com
Top Midline Classical Artists

**Pos.** | **ARTIST** (No. of Charted Titles) | **Imprint/Label**
---|---|---
1 | LUCIANO PAVAROTTI (4) | Sony Classical
2 | PLACIDO DOMINGO (4) | Sony Classical
3 | JOSE CARRERAS (4) | Sony Classical
4 | I SOLISTI VENETI (1) | Erato/AG
5 | SNODDY (1) | Direct Source Special Products

Top Midline Classical Albums

**Pos.** | **TITLE** | **Imprint/Label**
---|---|---
1 | BEST OF THE MILLENNIUM—Various Artists— TOP Budget
2 | MOZART FOR YOUR MIND—Various Artists— TOP Budget
3 | ONLY CLASSICAL CD YOU NEED—Various Artists—TOP Budget
4 | A TENOR'S CHRISTMAS—Carreras-Domingo— Sony Classical
5 | PACHELBEL CANON—Various Artists—BGO
6 | BACH'S ADAGIOS—Various Artists—Erato/AG
7 | ALBINONI'S ADAGIOS—I Solisti Veneziani—Erato/AG
8 | CHRISTMAS FESTIVAL—Boston Pops Orchestra (Tredet)—BGO
9 | BUILD YOUR BABY'S BRAIN THROUGH MUSIC—Various Artists—Sony Classical
10 | SIMPLY THE BEST CLASSICAL ANTHEMS—Various Artists—Erato/AG
11 | CHRISTMAS FAVORITES—Carreras-Domingo—Sony Classical
12 | ROMANTIC ADAGIOS—Various Artists—Decca/Universal Classics Group
13 | BUILD YOUR BABY'S BRAIN 2—Various Artists—Sony Classical
14 | BEETHOVEN FOR RELAXATION—Various Artists—BGO
15 | THE GREATEST OPERA SHOW ON EARTH—Various Artists—Decca/Universal Classics Group

Top Midline Classical Imprints

**Pos.** | **IMPRINT** (No. of Charted Titles)
---|---
1 | RCA VICTOR (2)
2 | SONY CLASSICAL (2)
3 | ERATO (2)
4 | PHILIPS (2)
5 | OECCE (2)

Top Midline Classical Labels

**Pos.** | **LABEL** (No. of Charted Titles)
---|---
1 | UNIVERSAL CLASSICS GROUP (4)
2 | BMG CLASSICS (3)
3 | SONY CLASSICAL (3)
4 | ATLANTIC GROUP (2)
5 | ANGEL RECORDS (2)

Top Budget Classical Artists

**Pos.** | **ARTIST** (No. of Charted Titles) | **Imprint/Label**
---|---|---
1 | LUCIANO PAVAROTTI (1) | Laserlight
2 | JOHN WILLIAMS (1) | Sony Classical
3 | THE BOSTON POPS ORCHESTRA (1) | RCA Special Products
4 | LUCIANO PAVAROTTI (1) | Laserlight
5 | LUCIANA RAVATTO (1) | Laserlight

Top Budget Classical Albums

**Pos.** | **TITLE** | **Imprint/Label**
---|---|---
1 | BEST OF THE MILLENNIUM—Various Artists—TOP Budget
2 | MOZART FOR YOUR MIND—Various Artists—TOP Budget
3 | BABY'S FIRST CLASSICS—Various Artists—TOP Budget
4 | ONLY CLASSICAL CD YOU NEED—Various Artists—TOP Budget
5 | THE BEST OF MOZART—Various Artists—TOP Budget
6 | BEST OF BEETHOVEN: VOL. 1—Various Artists—TOP Budget
7 | PIANO CLASSICS—Various Artists—TOP Budget
8 | PORTRAIT OF BACH—Various Artists—Sony Classical
9 | BEST OF MOZART: VOL. 1—Various Artists—TOP Budget
10 | GUITAR CLASSICS—Various Artists—TOP Budget

Top Budget Classical Imprints

**Pos.** | **IMPRINT** (No. of Charted Titles)
---|---
1 | ST. CLAIR (2)
2 | PLATINUM (1)
3 | MADACY (1)
4 | LASERLIGHT (1)
5 | SONY CLASSICAL (1)

Top Budget Classical Labels

**Pos.** | **LABEL** (No. of Charted Titles)
---|---
1 | ST. CLAIR (2)
2 | PLATINUM (1)
3 | MADACY (1)
4 | LASERLIGHT (1)
5 | SONY CLASSICAL (1)

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**Placido Domingo, Jose Carreras, Luciano Pavarotti**
### Top Contemporary Jazz Albums

<table>
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<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faith: A Holiday Album</td>
<td>Kenny G</td>
<td>Verve</td>
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<tr>
<td>Classics in the Key of G</td>
<td>Kenny G</td>
<td>Verve</td>
</tr>
<tr>
<td>The Dance</td>
<td>Kenny G</td>
<td>Verve</td>
</tr>
<tr>
<td>Shake It Up</td>
<td>Kenny G, Jimi Hendrix</td>
<td>Verve</td>
</tr>
<tr>
<td>Tomorrow Today</td>
<td>Kenny G</td>
<td>Verve</td>
</tr>
<tr>
<td>Body Language</td>
<td>Kenny G</td>
<td>Verve</td>
</tr>
<tr>
<td>Individuality (Can I Be Me?)</td>
<td>Kenny G</td>
<td>Verve</td>
</tr>
<tr>
<td>Absolute Benson</td>
<td>Kenny G</td>
<td>Verve</td>
</tr>
<tr>
<td>Fourplay...Yes, Please!</td>
<td>Fourplay</td>
<td>Verve</td>
</tr>
<tr>
<td>The Song Lives On</td>
<td>Fourplay</td>
<td>Verve</td>
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<td>Roy Hargrove</td>
<td>Verve</td>
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The Year In Music 2000

Top Pop Catalog Artists

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</tr>
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</tbody>
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Metallica

Creed
## CRITICS’ CHOICE

Continued from page YE-66

8. Lucy Pearl, “Lucky Pearl” (Beyond Music/BMG). A match made in musical heaven—innocent, distinctive, and real.
9. Nancy Wilson, “Anthology” (Capitol). A wistful reminder of just how talented this legendary performer really is.

### Hot Mainstream Rock Artists

<table>
<thead>
<tr>
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<th>Title</th>
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<td>Elektra</td>
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<tr>
<td>12</td>
<td>Trisha Yearwood</td>
<td>“Where Are You Now”</td>
<td>MCA Nashville</td>
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<td>13</td>
<td>PJ Harvey</td>
<td>Stories From the City</td>
<td>The Union</td>
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<td>14</td>
<td>Lucinda Williams</td>
<td>“Past Times”</td>
<td>Reprise</td>
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<td>15</td>
<td>The Jayhawks</td>
<td>“Smile”</td>
<td>American</td>
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<td>Robert Bradley’s Blackwater Surprise</td>
<td>Time to Discover</td>
<td>RCA</td>
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<td>17</td>
<td>Ryan Adams</td>
<td>Heartbreak Wagon</td>
<td>Bloodshot</td>
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<td>18</td>
<td>Various Artists</td>
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<td>EastWest</td>
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<td>Emmylou Harris</td>
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<td>Johnny Cash</td>
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## The Year In Music 2000

Continued on page YE-88

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**Jill Pesusnick**

Los Angeles Editorial Assistant

**The Jayhawks.** “Smile” (Columbia). A feel-good and fancy-free disc.

**2. Vertical Horizon.** “Everything You Want” single (RCA). This radio hit grabbed me on the very first listen.

**3. Travis.** “The Man Who” (Epic). Every track is a rock gem.

**4. U2.** “All That You Can’t Leave Behind” (Interscope). Well-crafted lyrics and soaring melodies.

**5. Coldplay.** “Parachutes” (Nettwerk). Mellow, but oh so good.


**7. Blue October.** “Concentrated” (Universal). This album looks at psychs in a new, very personal light.


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[www.americanradiohistory.com](http://www.americanradiohistory.com)
CRITICS' CHOICE
Continued from page YE-87


10. **Trans-Siberian Orchestra.** "Beethoven's Last Night" (Atlantic). A faux musical of devilish proportions.

DEBORAH EVANS PRICE
Country/Christian Music Editor

1. **Don Henley.** "Inside Job" (Warner Bros.). Intelligent, passionate, sometimes vulnerable—still brilliant album. (The tour was also No. 1 in my book.)

2. **Randy Travis.** "Inspirational Journey" (Atlantic Christian/Warner Bros.). No good to crit.

3. **Lee Ann Womack.** "I Hope You Dance" (MCA). Beautiful voice, great songs.

4. **Celtic Rain.** "Erasers On Pencils" (Cross Drive). Celtic poprock with heart and soul.

5. **Third Day.** "Offerings: A Worship Album" (Real West). The tour.

6. **Wayne Kirkpatrick.** "The Maple Room" (Rocktown). Well worth the wait.

7. **Trisha Yearwood.** "Real Live Woman" (MCA). Phil Vassar, "Phil Vassar" (Arista).

8. **Brenn Hill.** "Trail Through Yesterday" (Real West). A young cowboy keeping the spirit of the West alive. Gene and Roy are up there smiling.

9. **New Song.** "Sletttering Tree" (Benson). Soul-stirring! Salvador, "Salvador" (Myrrh). Santana meets Billy Graham. These guys shake the rafters.

10. **Matchbox Twenty.** "mad mad world" (Atlantic/Real). The tour.

SEAN ROSS
Editor, Airplay Monitor

1. **The Jayhawks.** "I'm Gonna Make You Love Me" (American/Columbia). Acclaimed or not, they left me cold until they made an up-tempo record with hooks, thus fulfilling the title's mission.

2. **Destiny's Child.** "Jumpin', Jumpin'" (Columbia). Not just a great radio record, but one that helped connect the desegregation of mainstream top-40.

3. **Stone Temple Pilots.** "Soup Girl" (Atlantic).

4. **Nelly.** "The Sis (Country Grammar)" (Ft Real/Universal).

5. **Dixie Chicks.** "Goodbye Earl" (Columbia). Country controversy aside, the record that brought 1991 levels of energy back to country radio this year.

6. **Elwood.** "Sundown" (Palm Pictures).

Continued on page YE-90
Congratulate

LIMP BIZKIT

On being named

Modern Rock Artist of the Year!!!

And we would like to thank all the programmers and friends at radio who helped take

"Significant Other"
Seven Times Platinum

and helped

"Chocolate Starfish and The Hot Dog Flavored Water"
Break First Week Record Sales by a Rock Group with
OVER 1 MILLION SOLD!

and

Over 3 million copies sold in just 7 weeks!

Let's Keep It
ROLLIN', ROLLIN', ROLLIN' ...

Check out these other killer artists:
STAIND, COLD AND DOPE

www.americanradiohistory.com
CRITICS' CHOICE

Continued from page YE-88

7. Sister Hazel, “Change Your Mind” (Universal). Not a major hit, as it turned out, but a pretty good album nonetheless.


10. DMX, “Party UP (Up In Here)” (Def Jam). Still haven’t quite come to grips with the lyrics, but I guess it’s OK, with “Goodbye Earl”.

Honorable mention: Soul Decision, “Faded” (MCA); 3 Doors Down, “Kryptonite” (Republic/Universal); Mel Waiters, “Hole In The Wall” (Malaico); Robbie Williams, “Rock DJ” (Capitol).

FRANK SAXE
Radio Editor

1. Travis, “Why Does It Always Rain On Me” (Epic). The whole CD is worthy of No. 1 honors, but this track is a standout.

2. Richard Ashcroft, “Song For The Lovers” (Virgin Records). Former vocalist for The Verve moved on and created a lush track and a top 10 through which Canadian programmers once again proved they don’t simply mimic what is happening south of the border.


5. Dixie Chicks, “Goodbye Earl” (Monument). In honor of the programmers who weren’t afraid to play the women-empowering song. We’ll never know how many lives they saved in the process.


7. K.D. Lang, “Summerling” (Warner Bros.). A great happy song, and she made me happy too.


10. The Jayhawks, “I’m Gonna Make You Love Me” (American/Columbia), Tracy Chapman, “Telling Stories” (Interscope). The moment may have let her career, but the music hasn’t.

JEFF SILBERMAN
Managing Editor, Top 40 Airplay Monitor

1. Eminem, “Stan” (Aftermath/Interscope). In six minutes, the controversial rapper demystifies and implicates—not glorifies—the cult of celebrity and rap’s outlaw nature in a soaring, haunting and even touching exchange of voice-rap... "Damn...


3. Radiohead, “Kid A” (Capitol). The Donny and Marie capsule summary: “It’s a little bit o’ Eno, it’s a little bit o’ Pink Floyd... and it kills.

4. PJ Harvey, “Stories From The City, Stories From The Sea” (Island). Popped in the disc, the passion jumped out of the speakers.

YE-90

www.americanradiohistory.com
The Year In World Music:

BRAZIL FOLLOWS CUBA, FÉLA LIVES ON

BY RICHARD HENDERSON

The phrase "the usual suspects" has gained renewed currency in the world music year-end charts during the past half-decade, as December rolls around, the same few titles have asserted themselves in the affections of fans of world music. To some extent, this year is no exception; the chart presence of "Vayel! The Last Of The Gypsy Kings" (Nonesuch) and the "Sogno" album on Polynine from Italian trumpeter Andrea Boscelli confirms that the Earth is still spinning around the sun as usual; but the breakout success of the fresh, Bahamian hit "Who Let The Dogs Out" by S-Curve/Astene artists Baha Men not only upsets the octogenarian members, for that matter. Another BVSC alumus, Ibrahim Ferrer, garnered strong sales in 1999 with "Buena Vista Social Club Presents Ibrahim Ferrer," which album remains a favorite among world music buyers as 2000 winds down. The 10-gallon hat of BVSC guitarist and vocalist, Elades Ochoa, is becoming a familiar sight once again; he returned to the "World" section of record stores with his "Tribute To The Quarteto Patria." (Higher Octave World). Ochoa's latest commemoration of the works of the pioneering Cuban band that influenced music not only on its native island but throughout Africa, as well.

And no survey of international music cassettes would be complete without noting the emergence of Omora Portuondo, Cuba's answer to Earth, Wind and Fire as a solo artist in her own right. Her sultry sound is represented by her solo recording, "Buena Vista Social Club Presents Omora Portuondo," and has struck a romantic chord with the world music audience, placing consistently on the chart since its release this year.

CALYPSO INVASION

A couple of American imprints have taken up the world traditional music mantle from the late Moses Asch, who founded Folkways Records, since its establishment in 1940s. Among this year's new arrivals on Folkways are the first releases from albums by the M'Bilia Brothers, "The African Mother," and the Sorong Brothers, "From the Heart of the Kilimanjaro." Also surfacing the recent wave of interest in Brazil's music is the soundtrack compilation for the film "Woman On Top," issued by Sony Classical.

CUBAN JUGGERNAUT

For all of its laid-back ambience, the Buena Vista Social Club has assumed the proportions of a Cuban juggernaut. The ubiquitous effort for the Nonesuch label, which launched the BVSC phenomenon in 1997, remains a world chart presence this day and the solo efforts by its various members have benefited in no small measure from association with the parent project. Buena Vista pianist Reuben Gonzalez saw his first solo album, "Introducing," as a year-end top-10 entry in the concluding charts for 1999. His current release, "Chanchullo," has already made a strong showing and looks to have the longevity of other Buena Vista projects (or its eponymous members, for that matter). Another BVSC alumus, Ibrahim Ferrer, garnered strong sales in 1999 with "Buena Vista Social Club Presents Ibrahim Ferrer," that album remains a favorite among world music buyers as 2000 winds down. The 10-gallon hat of BVSC guitarist and vocalist, Elades Ochoa, is becoming a familiar sight once again; he returned to the "World" section of record stores with his "Tribute To The Quarteto Patria." (Higher Octave World). Ochoa's latest commemoration of the works of the pioneering Cuban band that influenced music not only on its native island but throughout Africa, as well.

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Top World Music Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>WHO LET THE DOGS OUT</td>
<td>BAHAMEN</td>
<td>S-Cove/Astene</td>
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<tr>
<td>2</td>
<td>SONGO</td>
<td>ANDREA BOCELLI</td>
<td>Universal Latin</td>
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<td>3</td>
<td>BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER</td>
<td>World Circal/Noonesch AG</td>
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</tr>
<tr>
<td>4</td>
<td>THE IRISH TENORS</td>
<td>John McKernett/Anthony Keenan/Ronan Tynan</td>
<td>MasterTime/Poinr</td>
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<tr>
<td>5</td>
<td>THE IRISH TENORS HOME FOR CHRISTMAS</td>
<td>John McKernett/Anthony Keenan/Ronan Tynan</td>
<td>MasterTime/Poinr</td>
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<tr>
<td>6</td>
<td>WATER FROM THE WELL</td>
<td>The Chieftains</td>
<td>RCA Victor</td>
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<td>TANTO TEMPO</td>
<td>Reuben Gilberto</td>
<td>Colombia/6 Degrees</td>
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<td>10</td>
<td>CAFE ATLANTICO</td>
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Top World Music Distributors

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Top World Music Imprints

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Top World Music Labels

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<td>RCA VICTOR</td>
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World music
A new age of music has returned to its nascent state of 20 years ago. It's not a marketing genre so much as a concert hall genre. In 1977, when Windham Hill Records was launched and Steven Halpern was selling albums and tapes in health-food stores, new age had yet to be coined as a marketing term. As it took hold in the early 1980s, however, new age swallowed up musicians as diverse as the acoustic world-jazz group the Paul Winter Consort and German space explorers Tangerine Dream. If you planted an acoustic guitar or piano, made abstract symphonies and didn't sing and didn't use jazz chord substitutions, you were new age, simply because you didn't fit anywhere else. George Winston was a folkie on Takoma Records before Windham Hill discovered him.

With artists like Yanni, Andreas Vollenweider and Enya, the genre became targeted with the precision of a chiseled quartz crystal. But in recent years, major labels have shed their new age rosters like a dog's coat in summer, and the landscape is beginning to take on the diffuse focus of its early days, when anything could happen. New age is once again a category one inhabitant because nowhere else can be called home. How else to account for a genre that embraces the pop piano strains of Jim Brickman and the dark tribal auries of Steve Roach; the global chamber music of Paul Winter and the orchestral pomp of Yanni? Nevertheless, 2000 was the year that saw the return of several new age superstars. Both Yanni and Enya reappeared after three and five year absences, respectively, and both with albums they could've made a decade ago. That didn't stop Yanni's "If I Could Tell You" or Enya's "A Day Without Rain" from shooting to the top of the chart. Right behind them were Mannheim Steamroller's "Fresh Aire 8," following the previous seven albums to the chart's upper reaches. Icon George Winston emerged with the most popular new age album of the year with his 1999 release, "Plans" (Windham Hill), continuing his solo piano legacy.

ECLECTIC CHANCE-TAKER

Artists who challenged their listeners' or sound hidden nuances in old formulas didn't fare as well. Andreas Vollenweider explored new terrain working with singer Bobby McFerrin, jazz pianist Abdullah Ibrahim, Brazilian singer Milton Nascimento and Armenian doudouk player, Djivan Gasparyan, taking chances few of the chart-toppers would attempt. And he paid the commercial prize.

Influential artists at the commercial margins also returned. Ambient pioneer Harold Budd stunned refreshing in a journey of shadows on "The Room" (Atlantic), recalling the delicate restraint of his early albums like "The Place of Mirrors." Pioneering

Continued on page 17-18
Higher Octave Music presents...

Coming January 23rd!

Bryan Savage
Rush Hour
Bryan Savage's exciting, multi-faceted follow-up to Soul Temptation features his longtime core band from Denver and Los Angeles, plus an exciting shuffle groove remix of "Corey Avoness" by 3rd Force.

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East/West Highway: The Best of Shahin & Sepehr
With their trademark guitar sound combined with exotic rhythms and World percussion, Shahin & Sepehr return with a collection of their greatest hits and two new tracks.

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Future Tribe
Future rhythms merge with World grooves creating a multi-cultural Jazz experience! Featuring guest artists: Angelique Kidjo and Brian Hughes!
The Year In Reggae:
Reaching Out And Up

BY ELENA OUMANO

With the closure of the past millennium, reggae began strengthening its natural alliances with rock, pop and hip-hop. At the same time, the reggae industry began actively forming its own complementary and strategic marketing bonds worldwide.

Dancehall king Beenie Man, aka Ras Moses, released "Art & Life," his best-selling set thus far at 350,000-plus units, and the first of five albums he's signed to record for Virgin Records. "Art," which features several hip-hop-slammed productions, including the "Gal Dem Sugar" remixed by the Neptunes, peaked at No. 18 on Billboard's core R&B/Hip-Hop Album chart.

HOT LABELS

With its yearly "Reggae Gold" "Stage One" and culture-deep Jay Capleton's "The Prophet" taking three of the top four slots on the fall '00 Billboard Reggae chart, VP Records continues to dominate the field. However, other stationside reggae labels are making persuasive bids for the reggae and urban markets. On Oct. 24, New York-based Artists Only (AO) released a powerful contender in deejay Baby Cham's double-disc debut, "What...The Story." It followed material dancehall singer Wayne Wonder's Kelly-produced "Da Vibe" set. U.K.-based Greensleeves opened a branch office in this past spring and released, among other strong products, Red Rat's sophomore set, "I'm A Big Kid Now." With his infectious, hip-hop-compatible flow, the right push would give VP the crossover reach in the U.K.

But the year's biggest reggae success belonged to Shaggy, who had been dropped by Virgin and was signed to MCA. On Aug. 8, he released "Hot Shot," his strongest effort to date, a signature Shaggy fusion of pop and R&B to reggae's one-drop rhythm. As of press time, the set had sold platinum and was edging into the top 15 on Billboard's Top R&B/Hip-Hop U.K. albums chart.

American rapper Skyler's top-selling "Bad Boys" single features reggae singing legend Barrington Levy's roots strains, and the video was shot in JN's French Town. Deejay (reggae rapper) Sean Paul became the first reggae artist to have two songs in regular rotation at the same time on New York's urban radio stations. During the summer, that pair of tunes off Paul's debut VP Records' 'Stage One' set--"Hit The Gal Today" (also featuring singing J. M. Vegas) and "Depart Them"--also enjoyed simultaneous residence on Billboard's Hot R&B Singles Chart, another reggae first. Key to the successful marketing of "Stage One" was Paul's live appearances on high-profile, live hip-hop shows.

Other indie labels carving out市场份额—mostly through compilation—include Hot 97 radio pack producer Bobby Konders' well-established Massive B label and Atlanta-based relative newcomers' Jadown Records. New York-based DIA Records' compilation "Reggae Gold 2000" is assorted artists VP.

6 REGGAE GOLD 1999—Various Artists—VP
7 SCROLLS OF THE PROPHET—THE BEST OF PETER TOSH—Peter Tosh—Columbia/CGR
8 UNCHAINED SPIRIT—Sean Paul—VP
9 1999 BIGGEST REGGAE DANCEHALL ANTHEMS—Various Artists—Greeensleeves
10 MORE FIRE—Various Artists—VP
11 STRICTLY THE BEST 24—Various Artists—VP
12 SPIRIT OF MUSIC—Various Artists—VP
13 STRICTLY THE BEST 23—Various Artists—VP
14 DANCEHALL MIXPRODUCTIONS 2000—Various Artists—VP
15 PURE REGGAE—Various Artists—VP

Top Reggae Artists

Top Reggae Imprints

Top Reggae Labels

Top Reggae Distributors

The Yeal In Music 2000

Bob Marley

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WWW.VPRECORDS.COM
THE YEAR IN REGGAE
Continued from page YE-58

Grammy-winner Burning Spear as their flag-ship reggae artist, continues its 20-plus history of releasing top-quality roots & culture CDs, including RAS, another 20-plus-year-old unveilled, topped 2000 with a triple-trio box set of the best of Israel Vibration, plus new interviews.

ROCK CROSSOVER
Roots & culture reggae thrives, thanks to those labels, loyal fans and a continuing influx of younger devotees. Hugh Banton, who illustrates the natural links between Roots & culture reggae and Rasta and Rastaman heroism, reached out to the rock audience with "Unchained Spirit" (July 2000), released on a U.K.-based punk-ska band Rancid's Epitaph label.

MUSIC AND MARKETING
The Jamaican Tourist Board continues to market the island as the world's premier year-round holiday vacation destination by promoting the 2001 Reggae Sunsplash and 2001 Reggae Sunsplash "Gorilla Opens" events. Jamaica "Jamboree" at Summerstage, a free concert in New York, took place Aug 20 and featured all the figures highly-regarded as being "the next big thing," including Sean Paul and French Caribbean reggae-guitarist/producer Chris Combette. Celebrating stars of the genre, such as Ziggy Marley & Eddy Grant, the renowned dancehall-reggae producers, took a rare break from the studio to play live and learn respectively.

Shaggy

Rancid, which also collaborated with the Wailing Souls, appears on "Unchained's" "No More Misty Days." Another Banton partner, reggae caller Beres Hammond, will release an album recorded entirely in his new Harmony House studio with VP, Feb 6, 2001.

The talent and marketing strategies are coming into place. The prime obstacle remains the pirates, who steal a hefty chunk of the profit to Jamaica and everywhere else. Without the legal teams and mega-budgets of the majors, reggae's Indies have yet to match an effective counterstrategy, but plans are in the works to market a unified effort.

That's where such events as the annual Caribbean Music Expo offer hope. Last year's debut CME event—attended by industry representatives from the States, the Caribbean and Europe—tackled this issue, as well as other points key to marketing Caribbean music/culture to the world at large.

OCOHI RIOS CONFB
This year's CME (Nov. 29-Dec. 3, Jamaican Grande in Ocho Rios, Jamaica) attracted even more key movers and shakers. Panels made up of Stateside-major-label execs, music attorneys, artists, media people and their Caribbean music industry counterparts brainstormed on such key issues as intellectual property, mechanisms for collecting publishing monies, music and sex, artist management and the role of media. Melrose Fox of Results Inc, based in Atlanta, offered a paradigm for linking an artist's name to a commercial product in her account of her company's formidable work with reggae artists Kirk Franklin. Showcases for promoting artists brought together. Sounds that would never otherwise be featured in one place. The event saw the cross-pollination of free reggae acts such as Zone Fence, Dindo and Yogi, alongside top-seller: Sean Paul and French Caribbean jazz-reggae guitarist/producer Chris Combette—which was accompanied by Steel Pulse & Eddy Grant, the renowned dancehall-reggae producers, taking a rare break from the studio to play live and drums respectively.

THE YEAR IN NEW AGE
Continued from page YE-52

synthesis Michael Stovons also returned to the scene with a quartet of ambient releases, three of them on his own Ear! Turtle label.

CORPORATE FALLOUT
The wave of corporate mergers that swept the industry has been unrelated to the new age genre. Naan and Higher Octave seem to be thriving with their new corporate parent, EMI, but others, such as Imaginary Road and Wicklow, were simply swept out the door.

Only as the year ended did Windham Hill begin raising its head after being merged into RCA Classics. It released Jim Brickman's chart-topping "My Romance: An Evening With Jim Brickman," as well as the impressive "State Of Grace" from Aria Producer Paul Schwartz. Those and several Yanni collections notably Higher Octave's Thomas Oden and indie artist Dave Stronger, challenging the daunting supremacy of female divas like Lila McCann and Lady Gaga by delivering Gregorian ambience, synthesizer framework and what sounds like a glockenspiel and Latin and Swiss-pan pipe-destined easy categories—and even challenged the need for them. Likewise, Hearts Of Space's Rasa had singer Kim Waters returning to singing Yule lyrics over Hans Christian's trans-global orchestrations. There's nowhere to put any of these artists so new age will do.

IMAGE-STRETCHING
While many acts fell into new age, still others attempted to stretch their conventional new age image. The Soundings Of The Planet label, whose environmental stance and peace-and-love packaging screamed new age, attempted to expand its sound with a global band

Celtic Slowdown
While no new trends emerged in 2000, the Celtic music craze finally ran out of limelight after a 10-year run. Hearts Of Space's groundbreaking "Celtic Twilight" series was reduced to a label sampler for its fifth edition, while the label's solo release of Ya, held together by the amazing vocals of Anna, failed to break the surface. But they weren't the only ones. Albums by Afro Celt Sound System singer Karl O'Lonard (Real World) and Brian Laxwell's Celtic remix project "Emerald Aether" (Shianade) failed to excite audiences.

Meanwhile, new age continues to be a home for world fusion, including Native flute player R. Carlos Nakai. His "In A Dreamtime (Cayorn)" united him with Tibetan flute player Nawang Khegchey. Fluent Gypsy Studios created a Native flute world space music with synthesizer (Jono Serrie on "Hidden Worlds" (Norada). The 10th-anniversary edition of Ottmar Liebert's "Nevine Flamenca" (Higher Octave) illustrates the world's enduring power and influence—and among them, Canadian guitarist Jesse Cook. Cook took a Middle Eastern direction on his 2000 release, "Free Fall" (Naan). He is not alone. Such artists as Vas, Eiko, Jeff Johnson & Brian Dunning, and Paul Winter also looked to the Middle East. Japan's red sun rose in the last year to the front of the Pacific Moon label, suggesting a global fusion of Asian designs with artists including Ian Jan, Mizujo Komura and Jeremy Davis. Pacific Moon Records also continued to mine the dance-global fusion vein, with releases by Babylon De Cole, Eiko and Sults.

2000 was a year of translation for new age, with many results suggested, each yet to find its "Riverdance," its Enya or its George Winston.
A pair of kings—blues guitar kings, that is—best every other hand in the house during the year 2000, as B.B. King and Eric Clapton’s joint effort "Riding With The King" (Decca/Reprise/Warner Bros.) topped the blues album field.

The first-ever full-length meeting of King, who crystallized the single-string solo guitar in the late '40s, and his longtime friend and peer Clapton, who further refined that style in blues-rock context during the '60s, proved irresistible to blues fans. "Riding With The King," a smooth comedy of sad taboos and newly muted contemporary lines, entered The Billboard 200 at No. 3 and has remained nestled at No. 1 on the Top Blues Albums chart since its release. There hasn’t been such a show of platinum blues power since Clapton released his own all-blues mini "From The Cradle" in 1994.

Generally speaking, it was B.B. King’s year—one of the biggest in a career that spans more than half a century of recording. Besides "Riding With The King," the legendary performer charted a dozen other collections to the Top Blues Albums chart. "Makin’ Love, Feel Good For You" (MCA), his most recent solo studio set, "Let The Good Times Roll" (MCA), his homage to jump-blues master Louis Jordan, "Blues On The Bayou" (MCA), a 1999 project, and no less than three compilations of hits on MCA and St. Clair.

Clapton proved to be no slouch on his own. "Blues," the PolyGram Universal collection of his best-known performances in the idiom, was a top entry on the blues album chart.

POSTHUMOUS BLUES

Though the year: 2000 marked the 10th anniversary of Stevie Ray Vaughan’s tragic death, posthumous activity for the late Texas guitar wizard showed no signs of waning.

"Blues At Sunrise" (Legacy/Epic), a brand-new compilation of dramatic Vaughan slow-blues showpieces, was a potent entry, while "The Real Deal: Greatest Hits Volume 2" (Legacy/Epic) and "In Session" (Stax/Fantasy), a concert pairing Vaughan and the late Albert King, showed continued sales legs.

The passing of another storied performer was also marked on the charts. Soul-blues titan Johnnie Taylor, whose "Good Love!" was one of the biggest smashes in the genre during the late '60s, died in late May after suffering a heart attack. His fans proved their faithfulness by turning the singer’s final Malaco release, "Gotta Get The Groove Back," into one of the year’s bestsellers. (Like Vaughan, Taylor was saluted near year’s end with a retrospective boxed set.)

One of Taylor’s labelmates continued to keep the soul-blues flame burning bright: Vocals Me Waters’ Malaco release, "Material Things," maintained a high profile on the Top Blues Albums chart.

MESSIN’ WITH THE KIDS

The blues’ youth movement continued apace at the new millennium’s dawn, though now the music’s apple-cheeked phenomena failed to deliver new albums during the year. The Kenny Wayne Shepherd Band’s 1999 concert album "Live On" (Giant/Reprise/Warner Bros.), Shannon Curfman’s 1998 debut "Loud Guitars, Big Suspicion" (Astral), Jonny Lang’s ‘98 sophomore stanza "Wander This World" (A&M/Universal) and Susan Tedeschi’s ‘98 breakthrough "Just Won’t Burn" (Bone-Cool) continued to rack up sales.

One Top Blues Albums chart perennial logged two entries during the year: Keb’ Mo’s fourth, Okeh/EMI Music/Universal release "The Door" made a late-year bow on the chart, while his ‘98 project "Slow Down" continued

Top Blues Artists

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<th>Pos.</th>
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<tr>
<td>1</td>
<td>B.B. King (B.B. King &amp; Eric Clapton) Decca/Reprise/Warner Bros.</td>
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<tr>
<td>3</td>
<td>Stevie Ray Vaughan and Double Trouble (Stevie Ray Vaughan and Double Trouble) Legacy/Epic</td>
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<td>4</td>
<td>Kenny Wayne Shepherd Band (Kenny Wayne Shepherd Band) Giant/Reprise/Warner Bros.</td>
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<td>5</td>
<td>Johnnie Taylor (Johnnie Taylor) Malaco</td>
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<td>Johnnny Lang (Johnnny Lang) A&amp;M/Universal</td>
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<td>7</td>
<td>Shannon Curfman (Shannon Curfman) A&amp;M/Universal</td>
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<td>8</td>
<td>Etta James (Etta James) MCA</td>
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<td>Willie Nelson (Willie Nelson) Island/RCA</td>
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<td>Mel Watkins (Mel Watkins) Wagram/Malaco</td>
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<td>In Session-Albert King With Stevie Ray Vaughan-Stax/Fantasy</td>
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<td>Milk Cow Blues-Willy Nelson-Island/DJ/MAC</td>
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<td>Material Things-Mel Watkins-Wagram/Malaco</td>
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<td>Best Of ETTA JAMES-Petals &amp; Curls-Atlantic</td>
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<td>Best Of B.B. King: The Millennium Collection-B.B. King-MCA</td>
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Top Blues Distributors

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</tr>
<tr>
<td>2</td>
<td>DUCK (2)</td>
</tr>
<tr>
<td>3</td>
<td>LEGACY (3)</td>
</tr>
<tr>
<td>4</td>
<td>MCA (2)</td>
</tr>
<tr>
<td>5</td>
<td>MALACO (2)</td>
</tr>
</tbody>
</table>

www.americanradiohistory.com
Hot Adult Top 40 Artists

1. Vertical Horizon (2) - RCA
2. Smooth - Santana (2)
3. Destiny's Child (3) - Columbia
4. Christina Aguilera (4) - RCA
5. Vertical Horizon (5) - RCA
6. Creed (6) - Wind-Up
7. Pink (7) - LaFace/Atlantic
8. Santana (8) - Arista
9. Savage Garden (9) - Columbia
10. Matchbox Twenty (10) - Elektra

Hot Adult Top 40 Tracks

1. Smooth - Vertical Horizon - RCA
2. Everything You Want - Smooth - Interscopes
3. That's The Way - Matchbox Twenty - Columbia
4. 21st Century Breakdown - Green Day - Reprise
5. I Am... Amen - Matchbox Twenty - Atlantic
6. N Sync - N Sync - Jive
7. This Is It - Michael Jackson - Epic
8. 3 Little Birds - Snoop Dogg - Doggystyle
9. 100 Years - Matchbox Twenty - RCA
10. N Sync - N Sync - Jive

Hot Top 40 Artists

1. 'N Sync (1)
2. Destiny's Child (2) - Columbia
3. Christina Aguilera (3) - RCA
4. Vertical Horizon (4) - RCA
5. Creed (5) - Wind-Up
6. Pink (6) - LaFace/Atlantic
7. Santana (7) - Arista
8. Savage Garden (8) - Columbia
9. Backstreet Boys (9) - Jive
10. Matchbox Twenty (10) - Elektra

Hot Top 40 Tracks

1. Everything You Want - Vertical Horizon - RCA
2. N Sync - N Sync - Jive
4. Bent - Matchbox Twenty - Atlantic
5. I Knew I Loved You - Savage Garden - Columbia

Hot Top 40 Imprints

1. Columbia (1)
2. Jive (1)
3. RCA (1)
4. Arista (1)
5. Lava (1)
6. Interscope (1)
7. 550 Music (1)
8. A&M (1)
9. Epic (1)

Hot Top 40 Labels

1. Warner Bros. (1)
2. Columbia (1)
3. RCA (1)
4. Arista (1)
5. Lava (1)
6. Interscope (1)
7. Republic (1)
8. 550 Music (1)
9. Warner Bros. (1)
10. Epic (1)

Columbia
Top Gospel Artists

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Yolanda Adams/Imprint/Label</td>
</tr>
<tr>
<td>2</td>
<td>Mary Mary/Gospo Centric</td>
</tr>
<tr>
<td>3</td>
<td>Cece Winans/Welshing Gospel/Sparron</td>
</tr>
<tr>
<td>4</td>
<td>esia Walker &amp; The Love Fellowship Crusade Choir/Verity</td>
</tr>
<tr>
<td>5</td>
<td>Kirk Franklin/GoGo Central/InterScope</td>
</tr>
<tr>
<td>6</td>
<td>Fred Hammond &amp; The Voice/Verity</td>
</tr>
<tr>
<td>7</td>
<td>The Brooklyn Tabernacle Choir/Communication/Word/Tape</td>
</tr>
</tbody>
</table>

Top Gospel Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mountain High/Valley Low-Yolanda Adams/Imprint/Label</td>
</tr>
<tr>
<td>2</td>
<td>Thankful-Ann Womack/Columbia/Word/Tape</td>
</tr>
<tr>
<td>3</td>
<td>Purpose By Design-Fred Hammond &amp; Radical For Christ/Verity</td>
</tr>
<tr>
<td>4</td>
<td>Alabaster Box-Geri Wins/InterScope</td>
</tr>
<tr>
<td>6</td>
<td>Love And Freedom-Belle-Motown/Universal</td>
</tr>
<tr>
<td>7</td>
<td>Spiritual Love-Tim's Band/B-Rite/InterScope</td>
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<tr>
<td>8</td>
<td>Family Affair-Highlight Walker &amp; The Love Fellowship Crusade Choir/Verity</td>
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<tr>
<td>9</td>
<td>The Nu Nation Project-Kirk Franklin-Gospo Central/InterScope</td>
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<tr>
<td>10</td>
<td>Kirk Franklin Presents 1NC-Kirk Franklin Presents/Motown/EMI Gospel</td>
</tr>
<tr>
<td>11</td>
<td>God Is Working-Dr. John/InterScope</td>
</tr>
<tr>
<td>12</td>
<td>Live In London and More-Donnie McClurkin/Verity</td>
</tr>
<tr>
<td>13</td>
<td>The Best of Yolanda Adams-Yolanda Adams/Verity</td>
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<td>14</td>
<td>We Got Next-Yolanda Adams/Imprint/Label</td>
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<tr>
<td>16</td>
<td>Brent Jones and T.P. Moob-Brent Jones and T.P. Moob-Hot! Rite/EMI Gospel</td>
</tr>
<tr>
<td>17</td>
<td>Tri-City CD-Donald Lawrence Presents The Tri-City Singers/EMI Gospel</td>
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<tr>
<td>18</td>
<td>Battlesfield-Norman Hartfield/EMI Gospel</td>
</tr>
<tr>
<td>19</td>
<td>Wow Gospel 1999-The Year's 30 Top Gospel Artists And Songs-Various Artists/Verity</td>
</tr>
<tr>
<td>20</td>
<td>Celebrate the Heritage of Gospel-Various Artists/Malaco</td>
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Top Gospel Labels

<table>
<thead>
<tr>
<th>No.</th>
<th>Label/No. of Charted Titles</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Verity (5)</td>
</tr>
<tr>
<td>2</td>
<td>Elektra Entertainment Group (6)</td>
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<tr>
<td>3</td>
<td>Interscope (5)</td>
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<td>4</td>
<td>Columbia Records Group (2)</td>
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<tr>
<td>5</td>
<td>Epic (1)</td>
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<tr>
<td>6</td>
<td>Gospo Centric (6)</td>
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<td>7</td>
<td>Welspring Gospel (7)</td>
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<tr>
<td>8</td>
<td>Motown (9)</td>
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<td>9</td>
<td>Columbia (11)</td>
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<td>10</td>
<td>Malaco (4)</td>
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<td>11</td>
<td>Sis Bar Debbie Wells (5)</td>
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<tr>
<td>12</td>
<td>Universal (7)</td>
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<tr>
<td>13</td>
<td>Independent (5)</td>
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<td>14</td>
<td>Wea (1)</td>
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<tr>
<td>15</td>
<td>Sony (2)</td>
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<tr>
<td>16</td>
<td>EMD (4)</td>
</tr>
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</table>

Top Gospel Distributors

<table>
<thead>
<tr>
<th>No.</th>
<th>Distributor/No. of Charted Titles</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BMG (30)</td>
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<tr>
<td>2</td>
<td>Universal (16)</td>
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<tr>
<td>3</td>
<td>Independent (10)</td>
</tr>
<tr>
<td>4</td>
<td>Sony (1)</td>
</tr>
<tr>
<td>5</td>
<td>EMD (3)</td>
</tr>
<tr>
<td>6</td>
<td>BMG (1)</td>
</tr>
</tbody>
</table>

Critics' Choice (continued from page YE-90)


6. The Michelle Gun Elephant, "Casavona Snake" (Trad). Finally to be released in the U.S., Japanese band continues to offer the best new/old straight-up power guitar rock around.

7. Fénix*TX, "Fénix*TX" (MCA). New Offspring record wasn't released in time to be considered, but these brats do just fine carrying the tuneful powerpunk banner.

8. Steve Earle, "Transcendental Blues" (E-Squared/Arista). Keeps churning out the best American roots rock around.

9. Neil Young, "Silver & Gold" (Reprise). That this old-ends collection of folk/country songs sounds head and shoulders above 95% of everything else out there says something about this guy's enduring talent.

10. Phil Hendrie, "Communion is Near!" (My Friend's Place). For charity compilation of segments from this multiple-personalities' syndicated radio show, Hendrie subverts the talk-show format to neo-obsessional perfection. The greatest theater-of-the-mind radio since the classic Jack Benny and Edgar Bergen/Charlie McCarthy shows.

Physius Stark
Nashville Bureau Chief

Top Albums:
2. John Rich, "Underneath The Same Moon" (BNA).
4. Trisha Yearwood, "Real Live Woman" (MCA Nashville).
5. Shelly Lynne, "I Am Shelly Lynne" (Island/Def Jam).

Top Country Singles:
1. Lee Ann Womack With Sons Of The Desert, "I Hope You Dance" (MCA Nashville).
2. Sara Evans, "Born To Fly" (RCA).
5. Trisha Yearwood, "Real Live Woman" (MCA Nashville).
6. Dixie Chicks, "Goodbye Earl" (Monument).
7. Sons Of The Desert, "The Change" (MCA Nashville).
8. The Warren Brothers Featuring Sara Evans, "That's The Beat Of A Heart" (BNA).
9. Rebecca Lynn Howard, "Out Here In The Water" (MCA Nashville).

Julie Taraska
Contributor

1. Best album you've never heard: Clinic, "Internal Wrangler" (Grand Central/Atlantic).
2. Best package tour: OkeePlay: The conscious-rap Woodstock, but without the booting.

Continued on page YE-112
COMING 2001

KINGDOM COME SOUNDTRACK

TRAMAIN HAWKINS • DORINDA CLARK-COLE • BYRON CAGE • RAY BADY

www.gospowalk.com
CRITICS’ CHOICE

Continued from page YE-100

4. Best major-label moves: Bertelsmann buying Napster. Listen.com (which is funded by the five majors) acquiring Scout. It’s all about controlling the means of distribution.
6. Best sign that hip-hop has lost its edge: OutKast’s “So Far, So Good” (LaFace/Arista), Talib Kweli & Hi-Tek’s “Reflections Eternal” (Rawkus). Common, “Like Water for Chocolate” (MCA).
8. Best album keeping indie rock relevant: Grizzly Bear, “Hogwild” (V2).

Top Contemporary Christian Artists

Pos. ARTIST (No. of Certificates/Gold) Label
1 YOLANDA ADAMS (2) Sparrow/Chordant (Verity/President)
2 TOUCHED BY AN ANGEL — THE CHRISTMAS ALBUM Various Artists — 550 Music/Sparrow/Word
2 KIRK FRANKLIN PRESENTS 1NC Kirk Franklin Presents 1NC 500 Music/Sparrow/Word
5 TIME — Third Day — Universal/Sparrow/Word
6 A CHRISTMAS TO REMEMBER Amy Grant/Sparrow/Word
7 SPEECHLESS — Stevie Curtis Chapman — Sparrow/Chordant
8 WHAT A WONDERFUL WORLD — Anne Murray — Sparrow/Chordant
9 IF I LEFT THE ZOO — Janet Jackson — Sparrow/Chordant
10 THANKFUL — Mary Mary — Columbia/Word
11 WOW WORSHIP ORANGE: TODAY’S 30 MOST POWERFUL WORSHIP SONGS — Various Artists — Sparrow/Chordant
12 A CHRISTMAS STORY — Point Of Grace — Word
13 PURPOSE BY A URIAH HAMILTON — Integrity/Word
14 ALABASTER BOX — Gary Winnick — Willowcreek/Chordant
15 THE PROMISE — Phillip cosby — Sparrow/Chordant
16 LOVE AND FREEDOM — Bill & Gloria — Integrity/Universal/President
17 SONICFLOOD — Sonicflood — Gates/Chordant
18 LOVE LIBERTY DISCO — Neighbors — Sparrow/Chordant
19 JESUS — THE EPIC MINI-SEQUEL — Sparrow/Chordant
20 SONGS FOR THE钒OR— Various Artists — Word
21 THE NATION PROJECT — Kirk Franklin — Sparrow/Capitol/Word
22 OFFERING: A WORSHIP ALBUM — Third Day — Sparrow/Chordant
23 UNDERDOG — Audio Adrenaline — Forefront/Chordant
24 WOW — THE SING 30 CHRISTIAN SONGS OF THE DECADE — Various Artists — Word
25 A FAREWELL CELEBRATION — The Cathedrals — Sparrow/Chordant

Top Contemporary Christian Albums

Pos. TITLE, Artist/Label
1 MOUNTAIN HIGH, VALLEY LOW — Yolanda Adams — Sparrow/Chordant
3 THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN — P.O. D. — Atlantic/Chordant
4 WOW WORSHIP, TODAY’S 30 MOST POWERFUL WORSHIP SONGS — Various Artists — Sparrow/Chordant
5 THIS IS YOUR TIME — Michael W. Smith — Sparrow/Chordant
6 A CHRISTMAS TO REMEMBER — Amy Grant — Sparrow/Chordant
7 SPEECHLESS — Stevie Curtis Chapman — Sparrow/Chortat
8 WHAT A WONDERFUL WORLD — Anne Murray — Sparrow/Chordant
9 IF I LEFT THE ZOO — Janet Jackson — Sparrow/Chordant
10 THANKFUL — Mary Mary — Columbia/Word
11 WOW WORSHIP ORANGE: TODAY’S 30 MOST POWERFUL WORSHIP SONGS — Various Artists — Sparrow/Chordant
12 A CHRISTMAS STORY — Point Of Grace — Word
13 PURPOSE BY A URIAH HAMILTON — Integrity/Word
14 ALABASTER BOX — Gary Winnick — Willowcreek/Chordant
15 THE PROMISE — Phillip cosby — Sparrow/Chordant
16 LOVE AND FREEDOM — Bill & Gloria — Integrity/Universal/President
17 SONICFLOOD — Sonicflood — Gates/Chordant
18 LOVE LIBERTY DISCO — Neighbors — Sparrow/Chordant
19 JESUS — THE EPIC MINI-SEQUEL — Sparrow/Chordant
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23 UNDERDOG — Audio Adrenaline — Forefront/Chordant
24 WOW — THE SING 30 CHRISTIAN SONGS OF THE DECADE — Various Artists — Word
25 A FAREWELL CELEBRATION — The Cathedrals — Sparrow/Chordant

Top Contemporary Christian Imprints

YE-102
CRITICS’ CHOICE

1. "Country Music: Back in the Saddle Again" (SteepleChase)
2. "Sunflower" (Columbia)
3. "The One" (Warner Bros.)
4. "Rosanne" (Atlantic)
5. "The Best of the Best" (Capitol)
6. "Can’t Help Myself" (Motown)
7. "The Sweetest Thing" (Atlantic)
8. "The Heart of the Matter" (Atlantic)
9. "The One" (Warner Bros.)
10. "The Power of Love" (Capitol)

MID YEAR ITALIAN

1. "Stefania" (Polydor)
2. "Dolce" (Warner Bros.)
3. "In Vino Veritas" (RCA Victor)
4. "Amore" (Polydor)
5. "Nel Cuore di Zucchero" (Polydor)
6. "Il Giardino dei Conti" (Decca)
7. "Il Bacio" (EMI Music)
8. "Il Volo" (Decca)
9. "La Sera" (Decca)
10. "La Calandra" (Decca)

INTERNATIONAL ITALIAN

1. "Il Primo Giorno" (Decca)
2. "Il Secondo Giorno" (Decca)
3. "Il Terzo Giorno" (Decca)
4. "Il Quarto Giorno" (Decca)
5. "Il Quinto Giorno" (Decca)
6. "Il Sesto Giorno" (Decca)
7. "Il Settimo Giorno" (Decca)
8. "Il Otto Giorno" (Decca)
9. "Il Nove Giorno" (Decca)
10. "Il Decimo Giorno" (Decca)

TIMOTHY WHITE

Editor In Chief

1. "Roma" (Decca)
2. "Napoli" (Decca)
3. "Milano" (Decca)
4. "Firenze" (Decca)
5. "Torino" (Decca)
6. "Genova" (Decca)
7. "Palermo" (Decca)
8. "Napoli" (Decca)
9. "Firenze" (Decca)
10. "Torino" (Decca)
AND, in 2000, that some
No. 1 hit, "Wide Open Spaces," top
the top single, as Mc-Grath led the group. "I
Looking at the top spot in November 1997 with "How
Do I Live." Since that time, Canadian, Australians and Brits have ruled the list, with the exception of the Backstreet Boys and R. Kelly (who shared the spotlight with French-Canadian chanteuse Celine Dion).

It's an Australian act that leads and anchors the AC recap for 2000. Savage Garden leads with its massive hit, "I Knew I Loved You" (Columbia), while its 1997 release of "Truly Madly Deeply" stumps up the recap at No. 23. It's the third consecutive year that "Truly" has been on the year-end list; it was the No. 1 song of 1998 and the No. 5 title of 1999. This truly amazing song holds the AC longevity record, as it remained on the chart for 132 weeks.

Two of last year's top three AC hits also
just a bit. How international has the AC chart been? Well, when Faith Hill assumed pole position with "Breathe" (Warner Bros.), she was the first American solo female artist to have a No. 1 hit since LeAnn Rimes pulsed off a hit trick by capturing the top three slots on the sales recap, with "I Need You," "Breathe" (Curb), "Big Deal" (Curb) and "Can't Fight The Moonlight" (Curb). Hill is the top sales artist, followed by Rimes. Lowes is the top sales group, and Gilmour the top sales male artist. Warner Bros., is the top sales imprint, Sony the No. 1 label and V&A the leading distributor.

Looking at the best-selling country albums of 2000, the Dixie Chicks improve upon their previous record-literally. Their debut album, "Wide Open Spaces," was the No. 3 title of 1999, while the follow-up, "Fly," ranks first this year. Faith Hill's eponymously titled "Faith" was No. 6 last year, her "Breathe" is No. 2 for 2000. Shania Twain proves her staying power, as her 7-times-platinum "Come On Over" (Mercury) is one of the year's top three sellers for the third year in a row. In 1998, "Come On Over" ranked second. In 1997, it was the best-selling album of the year. And, in 2000, that same album ranks third.

DOLLS came in first last year, and the leader for 2000 is Santana and Rob Thomas with their ubiquitous "Smooth." A new act does rank second: Vertical Horizon's "Everything You Want" is No. 2. It's a very rock-oriented top 10, with Smash Mouth, matchbox twenty, Third Eye Blind, Train and Nine Days also landing in the top 10.

Vertical Horizon is the No. 1 Adult Top 40 artist. Macy Gray is the top female, no solo male artist ranked in the top 10. Warner Bros. is the first-place imprint and label.

ROCK
If it weren't for the success of Creed, would

THE YEAR IN CHARTS
Continued from page 2E-103
year's top five, all in a different order. Byron Gallimore, who last year broke the long streak of Tony Brown or James Scott leading the list, repeated as the year's top producer, followed by Dann Huff. Last year, MCA Nashville was the top imprint. It is also the No. 1 label, for an amazing 10th consecutive year.

On the sales side, the top single is Faith Hill's "Breathe," followed by the year's other biggest pop crossover, "Amazed" by Lonestar. The Dixie Chicks rank third with the controversial "Goodbye Earl" (Monument), and newcomer Billy Gilman climbs in fourth with "One Voice." (Epic). LeAnn Rimes pulls off a hit trick by capturing the next three slots on the sales recap, with "I Need You," "Breathe" (Curb), "Big Deal" (Curb) and "Can't Fight The Moonlight" (Curb). Hill is the top sales artist, followed by Rimes. Lowes is the top sales group, and Gilmour the top sales male artist. Warner Bros., is the top sales imprint, Sony the No. 1 label and V&A the leading distributor.

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**POP CATALOG**

Metallica's eponymously titled 1991 Elektra album finally worked its way to the top of the Billboard 200 Album Chart last year after making the top five in 1997 and 1998, but this year it succumbs to a release from a Florida-based rock outfit that had an exceptional Junior. While "Human Clay" was doing well on The Billboard 200 and "Higher" and "With Arms Wide Open" were dominating the Hot 100, Creed's previous album, "My Own Prison" (RCA/Warner), was No. 1 for 38 weeks on the catalog chart, good enough to be named the No. 1 album of the year.

Cred's long title on the catalog chart doesn't have to worry about the top 10 placement. No. 1 for the Top Pop Catalog Albums recap, the group's second sweep of the top three albums, is a surprise that Bocelli is the No. 1 classical artist for the third year in a row. He is followed, for the third year by Yo-Yo Ma. Phillips is the top classical imprint for the third year, the Universal Classics Group repeats from last year at top label.

**MOUNTAINS HIGHER**

Over on the Top Classical Crossover Albums of 2000, two artists have nearly half the top five tied up between them. Young star Andrea Bocelli is the leading classical artist for the third year in a row. "With This One Pray" and "Il Padre Natal" are the top two albums, both from the No. 1 classical imprint on the Top Classical Crossover Albums chart.

**LATIN**

The Latin crossover that began in 1999 continued in 2000, as artists like Marc Anthony, Christina Aguilera, Enrique Iglesias and Ricky Martin had more hits on The Billboard Hot 100. Anthony leads the top chart with the debut of The Billboard Latin Hot 100, with "Dare El Principio—Desde El Inicio (From The Beginning)" (RCA/Sony Discos). Second place goes to Son By Four with its eponymously titled album on Sony Discos, and third place goes to an artist who preceded all of the recent crossover hits by at least 14 years: Gloria Estefan scores with "Alma Caribeana" (Epic/Sony Discos). With two albums in the top 10, Colombian singer Shakira is the No. 1 artist of the year. Anthony is the top male, and Son By Four is the top group. Son By Four repeats as the leading imprint and label, and Sony is once again the top distributor.

**The Hot Latin Track is a Puro Dolor**

From Son By Four Sony Discos, the song that went into the record books as the first Spanish-language track to cross over from Hot Latin Tracks to the Hot 100, Son By Four is the No. 1 artist on the Hot Latin Tracks recap, followed by Marc Anthony and Christian Cassaro. Omar Almanzo takes the songswriting championship, with four titles charted. Foreign import Production Publishing is the top publisher and publishing corporation. Dutch Perez is the top producer, with 13 charted titles. The top imprint is Sony Discos, and the leading label is also Sony Discos. With Spanish-language variations of her classic "Genie In A Bottle," "What A Girl Wants" and "I'm Not That Girl," Britney Spears reentered the Billboard Top 10 dancefloor. "Genie In A Bottle" spent more than a year on the charts, and "What A Girl Wants" and "I'm Not That Girl" spent two years together on the Hot Dance Airplay chart.

**WORLD MUSIC**

The question on Andrea Bocelli's mind has to be: "Exactly who are these dogs, anyway?" Bocelli surrendered the No. 1 position on the album and chart this week to the surprise victors, the Bahia Men. "Thieves" is the story of "Who Let The Dogs Out?" (Jive/Atlantic), the album that nestled on the charts at No. 1 in 2000, and the Bahia Men are the top act. Their label, Sony Green, is no. 1 label, and the leading imprint. Its parent label, Arista, dominates the label recap. That means Bocelli is running up with "Sting" (PolyGram), last year's No. 1 album, and it also No. 2 on the artist tally.

**CLASSICAL**

When it comes to classical music, Andrea Bocelli doesn't have to worry about the dogs being out. The Tuscany-born star who gave up a law career to become a recording artist has the top three titles on the Top Classical Albums recap, "Sacred Arias, Verdi and Puccini," topped by the No. 1 classical album, "The Queen," and the No. 1 classical album of the year. One could have thought it would be a century or so before these莫里森 classics were considered classical music.

**PASSINGS**

Continued from page YE-34

his quick-witted lyrics and rhymes over beats.

Record executive John Vincent Infragrand, in Jackson, Miss. Infragrand, known as Johnny Vincent, was the founder of Ace Records, a New Orleans-based independent label. He also produced Frankie Ford's single "Sugar Hula" and the Jazzy "Tango" Smith track "Rocking Pigeon: And The Sheepdog Flyin," then worked with blues artists such as Charles Brown and Lightning Hopkins.

Radio veteran Chris Lane, in Lake Balboa, Calif. Lane was the executive program director and producer of the syndicated radio program "Christmas In The Country" and was a radio broadcaster for stations in Des Moines, Portland, Ore., Seattle, San Francisco, Milwaukee, Chicago and St. Louis.

Record executive Stuart McAllister, in Thure, England. McAllister was chief executive of HMV Group from 1985 to 1999 and led the British-based music retailer's world-wide expansion.

Record executive Tom McGuinness, in Florida. McGuinness spent 42 years with CBS Records/Sony Music. When he retired in the fall of 1997, he was senior executive vice president of music distribution.

Manager and record executive Joe Rock, in Nashville. Rock managed the R&B group the Skyliners and wrote the lyrics to their hit "Since I Don't Have Your Love." He also supervised jazz acts for RCA Records/Sony Music. He also wrote her hit book titled "The King And Me." He also was the lead singer for the Rock And Roll Hall Of Fame.

Trade executive Bob Rolon, in New York. Rolon was the first record store manager for Sony Music and also spent considerable time at RCA Victor Records, Atlantic Records and Warner Communicators.

Manager and record executive Mort Ruby, in Los Angeles. Ruby was the road manager for the Nat King Cole Trio at the beginning of the group's career. He also wrote a book titled "The King And Me." He also was the lead singer for the Rock And Roll Hall Of Fame.

Trade executive Bill Singh, in Sartell, Minn. Singh was a record store owner, before he worked as a salesperson for Decca Records and supervised jazz recordings for such independent labels as National and Gotham. Widespread industry recognition came when Singh was a writer/producer for the "Jazz Classics" (Capitol). Kenny G is also the No. 1 contemporary-jazz artist for the third year in a row. Kenny G's "Dancing" (Capitol) was No. 1 on the billboard Top Contemporary Jazz Albums this year, reiterating his success as a jazz artist.
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- The Billboard 200
- The Billboard Hot 100
- Hot 100 Singles Sales & Airplay
- Top Internet Album Sales
- Top 40 Tracks
- Hot Adult Contemporary/Adult Top 40
- Mainstream Rock/Modern Rock Tracks
- Billboard Latin 50
- Hot Latin Tracks
- Dance/Maxi-Singles Sales
- Top R&B/Hip Hop Albums
- Hot R&B/Hip Hop Singles
- Hot R&B/Hip Hop Singles Sales & Airplay
- Hot Rap Singles
- Top Independent Albums
- Top Country Albums/Country Catalog Albums
- Hot Country Singles & Tracks/Country Singles Sales
- Heatseekers
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Words & Music

by Irv Lichtman

2000 • 1 • REVIEW

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But the music publishing

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when their music is subject to

alleged violations of copyright

law.

should be pointed out that,

for the most part, music publish-

ers and songwriters are lumped

together with other music indus-

ty entities, such as record

labels, in what consumer cov-

erage of internet happenings as it

relates to the music industry.

When referring to record

company developments, it is often

the case that the consumer press

confuses "songs" with "record-

ings." While the two categories

are forever creatively linked,

each entity has its own view of

how to look at its own business.

And the effort and outcome

in this area can be dramatically

at odds with the consumer, who,

in many cases, is not even aware

of the many court challenges

that publishers/songwriters face

in this arena.

The suit—beyond, of course, the

serious charge of copyright infringe-

ment, which the Universal

Music

has denied in replies to the press—is that allegations of

unauthorized use of copyrighted

music will always keep entertain-

ment lawyers busy. For no

matter the analog or digital

nature of copyright usage, dif-

ferences of legal opinion will

exist on whether such usage is

properly authorized or not.

Internet usage, where it is

often difficult to detect the

source of alleged infringements,

may make monitoring more dif-

ficult. But the music publishing

and songwriter communities have pledged vigilance in pro-

ecting their members' rights

when their music is subject to

alleged violations of copyright

law.

BILBOARD DECEMBER 30, 2000
Behind The Severe Drop In Studio Bookings

What's Going On? As 2000 draws to a close—a year in which DVD and surround sound have given hope for a major renaissance in the recording business—steadily mounting reports from recording studios around the U.S. testify to a very worrisome trend: a severely steep drop in bookings through the last two quarters of the year, experienced by a very large number of studios. This cannot be an aberration. Throughout the autumn, I heard from studio owners and managers who told stories notably consistent.

Following a slow summer, when artists are typically touring and professionals are on vacation, the autumn is usually a welcome relief as the world goes back to work. This year, however, a slow fall had many studio personnel anxious. A slow fall following a slow summer is bad news indeed.

Though everyone wishes to cast a positive light on the situation, most agree that the landscape is changing, and if and when the smoke clears, some in the studio community will have disappeared. Rumors of studio either closing or downsizing in the near future are gaining in number and strength. Expect to hear confirmation in the coming months.

While the business has traditionally been cyclical in nature, what may be most notable about this downturn is the number of reasons to which it is attributed. The impact of changes in technology or the national economy will be felt and, eventually, absorbed; when numerous, far-reaching changes occur simultaneously, the impact is bound to sting:
- One major blow to the recording industry has certainly been Napster and other software-based means of obtaining free music. Major labels, obviously concerned about the effect of unchecked digital distribution, have been distracted with lawsuits brought against Napster and MP3.com. While these issues are moving toward some kind of resolution, recording studios nonetheless have suffered from the attention labels have had to devote to the matter.
- Ongoing consolidation in the music business is also seen as a factor. Recording budgets, in studio offices, a glare of years, the major labels become more and more fiscally conservative in their assessment of mergers among all sectors of business.
- Some have pointed to the prolonged election drama as another factor. While corporate America watches to see which party would occupy the White House in January, decision-making stalled. A recession that many see on the horizon may in fact have already begun, some say; or, at least, the threat of recession promotes belt-tightening.
- What is widely seen as the largest single reason for the sharp drop in studio bookings, though, has to do with technology. This isn't a new story either. Digital recording equipment has been

(Continued on page 87)

Kambo Studios manager Alex Abrash advises his colleagues in the recording industry to offer diverse services in order to survive and thrive in the current environment.
Artists & Music

Latin Sales Show Slow, Steady Rise

THE NUMBERS FACTOR: As 2000 comes to a close, it’s clear that Latin music—hated by many as the music trend of 1999—has refused to take the tech-company route. Its slow but steady growth is reflected in numbers that may not be dazzling but are certainly promising.

According to SoundScan, year-to-date sales of Latin albums added up to 21 million units as of mid-December—8% of the marketplace. Last year, full-year sales were 23 million units, and that 2 million-unit gap is unlikely to close in just three weeks. But the Recording Industry Assn. of America’s (RIAA) midyear numbers indicated shipments of 20.2 million Latin music albums for the first six months of 2000, a 15% jump from 17.5 million the previous year.

The RIAA is now finishing an in-depth Latin-market survey—the first ever—that breaks down the Latin market into its various sub-genres. Though some feel that such a study has not been undertaken under the expansion of Latin music, which, in the RIAA’s midyear stats, accounted for 5.2% of the overall U.S. market.

Growth was also reflected in touring. According to year-end reports, Ricky Martin had the highest grossing tour in the U.S., with 44 shows grossing $70.3 million and drawing an audience of 617,488. Luis Miguel was in 23rd place, grossing $45.7 million for 44 shows, with a total attendance of 368,978. Marc Anthony fell just below the top 25.

“Latin music is a tremendous engine driving the concert business,” says John Scher, president of Metropolitan Entertainment Group, underscoring the obviousness that there is a strong audience for Latin artists. That is the case even in the still-embryonic rock en españo/a arena, where the Watcha and Gira Revolución yielded very small potatoes when placed alongside the big guys. But Watcha, specifically, registered an audience increase in most markets compared to last year. And Revolución, which took place in smaller and fewer venues, was successful enough that it plans to return next year.

The BILLBOARD CHARTS FACTOR: If one name consistently resonated throughout radio and the charts in 2000, it was Son By Four and its hit “A Puro Dolor,” which as of this issue has stayed 44 weeks on the Hot Latin Tracks chart, 20 of them in the No. 1 position. It was more than enough to make “A Puro Dolor” in the Son By Four version. (In the case of both, since there have been others) No. 1 on the year-end Hot Latin Tracks chart and Son By Four the top entry on Hot Latin Tracks Artists free year-end charts, page YE-72.

No surprise, then, that the Hot Latin Tracks songwriter of the year is the song’s author, Omar Alfanno, who also penned “Cuan- do Seas Mia,” the first single off the current Fab Four English-language debut, released in November.

LATIN TRACKS A-Z

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The Grammy Factor: Much of the controversy generated by the first Latin Grammys subsided as a result of a superbly produced show. Beyond how the Grammys address regional Mexican musical styles, the issue of how it will address Latin music in general for a mainstream television viewership. It’s been confirmed that the Mexican satellite will once again air the Grammys in 2001. Another location for the second edition has not been decided, but everything seems to be in place for a successful show. The formal announcement is expected in early 2001.

In sales, the impact of the show’s success will likely have a more dramatic effect on RCA and BMG’s Latin business than on the major English-language labels, who are already seeking home-grown talent in order to tap into the English-speaking Latin marketplace, which has been long ignored.

*New Media:* Music entertainment Web sites like Efo (efoo.com) and other sites like Latin Grammy News have helped to expand the market for Latin music. For example, the Latin Grammy Awards were not as well known as the Billboard Latin Awards, and the Latin Grammy Awards were not as successful as the Billboard Latin Awards. However, the Latin Grammy Awards have gained popularity, especially among younger fans, and the Latin Grammy Awards are now more widely recognized.

The winners were decided through votes from site visitors in a survey conducted by Web sites like Efo (efoo.com). The first-prize winner was the band Los Dandys, who are placed with Sony BMG. The second prize went to Los Dandys, who are placed with Sony BMG. The third prize went to Los Dandys, who are placed with Sony BMG. The fourth prize went to Los Dandys, who are placed with Sony BMG. The fifth prize went to Los Dandys, who are placed with Sony BMG.

The contest was divided into four categories: Best Pop Album, Best Rock Album, Best Latin Pop Album, and Best Latin Urban Album. The winners were chosen based on their popularity and sales, as well as the votes from site visitors. The winners were:

- **Best Pop Album:** Los Dandys
- **Best Rock Album:** Los Dandys
- **Best Latin Pop Album:** Los Dandys
- **Best Latin Urban Album:** Los Dandys

The contest was organized by the Latin Recording Academy, which is a division of the Recording Academy. The Academy is responsible for the Latin Grammy Awards, which are held annually to recognize the best in Latin music.
**Europe's Yearly Charts Show Europe Still Loves American Accents**

BY PAUL SEXTON

LONDON—Europe's yearly composition charts suggest that American tastes have been largely confirmed in the Continent in 2000 but had some trouble at U.K. customs toward the end of the year. Meanwhile, British acts stayed at home.

The most striking feature about the top end of Billboard's sister publication Music & Media's European Top 100 Albums and Eurochart Hot 100 Singles charts for the year was the predominance of American acts and the noticeable lack of an English act. Yet by mid-December, the weekly charts in the U.K. told a different story—one of domestic success and a limited Trans-Atlantic presence.

The top four of the European album survey were all by U.S. acts, headed by Santana's 8-million-selling Ariston phenomenon Supernatural and supported by Boyz II Men, Britney Spears, and Eminem, with R&B acts Red Hot Chili Peppers, Whitney Houston, and Shania Twain—claiming top 10 berths, with only the Corrs from Ireland and released Welsh woman Tom Jones proving a U.S. clean sweep.

Among these American superstars, special mention is due to Red Hot Chili Peppers and Eminem, whose extraordinarily enduring popularity of the Warner Bros. rock veterans' Cali-Medicated album, released in June 1999, was underscored as it placed at No. 7. Ten European Top 100 Albums for the second year in a row. In the past 12 months, it also improved its International Federation of the Phonographic Industry Platinum European Awards standing (for albums selling 1 million or more copies in Europe) from single-to-triple platinum.

Twain's Mercury album Come On Over, Europe's second favorite of 1999, also proved incredibly durable, staying up at No. 10 for this year and increasing during the year from quadruple- to six-times platinum across Europe. Two of the other U.S. superstars inside the top 10 male return visits with follow-up albums: Arista's Houston, No. 4 last year with My Life Is Your Love, landed at No. 9 with Whistle Down the Wind, while Jive's Spears, who took her bow in 1999 at No. 6 with Asian, did even better this year, as Oops!...I Did It Again! hit No. 8.

The 8 million-certified European sales of Houston's compilation represent a better performance than in her home country, where Whitney—The Greatest Hits—is double-platinum, and the singer is strongly appreciated of her international audience. It's better over here than it is in the States, she says, but I don't mind so much, because I know I have somewhere to go. When everybody's coming in we'll get it all and they fly out, it's like. We'll need you later, hey? I want staying power, I don't want that fly-by-night acts.

England-born artists did have rather more to say for themselves in Europe's No. 1-20 of European Top 100 Albums, in which Craig David's Viva La Vida/e debit, Born To Do It, was No. 1 after completing its first million European sales in November; Sting's long-running Brand New Day (A&M) hit No. 16, after placing at No. 7 in the U.S. last year; Eric Clapton snapped up No. 7, as half of a readable big triple-play partnership with B.B. King on Reprise's Riding With The King; and Melanie C.atlas as the most successful solo Spice Girl was confirmed as her million-selling Virgin set Northern Star, No. 96 in Europe for the year. The highest position in the 2000 Eurochart Hot 100 for an English artist was No. 12, for Sonique's It Feels So Good (Serious/Universal). Mosley as this may sound, it's an impressive overview over 1999, when England's one in Eurochart terms was No. 23, with 2 Times by Avee Lee—a woman who had migrated to Italy to find fame. (U.K.-signed Cher) was No. 4 last year with the Single, and singles of the same name.

Adding to a memorable year for Melanie C. was No. 14 ranking for Never Be The Same Again, her single with Lisa Left Eye Lopes of TLC. Sporting Spice also helped to overcome initial release issues about the idea of a solo performer by mounting a major European tour in the autumn. (It was hard to accept, she says, but I'm glad the way things have worked out, because I wasn't going to go around the world during different interviews. If I was going to be promoting the album, it was going to be done properly.

If both European and English acts were missing from the top end of the chart, the European scores made it for 2000's composite Eurochart Hot 100 Singles. Crowning an excellent year, Finland's Bomfunk MC's took the No. 1 crown on that survey with their Eurodance/Onereach. It was hard for people to accept, she says, but I'm glad the way things have worked out, because I wasn't going to go around the world doing different interviews. If I was going to be promoting the album, it was going to be done properly.

The strong American flavor on the Eurochart is marked in contrast to the sales figures chart compiled by the trade network, which were entirely British, led by Shania Twain's Hold On To My Heart, and featuring the hits of British bands and artists.

The album, like other fourth-quarter releases, notably the Beatles' Help! (A&M), was restricted by the Christmas chart cut off.

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**International**

**Music Scenes Thrive In Asia**

**Region’s Talent Flourishes, No Single Overall Trend Apparent**

This story was prepared by Steve McClure in Tokyo with input from Billboard's team of correspondents in Asia.

Despite the region’s burgeoning piracy problem and the lingering effects of the 1997 economic crash, the Asian music scene—once seedy and roid—has become more vibrant in 1998.

However, as might be expected in such a vast and diverse region, there was no single dominant musical trend during the year.

Politics and art clashed head-on when Taiwanese female vocalist A-Mei incurred the wrath of mainland Chinese authori-
ties by singing the national anthem of the Republic of China (Taiwan) as Taiwan President Chen Shui-bian’s inauguration May 20. The perfor-
manse led to an online petition ban on A-Mei in mainland China, where the China TV is considered a ren-
gale province. The ban also pulled her from Chinese TV after the popular 27-year-old singer had recorded songs for various soft drinks in Singapore.

But the mainland Chinese authorities showed more restraint in allowing the 1998 Thung Ming Music Con-
test—the first in the first of its kind in China—to be held in Beijing in 10 years—to go ahead Sept. 10. Observers suggest the contest could mark the beginning of the development of a healthy market for rock, alternative, and independent music on the mainland.

Another international concert took place Oct. 8 in Beijing, when some 50,000 people filled Beijing’s Workers Stadium to see 10 local acts perform at the Anti-Piracy Public Benefit Con-
test. The concert was the first of its kind in China—was held to raise both consumer awareness and funds to help fight against copyright infringement.

Meanwhile, the first official release of Beetles in China took place March 28 with a release of the remastered “Yellow Submarine.”

Highlighting the continuing move away from Cantopop in Hong Kong was the success of Warner Music Hong Kong’s “secondary” label DNA, which has charted the local electronic template with acts such as Youngboy and Zaytoun.

International acts that did well in Asia in 1998 included Bon Jovi, whose album “Crush” sold close to 2 million copies in Japan alone, and Irish boy band Westlife, which sold more than 15 million copies of its self-titled debut album in Japan alone. The album included a duet with Japanese singer Utada Hikaru, whose album “Enlightenment” sold more than 2.5 million copies in Japan alone.

In an unusual move, the first place that Singaporean/Malaysian-dialect singer Yang Zi launched her self-titled debut album in June was in Taiwan, achieving double-platinum status with sales of more than 100,000 units. The record was released in Singapore in August, with the title track and single from the album being promoted in the region.

On the broadcast front, the establishment in June of Channel V Korea, a joint venture with local record label DoReMi Media, marked the first time a foreign company was allowed to invest

**ASIA:**

**THE TOP STORIES**

- Chinese Culture Minister Says CD Piracy On Mainland Is Virtualy Out Of Control
- Universal Pictures Begins Project To Set Up Fully Fledged Subsidary In China
- Thai Recording Industry Ass’n Is Established
- Japanese Artists’ Society JASRAC Receives Copyright Fee Agreement With Online Consortium
- End Of JASRAC’s Music Copyright Royalty Collection And Distribution Monopoly Near
- Singapore-Blackdowns Site Soundbuzz To Sell EM, BMG Product Online.
- Malaysia Passes Optical Discs Collection And Dis-possession Act 2000 To Tackle Piracy
- South Korea Eases Ban On Japan’s Pop Culture, Japanese Music Companies Start Moving Into The Korean Market
- Eiji Kishi Replaces Shigeo Maruyama As Sony Music Entertainment (Japan) CEO

**2000 IN REVIEW**

- Digital Agreement Bill Passes Into Legislation After Six Years
- Across-The-Board Goods And Services Tax Exemptions For Retail Sales Slowdown
- Warner Music To Handle Product Release By New American-Japanese Labels: Easys-Japan And Easys Records
- Yearlong Mechanical Royalties Battle Between Labels And Publishers Is Settled
- ARIA Music Awards See Significant Growth
- Take Five By Debut Acts On Independents Labels
- Australian Music Retailers Ass’n Makes Moves To Embrace Internet
- Trans-Atlantic Teamwork. On Nov. 9 in London, Billboard hosted a special industry forum and reception, “Atlantic Crossing”, focused on British artists in the American market. Pictured at the occasion, kneeling from left, are Billboard’s managing editor Don Jeffrey, editor in chief Timothy White, and international editor Tim Duffy, associate publisher worldwide sales Irene Kornfeld, director of chart Geoff Mayfield, London office manager Linda Newson, Music & Media editor in chief Emmanuel Legrand (partially hidden), international editor in chief Adam White, associate publisher/international sales Gene Smith, West Coast bureau chief Jeff Sanders, associate publisher/marketing and licensing Howard Appellbaum (behind Newman), international news editor Gordon Masson, Billboard’s international editor Lars Brande (behind Masson), and U.K./Ireland/Beans executive Matt Fennell.

**Australian Talent Blooms**

**Domestic Acts Succeed Down Under & Abroad**

BY CHRISTIE ELIEZER

**Brisbane, Australia**—So how buoyant were things Down Under during 2000? Statistics from the official Australian Recording Industry Ass’n (ARIA) chart are telling.

Up until the end of 1999, during the 14 years since the chart was launched, 10 singles had debuted at No. 1. But in the last 12 months, no fewer than eight singles entered the top spot last year. Various explanations of this trend have been touted, ranging from record companies becoming sharper and more aggressive in their marketing to radio networks making more centralized decisions about adding tracks.

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**Australian Talent Blooms**

**Domestic Acts Succeed Down Under & Abroad**

BY CHRISTIE ELIEZER

**Brisbane, Australia**—So how buoyant were things Down Under during 2000? Statistics from the official Australian Recording Industry Ass’n (ARIA) chart are telling.

Up until the end of 1999, during the 14 years since the chart was launched, 10 singles had debuted at No. 1. But in the last 12 months, no fewer than eight singles entered the top spot last year. Various explanations of this trend have been touted, ranging from record companies becoming sharper and more aggressive in their marketing to radio networks making more centralized decisions about adding tracks.

**2000 IN REVIEW**

- Digital Agreement Bill Passes Into Legislation After Six Years
- Across-The-Board Goods And Services Tax Exemptions For Retail Sales Slowdown
- Warner Music To Handle Product Release By New American-Japanese Labels: Easys-Japan And Easys Records
- Yearlong Mechanical Royalties Battle Between Labels And Publishers Is Settled
- ARIA Music Awards See Significant Growth
- Take Five By Debut Acts On Independents Labels
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→ Gerd Leonard
→ Robert Madge
→ Meir Matinsky
→ Thierry Michel
→ Kumiaki Naid
→ Frances Preston
→ Angela Pumo
→ Steve Redmond
→ Joy Samit
→ Sudhanshu Saranwala
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HITS OF THE WORLD - CONTINUED

EUROCHART 12/2/2000

SPAIN

NEW SINGLES
1. STAR EMIRE FEATURING DIO "ATTENTIOM"
2. INDEPENDENT WOMEN PART 1 "DESTINY'S CHILD"
3. THOMAS "BRENT" BEARY "SIN"
4. LEFRIS DES NOUS "TRAVAILLE/SARDOU"
5. SHAPE OF MY HEART "BACKSTREET BOYS" ARE YOU GONNA BE THERE?
6. THE MORE TIME I WASTE "PUMP" "AGNENIO"
7. NEW YORK "DELLA ALIZEE KNON"
8. THE BEATLES "LENNON RINGS"

NEW ALBUMS
9. THE BEATLES "1"
10. ENYA "A DAY WITHOUT RAIND"
11. ENYA "A DAY WITHOUT RAIND"
12. THE BEATLES "LENNON RINGS"
13. SIMPLY RED "IT'S ONLY LOVE"
14. THE BEATLES "LENNON RINGS"
15. RICKY MARTIN "SOLOLODED"

MEXICO

AMERICAN RADIO HISTORY

MALAYSIA

NEW SINGLES
1. BACKSTREET BOYS "BLACK OR BLUE"
2.spl. "BEATLES"
3. "THE BEATLES"
4. "THE BEATLES"
5. "THE BEATLES"
6. "THE BEATLES"
7. "THE BEATLES"
8. "THE BEATLES"
9. "THE BEATLES"
10. "THE BEATLES"

NEW ALBUMS
11. "THE BEATLES"
12. "THE BEATLES"
13. "THE BEATLES"
14. "THE BEATLES"
15. "THE BEATLES"

IRELAND

NEW SINGLES
1. STAR EMIRE FEATURING DIO "ATTENTIOM"
2. CAN'T SEE THE MIND "LENNON RINGS"
3. "WE HAD A SEASON TRUE TRUE" "CLUB 7 PUMP"
4. INDEPENDENT WOMEN PART 1 "DESTINY'S CHILD"
5. "YOU CAN'T LEAVE BEHIND"
6. "YOU CAN'T LEAVE BEHIND"
7. "YOU CAN'T LEAVE BEHIND"
8. "YOU CAN'T LEAVE BEHIND"
9. "YOU CAN'T LEAVE BEHIND"
10. "YOU CAN'T LEAVE BEHIND"

NEW ALBUMS
11. "YOU CAN'T LEAVE BEHIND"
12. "YOU CAN'T LEAVE BEHIND"
13. "YOU CAN'T LEAVE BEHIND"
14. "YOU CAN'T LEAVE BEHIND"
15. "YOU CAN'T LEAVE BEHIND"

SWITZERLAND

NEW SINGLES
1. "YOU CAN'T LEAVE BEHIND"
2. "YOU CAN'T LEAVE BEHIND"
3. "YOU CAN'T LEAVE BEHIND"
4. "YOU CAN'T LEAVE BEHIND"
5. "YOU CAN'T LEAVE BEHIND"

NEW ALBUMS
1. "YOU CAN'T LEAVE BEHIND"
2. "YOU CAN'T LEAVE BEHIND"
3. "YOU CAN'T LEAVE BEHIND"
4. "YOU CAN'T LEAVE BEHIND"
5. "YOU CAN'T LEAVE BEHIND"
BY LARRY LEBLANC

TORONTO—Despite tremors caused by growing piracy and ... leaders ...—which abruptly abated—and the recent harvest of Universal Music by Vivendi, Canada's music industry suddenly ... and with intellectual property protection for performers and phonogram producers.

Good news, however, came for Canadian rights holders Dec. 15, as the Copyright Board of Canada announced new rates that will apply to private copying of sound recordings in Canada in 2001 and 2002. The levy rate will rise Jan. 1 from 23 cents Canadian (15 cents) to 35 cents Canadian (21 cents). The new rates are 34 cents, which is 77% of the new levy. The new rates were set by the Copyright Board.
E-Commerce, Poor Performance Nipped Retailers' Confidence

BY ED CHRISTMAN
NEW YORK—The five majors finally ounced their long-promised digital download initiatives during the second half of 2000, but so far all they have proved is that consumers are not yet ready for paid downloads.

While that discovery should have been a boon to brick-and-mortar merchants, Wall Street still refused to acknowledge the resilience of record stores, leaving the shares of public music-specialty merchants trading at depressed levels at year's end.

The majors' efforts to sell music via digital downloads got off to slow starts because of incompatibility issues, retail resistance to some of the majors' business models, and a lack of interest on the part of consumers.

Meanwhile, the National Association of Recording Merchandisers took the majors to task on some of their digital actions, first sending letters questioning some of their strategies at the end of 1999 and then deciding to sue Sony Music for unfair competition, among other antitrust-related violations.

The case still resides in the courts at year's end.

In another move to protect their interests in the emerging digital download world, retail trade groups from around the world joined in March to form the Global Entertainment Retail Alliance.

Despite the weak launch, for paid digital downloads, music merchants themselves seemed unsure about the future, and at year's end, some chain execs said they were still searching for ways to cash in their chips, with rumors circulating that a number of chains were up for sale. In December, one of those rumors turned out to be true: The Musicland Group agreed to be acquired by Best Buy, in a deal that will pay Musicland's shareholders $12.56 per share, or $425 million.

Musicland chairman Jack Engel says he will step down and become a member of the Best Buy board as part of the deal.

If the transaction is completed, it will be the largest music retail acquisition in the history of the business.

The two companies will have about 18% market share, two more percentage points than the estimated 16% Wal-Mart can now claim through its two suppliers, Anderson Merchants and Handlerram.

Before the Musicland deal was announced, the biggest retail acquisition of the year had been Trans World Entertainment's takeover of WaxWorks, which, when closed in December, added 133 stores and $16 million in revenue to the Albany, N.Y.-based Trans World, giving it a total of 1,650 outlets. Trans World has made three big acquisitions in the past four years, first acquiring Strawberries, then Camelot, and now WaxWorks.

In a smaller deal last year, Trans World acquired SecondString.com, a used-CD Web site, and said the deal would help the company put used CDs in its free-standing stores.

In other Trans World news, Steve Feinberg took actions in the stock market that kept alive the rumor that he wants to bring about some kind of merger between Trans World and Musicland. It's a rumor that Trans World has done to acquire MP3Board.com, Wall Street sources say.

The other big deal of 2000 was Bertelsmann's acquisition of C/who, other

THE TOP STORIES

- Sony Music and Time Warner walked away from their agreement to acquire the online music retailer earlier in the year, Bertelsmann plans to merge C/who with its BMG Direct retail store, sources say.

- While the Internet continues to undercut investors' confidence in brick-and-mortar stores, the depressed stock of some music merchants was simply due to poor performance. In March, Hastings Entertainment said it would have to restate earnings by as much as $7 million to $32 million, giving back five years.

- In addition, it has also been announced that the majors signed a consent decree to allow for seven years from issuing reel-to-reel tape to the price of the software.

A new agreement was signed for five years not to hold back products to consumers to their current sell-through.

(Continued on next page)

The Year Of Grappling With Napster

Industry Attempts To Create Business Model Based On File-Sharing

This issue's cover story was prepared by

BRIAN CARROLL

THE YEAR OF NAPSTER: Although the past 12 months will go down as the most important period in which all five major labels began distributing music for sale digitally, 2000 will ultimately be remembered as the year of free-peer to-peer file-sharing services, especially Napster.

The services, which allow users to collect music files (currently at no charge), has ended millions of consumers to download its software, in part because the companies are implementing technologies to stop the use of the services.

But just how to do it has been one of the most controversial and heated debates the industry has ever seen, with artistic, label, executive, and even media complements of one another over the issue.

The Recording Industry Assn. of America (RIAA), on behalf of the major labels, filed a copyright infringement suit against Napster at the end of last year. And in 2000, acts like Metallica and Or. Dave followed with similar complaints against the company. Those actions, however, have failed to stop the file-sharing service are thus far. What's more, some high-profile acts, including the Offspring and U2, have even signed themselves with the company in promotion and other efforts.

And most controversially, Bertelsmann, AG, parent of BIMG Entertainment, forged a strategic alliance with the company at the end of October. Under terms of the deal, Bertelsmann's E-commerce group, headed by president/CEO Andreas Schmidt, is preparing a new E-commerce group, headed by president/CEO Andreas Schmidt, to publish the copyright
RETAILERS’ CONFIDENCE
(Continued from preceding page)

Universal One-Stop in Philadelphia rallied independent retailers to try to save MAP, but to no avail. And when the FTC announced the settlement, it allayed that the five majors cheated consumers out of millions of dollars. Shawn firmly after the settlement was announced, a number of individual states, led by New York and Maryland, filed class-action lawsuits on behalf of consumers seeking to reclaim these three times that amount.

Meanwhile, in the last weeks of the year, the industry appeared to be gaining in a war as discounters, with Best Buy leading the way, began selling hit titles for $9.95.

Right before Best Buy went to that price point in its stores, BMG Direct started onepieces.com, which priced every CD from the BMG record-club catalog at $9.98. But an outcry from retail, the club's label suppliers, and BMG Distribution resulted in the offer being pulled; its status was still in limbo at year's end. In other record-club news, BMG also was said to be in negotiations to buy Columbia House, but at year's end there was no word on how those talks were faring.

On the front page, Handleream threw its hat into the digital arena, saying it wanted to be a middleman supplying digital-downloaded solutions to the music industry. On the brick-and-mortar side of the business, the company opened a 95,000-square-foot warehouse in Canada at the beginning of the year.

In Simi Valley, Calif., Pacific Coast One-Stop began the year amid rumors that Ingram Entertainment was negotiating to buy the operation. But that deal fell through, and in September a group of investors, led by Marvin Wilcher and Ralph Johnson, agreed to acquire Pacific Coast from founder Steve Kall.

Valley Media went through some changes during the year, laying off almost one-third of its workforce and releasing the company's CEO and president, Kittle, the Union Underground, Slaves On Dope, and Boy Hate Car. The tours wrap up Feb. 23 and 24 in Las Vegas with headliners Galactic and LENSl. 1

Valley had agreed to merge its i-Fill division with Amplified.com, putting all its digital assets into one basket, with the goal of participating in an initial public offering. But when InterMusic fell out of favor, the two companies decided to merge the two, with i-Fill's division moving back to Valley's headquarters.

The下载 offer from the Grand Royale act began from founder Steve Kall. BMG announced, after some talk about the merger was rumored to have been on hold for months. Meanwhile, in the last weeks of the year, BMG also was said to be in negotiations to buy Columbia House, but at year's end there was no word on how those talks were faring.
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Retailers’ Problems Mount As Year Closes; Lifting The Ceiling On 1st-Week Album Sales

In 2000, Jive and Interscope rewrote the rules on weekly sales expectations for big albums. Up until this year, the upper ceiling on those sales appeared to be about 1 million units, accomplished in the debut week of albums by Backstreet Boys and Garth Brooks and, during the peak holiday selling season, by the "Bodyguard" soundtrack. But this year the ceiling was raised considerably, allowing more margin for labels that want to issue them. Similarly, Universal Music and Video Distribution (UMVD) raised its singles list price to $1.99 during the year.

In a move to strengthen its catalog, WEA incorporated the 22-person Rhino sales and marketing staff into its catalog arm. Rhino head of sales Bob Carlson assumed the post of senior VP of sales with WEA.

In October, WEA’s parent, the Warner Music Group, became the first major to introduce titles in the new DVD Audio format. Warner issued seven titles and followed that up with a steady stream of releases throughout the remainder of the year. UMVD, the largest music distributor, began the year by penalizing two wholesalers for juming street dates and ending the year by sending out a cease and desist letter to Big Apple, telling it to stop selling Canadian product to U.S. accounts.

Over 100 major records of Canadian product produced pain for Northeastern one-stop as accounts turned to Canadian importers for cheaper prices resulting from a currency play. During the year, two of the majors, UMVD and BNG Distribution, said they were taking steps to stop the cheaper goods from coming into the U.S. But those steps weren’t good enough for Meyer Minion, owner of MGM, a Brooklyn, N.Y.-based one-stop, who filed a lawsuit against UMVD alleging restraint of trade, among other charges.

On the people front, executive VP Jim Litwak left Townes Entertainment in the early part of the year. In midyear, Henry Droz, an architect of the modern distribution infrastructure, retired as chairman of UMVD. And on a sad note, Stuart McAllister, former managing director of HMV, passed away on Sept. 15. He was 63.

Since I close out this year, I’d like to report on a little news that occurred Dec. 18. According to sources, that date apparently was the first day of the new regime at Pacific Coast One-Stop. And the 15th marked the last day that employees were paid by the Steve Kall-led company. On Monday, the entire staff had to reapply for their jobs by filing out job applications, sources say.

The new owners are an investment group led by Marvin Wilsher and Ralph Johnson. These two are said to be entrenched now at the company and running the show, although, back in September, Wilsher told Billboard the company would search for an industry veteran to run the operation, replacing Pacific Coast founder Kall, who is said to be staying as a consultant. Calls to the company were not returned.

As we head into 2001, Retail Track wishes all a happy and prosperous New Year.

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LOOKING BACK: Polkaomania might have cooled a bit this year, but 1999's top-selling children's audio title of the year, Koch Kid's popular "Disney Mambo No. 3," was Big-beloved. Music From The Little Ones, Project (like Britney Spears, Christina Aguilera, and The Backstreet Boys), and Top Kid's audio hadn't ended after half of 1999 at No. 1, "B.B.A. Master," also had the distinction of making Disney out of the No. 1 spot at the year-end chart for the first time since the chart began.

In 2000, though, Disney regained its top slot with "Radio Disney Jams Vol. 2," a coming of top 40 hits, including Britney Spears, Christina Aguilera, Backstreet Boys, and Will Smith, 98° (with Stevie Wonder). Top Kid's novel hits ("Weird Al" Yankovic, Lou Bega, and a customized "Disney Mambo No. 5") and Top Kid's oldies hits (KC & the Sunshine Band, Queen, and The Village People), and prepopunse hits like Aaron Carter. As in years past, the Mouse thoroughly ruled the Top Kid chart, with 11 of its top 25 titles. Running second was Hanson, whose dependable Christian series Cedarmont Kids Classic accounted for four of the top 10. Koch Kid's No. 3 was Big Idea/Word/Lyric Studios, with its hilarious Christian series "VeggieTales," a spin-off of the phenomenally successful video series "VeggieTales."

Koch's Music For Little People (MPL/Kid Rhino/Rhino, Barney Music/Capitol, and Fox/Rhino) each accounted for one top title on the year-end chart: "2, B.B.A. Master," "Toddler Favorites" at No. 5, a terrific showing for stalwart indie MFLP, which is distributed by Kid Rhino and celebrated its 15th anniversary this year, "Barney's Favorites Vol. 1," and "Go Simpson- ist With The Simpsons," respectively. Read-alongs were down this year, with four top 25 titles compared with 1999's seven.

The 2000 chart shows a preponderance of classic kids' songs compilations, most of them released in previous years. These accounted for 11 of the 25 titles, continuing proof that the consumers of music for very young children make up a constant- ly renewing demographic. It illustrates what a truly evergreen product children's audio is. You won't find a whole lot of catalog titles (like the enduring, 7-year-old "Barney's Favorites Vol. 1") on many other year-end charts in this magazine.

AUDIO-DENSITY: There wasn't much upheaval among the most chart-visible companies this year, but on the inside a potentially revolu- tionary groundswell was taking place. A number of independent entrepreneurs, some of them children's singer/songwriters themselves, took steps to launch, through audio, new character-driven series of their own. Conventional wisdom has dictated for some time that successful character franchises can only be built off TV or film, with an already-existing audience in place. (Or, in "Harry Potter's" singular case, literature—Listening Library/Rand om House's audio book "Harry Potter And The Goblet Of Fire" has been a best-selling audio fiction title since its July release.) But a growing handful of folks, mindful of how slowly the wheels grind in the TV/film business, opted for the grass-roots route, with audio as the springboard.

Los Angeles-based BeanStar Entertainment introduced its feisty, feminist Princess Bean character with the album "Princess Bean's Messy World." BeanStar's strategy was to partner with independent retailers, making them the exclusive purveyors of all things Bean. This, incidentally, was how toy manufacturer Ty turned Beanie Babies into an international craze. Long Hill Entertainment Group of Clarendon Hills, Ill., launched an ambitious 12- title book and audio series featuring a number of different characters. Nashville-based (Imagination Entertainment) won the audio route (supported by some 500 live performances this year) to give its education-minded creation Flumpa the Tree Frog a leg up. Verex Entertainment of Englewood, N.J., partnered with Koch Kids to get a head start on breaking its singing-pig character Diggity Devon via audio, and a TV series was in the (Continued on page 71)
In A Year Without High Drama, Indies Thrived Despite Some Fiscal Troubles Along the Way

**DOUBLE-ZERO SONGS:** As we exit the year 2000, we find that a couple of tunes left an indelible impression on us. One is Bob Dylan’s “Things Have Changed”, the millennium-ending, “Wonder Boys” soundtrack seemed to perfectly capture a sense of epochal unease.

The other song that made its mark for the wrong reasons was the Bahn Men’s wool-fest “Who Let The Dog Out.” That ubiquitous ditty—which will probably remain with us until the next millennium—has become a ubiquitous sporting events—may not be any sort of aesthetic triumph. In fact, it’s pretty damn annoying. But it was the canny business of independent music community’s entrepreneurial smarts—and a benchmark of the indie’s ongoing commercial health.

The “*Platypus*” mega-smash (which spanned a double-platinum album) made Steve Greenberg’s new S-Curve Records the debutante label’s obvious mark, for the year’s obvious mark.

Generally speaking, the year now ending was short on high drama, as far as the indie side was concerned. There was no compelling tale like the collapse of M.S. Distributing to keep tongues wagging. (The M.S. saga, which filled these columns for months in 1999, finally resolved itself when the Chicago-area distributor shut its doors for good this spring.)

What would have been the biggest indie story of the year ultimately went unrealized in the end. The potential merger of Warner Music Group and EMI would have seen the melding of two companies with a combined roster stretching back to the exclusive Distribution Alliance and Caroline Distribution, respectively.

But European regulators’ concerns led the companies to pull the deal off the table, leaving us to wonder if the mating of the two firms would have led to the creation of a single mega-indie, the closure of one or the other distributor, or even Warner/EMI’s exit from indie distribution. Those questions will still loom if the merger is reactivated.

Bertelsmann has now got its eye on EMI, opening up an interesting scenario that could play itself out in 2001, assuming Bertelsmann finds a willing German partner to complete a direct takeover of the British company—which could mean the end with Big or Wassabi, its previous attacks at mounting an indie distributor—fare with Caroline? More to follow.

**THE LAST 12 MONTHS** were not without some tumult. In June, Downers Grove, Ill.-based Platinum Entertainment folded its Atlanta-based distribution entity, P.E.D., which was mainly charged with handling Platinum’s proprietary labels, and its assets went to auction.

Los Angeles-based Risk Music Group—which had announced itself as a player with the acquisition of Texas distributor MDI in 1998—suddenly closed its flagship proprietary label Risk Records early in the year. Another dramatic development was the sudden disappearance of Al Teller’s Web-based indie Atomic Pop, which in September laid off its entire staff in what it termed a restructuration. The label, which was distributed at retail by Innovative Distribution Network—the indie arm of Alliance Entertainment—had been founded by Teller—hasn’t been heard from since.

Some public companies with high-profile national distribution firms hit bumpy years during the year, albeit none that proved fatal.

New Hope, Minn.-based Navarre Corp., which began the year with another in a long-running series of music division restructurings, looked at acquiring the assets of Simulart Entertainment in the Twin Cities. However, talks were terminated, and Simulart was forced to file for Chapter 11 protection. Woodland, Calif.-based Distribution North America (DNA)—which folded its small Christian music distribution arm—in April in favor of a new deal with DayOne Music Group—remained a profitable operation. But that fact was probably a small comfort to DNA’s staff, who looked on as the firm’s parent, Valley Media, was rocked by a round of changes that saw an exodus of longtime senior executives in May and June. The performance of its labels and chart stocks could be termed wobbly at best.

In 1999, we reported in these pages that independents had not yet reaped any great benefits from the Universal/PolyGram merger, but the year’s biggest indie labels entered the indie fold (Billboard, Sept. 25, 1999). However, the trend seemed to reverse itself in a big way this year, as several established performers left indie-albums—perhaps as a result of getting squeezed out of the majors, or perhaps lured by the kind of renewed popularity stars like Kenny Rogers has enjoyed at his own Dreamcatcher Records.

We noted with interest the arrival of John Hiatt at Varese Sarabande and Merle Haggard, astonishingly enough, at punk label Epitaph Records’ imprint Anti. We also marked the genesis of Richard Marx’s Signal 21 Records and Judy Collins’ Wildflower Records—both of which were snapped up by Navarre, which distributes Rogers’ label. As the majors continue to pare their rosters and concentrates almost exclusively on youth-oriented talent, we expect a continuing exodus of veteran talent into the indie arena—which is probably where it truly belongs.

Looking back, we recall with great pleasure some of the veteran talents who spoke with us during the year about their new independent recordings—most memorably rock’n’roll great Dion, Memphis R&B legend Rosco Gordon, Chicago bluesman Son Seals, L.A. soul man-in-chief Swamp Dogg, singer/songwriter Jamey Taylor, and blue-eyed soul king Mitch Ryder. We were also happy to introduce a number of fresh talents in these columns. Our favorites include the burning’ Nashville singer/guitarist Mark Selby, the indefatigable roots-rock unit Lambchop, Texas vocalist Terri Hendrix, Memphis post-punkers the Mekons, and indie superstars Frisbie, and L.A. chanteuse Abby Travis.

As ever, it was the growing cast of veterans (young and old), their curious label operators, and their indie distributors that brought forth the most interesting, exciting, and gratifying stories as the new millennium dawned. The indies abided—and, pace Mr. Dylan, that’s one thing that hasn’t changed. All the best for ’01.

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**Top Independent Albums**

**Billboard.** DECEMBER 30, 2000
Merchants & Marketing

CHILD'S PLAY (Continued from page 69)

ROLL CALL:  The year 2000 saw a plethora of releases from many of the foremost children's artists in the business.

Tom Chapin did the green thing with "This Precious Planet" on Sony Wonder, while Donnie, Jett, and the Boppers材质优地 created their third-grade CD with "Lost In School" (Storyteller Records). Canadian Juno Award winners' kids' stars Judy and David launched a surprising, hilarious new series for the Children's Group, called "Once Upon A Time," with a pair of first-rate releases, "Pig-Mania" and "Goldilocks." The supremely engaging Jessica Harper returned with "Rhythm In My Shoes" on Rounder Kids, while tyro troopers the Broadway Kids had released "The Broadway Kids Sing America."

Tenderfooted Kevin Roth released "Children's First Songs" on his own Story Recorder, while beloved veteran Hap Palmer offered "Early Childhood Classics," Sugar Beasts saw their first Rounder-distributed album, "Car Tuners," born rubber into steel, Jonathan Sprout gave us "Move America Heroic" and also turned up on a compilation newly released Peter Pan Records, called "First Year Sing-Along," which also featured longstanding favorites Rick Charrette and Janet & Judy, among others.

Another significant compilation was "Celebrate Friends," sponsored by the hot and cool "museums" of Craig Tabash of Craig & Co. Company. Available exclusively in Zany Larry Stores, it also featured Chapin, Sugar Beasts, Harper, Joanie Bartels, Trout Fishing in America, and Peter Himmelman, with a guest recording from stars such as Carole King, Clarence Clemons, Roseanne Cash, and Branford Marsalis.

SEEING STARS: Speaking of stellar guests, it seemed in 2000 that more moonlighting celebrities than ever wanted up doing children's audio, many of them through soundtracks. Rhino's "The Powerpuff Girls: Heroes & Villains" soundtrack boasted David Byrne, Devo, Frank Black, Apples In Stereo, Shonen Knife, and more.

Netwerk Records jumped into children's audio with the film soundtrack "Thomas And The Magic Railroad," whose guest performers included Steven Page of Barenaked Ladies, Joe Henry, and Atomic Kitten. Peter Frampton turned up on "The Tigger Movie," while Karan Casey of acclaimed Celtic group Solas was the featured artist on MCA's musical story "Sea Maidens." Former Del Fuegos leader Dan Zang came up with an entire self-released kids' album, "Rooster Ship Beach," with guests including Sheryl Crow, Suzanne Vega, and Bad Company's Simon Kirke.

Actor John Lithgow prepared for the soon-to-come audio version of his exhilarating intro-to-the-orchestra piece in "The Remarkable Frank McBride." Crystal Gayle released a lullaby album, "In My Arms," on the Mudbury label. And keeping a way out in early 2001 for They Might Be Giants, who, it could be argued, have been writing highly sophisticated kids' songs their whole career. Not only will they appear on the buzz-about Rocket Records soundtrack to the hilarious, irreverent TV series "Malcolm In The Middle," but the Giants will release a complete kids' album on Realtoes.

LOOKING AHEAD: We anticipate more excitement from breakout kids' artist Laurie Berkner, whose simple and charming albums, with a fans base that includes the offspring of Sting and Madonna, have led her to a tremendously high profile. The "Malcolm In The Middle" soundtrack will rock, and we'll be interested to see the extent to which television's TV show shapes the emerging crowds' musical tastes, as it had a big hand in doing this year via the Disney Channel, Fox Kids, Kids' WB, etc. We have high hopes that Chaz Brown's produced independent kids' label, and we'd like to say that if we hear anything as sneaky-wonderful as this year's debut album by Arlo & Anne, "A Day At Honey Creek," we'll be quite happy.

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vating an unspeciﬁed loan to Napster to develop a new membersh ip-based business model that will provide payments to rights holders. It has also received a warrant to acquire a portion of Napster. In exchange for creating a legitimate bus iness entity, BMG will make its content available to the service.

There is no question that music sharing will exist in the future as part of the media and entertainment industry,” Bertelsmann chief executive Thomas Middelhoff said in announcing the alliance. “And I have personally convinced that they...” If they become totally legal, then, yeah, we’d be interested, but it’s really not clear if that’s what they’re talking about,” said a label executive at another major to Billboard. Nov. 1. “There are a lot of unanswered questions. It’s kind of a ‘Show me the money’ situation.”

Napster Not Alone: Napster was hardly the only hot-button tech nology company to emerge in 2000. Scour, creator of the Sear Exchange software—a Napster-esque file-swapping program for sharing music as well as ﬁlm and photo ﬁles—has also been in the news. The company was said to be seeking copyright infringement court battle between the company and the majors. MP3.com eventually settled with four majors to the tune of $20 million apiece. Meanwhile, Universal Music Group (UMG), which took the case to trial, received a damages award of $534 million.

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Old, New Movies Got Special Treatment; New Technologies Tempted Consumers

EXTRAS, EXTRAS: The entire industry should give itself a big pat on the back this year for looking beyond those tiny budgets to produce special-edition DVDs.

While such titles as "Gladiator," "Mission: Impossible 2," and "The Perfect Storm" offered an education about the filmmaking process, many catalog titles also got the deluxe treatment. The most extensive was Artisan Entertainment's "Terminator 2: Judgment Day." This ultimate collection contains hours and hours of extras that could keep viewers glued to the set for almost a day. Considering the supplier initially released the film on DVD just about two years ago, it's equally impressive that Artisan spent the money to go back and redo the film with even more added goodies.

Universal Studios Home Video and Columbia TriStar Home Video also got one to director Steven Spielberg, who at long last allowed his films to be released on DVD. Universal led the charge with a special-edition of "Jaws," as well as both "Jurassic Park" and "Jurassic Park III" films. While three films ended up in multimillion-unit sellers, (Universal's release of "Twin Peaks" was also a real treat to movie fans.) Columbia stepped up to the plate with "Men In Black," which was produced by Spielberg's Amblin Entertainment. Another notable DVD release was "The Bridge On The River Kwai," which will be followed by the first-quarter release of "Lawrence Of Arabia" and "Dr. Strangelove or: How I Learned To Stop Worrying And Love The Bomb." Independents also stepped up their efforts. In January, New Video released D.A. Pennebaker's "Bob Dylan's" celebrated 1965 three-week tour of England, "Don't Look Back." The Criterion Collection also put out the classic music features "Gimmie Shelter" and "The Tally."

OCCUPY THE YEAR: This award has got to go to Blockbuster and DirectTV.

For years, the video industry has battled direct satellite services offering hundreds of movie channels. Retailers have complained that customers who purchase direct services often end up renting less and less video. This year, Blockbuster decided that if you can't beat them, join them: It began selling DirecTV in its retail stores.

WEATHERING THE STORM: While many Internet companies crashed and burned this year, those selling DVDs haven't been doing so badly. Except for the closure of iEm.com, other sites, such as EBay.com, Amazon.com, and even such music sites as CDNow, sold millions of video units this year. Amazon's video and DVD store may actually make a profit for the company this year. But broadband's ETA is still a mystery. An overwhelming majority of households with computers are running on 56-kilobit modems, and some consumers waiting to upgrade to high-speed digital subscriber lines or cable connections have been placed on long waiting lists. But a wireless connection may be the answer as technology is quickly moving into a new range of products that don't require a wire to be "wired." It's doubtful anyone will want to watch a movie on a cell phone, but just think what they'll be able to deliver to your TV set.

THE TOP STORIES

- Warner Home Video And Universal Studios Eliminate Distributors Of Rental Product.
- Blockbuster Video Begins Selling DirectTV Satellite Packages In Stores.
- M.S. Distributing And Sight And Sound Close Their Doors. Ingram Entertainment Acquires Major Video Companies.
- "Gladiator" Becomes Top-Selling DVD Of All Time. Installed-Player Base For DVD Expected To Hit 12 Million U.S. Homes.

WEB TO YOU!

Playboy Home Video would like to extend a sincere thanks to our exceptional retailers, associates and friends for your support throughout the year. We wish you health & happiness, peace & prosperity, and all the best in the New Year!
### Billboard Top Video Sales

**December 30, 2000**

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<tr>
<th>Week</th>
<th>Title</th>
<th>Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
<th>Units</th>
<th>Rental Rank</th>
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<td>Tim Allen</td>
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<td>George Clooney, Mark Wahlberg</td>
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### Billboard Top Video Rentals

**December 30, 2000**

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### Billboard Top DVD Sales

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<th>Rental Rank</th>
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<td>Bruce Willis, Jet Li</td>
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*Billboard* Top 10 Video Sales: Compiled from a national sample of retail store video sales reports. Top 10 Video Rentals: Compiled from a national sample of retail store video rental reports. Top 10 DVD Sales: Compiled from a national sample of retail store video and store video sales reports collected, compiled, and provided by Billboard.
WEB HELPS PROPEL SALES OF DVDs FOR THE HOLIDAYS

(Continued from page 78)

from “Jurassic Park” and “The Lost World: Jurassic Park,” archived interview footage, and a specially designed, downloadable Jurassic Park browser.

At Paramount Home Video, the DVD release of “Mission: Impossible II” was timed to its Web site with games, a photo gallery, a screen saver, and other bonus materials, including bios written by screenwriter Robert Towne, which are only available on the enhanced DVD-ROM.

“The key here is to make the DVD experience as interactive as possible for younger audiences,” says Paramount spokesman Martin Blythe. “These viewers aren’t satisfied with the relatively passive experience of watching the film and then reviewing it. They want to actively participate in the activities dramatized in the film, be it surveillance or code cracking or whatever.”

The ability for DVD-ROM titles to link to additional features on a supplier’s Web site often increases sales, suppliers say, because they can constantly be updated with new material.

The beauty of a franchise property like “Mission: Impossible” is that it can be rehashed as new sequels are produced,” says Blythe. To that end, Paramount is planning a similar program for “Tomb Raider,” next summer’s highly anticipated action flick starring Angelina Jolie, which is based on the top-selling series of video games from Eidos Interactive.

But franchised properties aren’t the only films ripe for Internet marketing. Warner Home Video’s summer blockbuster “The Perfect Storm” was promoted through an international “Tell-A-Friend” E-mail campaign linked to the video Web site. Warner spokesman Ronza Saat reports.

Each time a Tell-A-Friend E-mail was passed along, the label donated $1 to the American Red Cross, which raised $50,000 for the charity. The organization used the funds to provide assistance and shelter to more than 3,000 families that were affected by the infamous 1991 storm upon which the film was based.

“It’s anticipated that more than 1 million people from around the world received the electronic message,” Saas says.

Warners presented the $50,000 to the American Red Cross during a ceremony in November, which was attended by the heroes who tried to save lives during the devastating storm.

Members of the film’s cast and Massachusetts Gov. Paul Cellucci also joined Warner in honoring the U.S. Coast Guard and Air National Guard. Each organization also received a $25,000 donation from Warner.

Niche marketing on the Internet also proved to be successful for the Dec. 6 release of the Deutsche & Cameron film “Groove” from Columbia TriStar Home Video. The supplier targeted Web sites that appealed to youth and gay audiences, as well as dance and rave scenes.

“Several dozen sites have dedicated ‘Groove’ pages,” says Columbia spokesman Jeff Kaplan, and were provided prizes for their own related giveaway contests.

Some of the prizes were DVD and VHS copies of the film, autographed movie posters, T-shirts, key chains, and other merchandise. Participating sites were TGALive.com, beautifulbunny.com, gaystyle.com, gayuniverse.com, ravecity.com, djmixed.com, wishfun.com, ravelinks.com, rave-network.com, cool-world.com, and dance-music.com. There’s also a dedicated site (groove-the-movie.com) that contains interviews, behind-the-scenes footage, and streaming samples from the movie soundtrack among other features.

Walt Disney Home Video’s “The Perfect Storm” and Universal Studios Home Video’s “Jurassic Park” were among the DVD titles that used Internet promotions to drive retail sales.

Artisan’s 2001 Video Releases Include Hallmark, ‘Dune,’ ‘Doors’

BY EILEEN FITZPATRICK

LOS ANGELES—Artisan Entertainment is celebrating the 50th anniversary of the “Hallmark Hall Of Fame” series with a re-promotion of its entire line of video releases.

On Jan. 16, the company will release 36 “Hallmark” titles, each priced at $14.98 for VHS. Further titles will be released for the first time on DVD as collector’s editions. These include the “Love Letter,” starring Campbell Scott and Jennifer Jason Leigh, and “What The Deaf Man Heard,” starring Judith Ivey, Matthew Modine, and Tom Sherritt. Each is priced at $19.98.

The other “Hallmark” DVD titles make up the “Sarah, Plain & Tall” gift set, which includes the original TV movie, plus “Sarah, Plain & Tall: Skylark” and “Sarah, Plain & Tall: Winter’s End.” The set is priced at $29.98.

Other special DVD collections from Artisan include the Jan. 23 release of the Sci-Fi Channel’s miniseries “Dune.” The $26 million production of Frank Herbert’s best-selling book was made into a 41⁄2-hour telefilm for the cable channel and aired in December. The film stars Academy Award winner William Hurt. More than 3 million households tuned in for the miniseries.

On Feb. 20, the supplier will release Oliver Stone’s “Doors: Special Edition.” The DVD will include “The Road To Excess,” a documentary about the making of the film, behind-the-scenes footage, original doors content, and interviews with the cast, including Val Kilmer, Kyle MacLachlan, Meg Ryan, Frank Whaley, Kevin Dillon, and Kathleen Quinlan, as well as Stone and surviving Doors member Robby Krieger.

In other Artisan news, the company has renewed its Canadian distribution agreement with Toronto-based Alliance Atlantis Communications. Artisan signed with Alliance in 1998; the new agreement extends the deal to 2005, but Alliance has catalog rights until 2005. Alliance will have exclusive distribution rights to all theatrical and TV releases as well.

Artisan’s 2001 Video Releases Include Hallmark, ‘Dune,’ ‘Doors’
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probably are more people going, hence more choices for consumers. Most obvious cause of this trend is the baby boomers are reaching middle age, increasing the size of the population in the age group that is most likely to attend concerts. The increase in volume is partly due to acts taking advantage of the lucrative tour guarantees indicative of this era, as well as an overall healthy economy.

But even with the continued rise in ticket prices, the masses still turned out for their shows of choice. Total attendance was 42.5 million in North America (44.3 worldwide), compared with 37.2 million (38.6 million) last year. Only when the per-show performance is analyzed do red flags pop up. The average gross per show is down 2.4%, fairly consistent with the 5.6% increase of last year. But per-show attendance is down 7% in North America, likely reflecting the ticket price and volume increase. Also of concern is the fact that the percentage decline in average attendance has nearly doubled over last year. Some quick note to ticket prices as the culprit for the decline in average attendance. "Ticket prices have not had a hiccup, and as a result there are some pretty big grosses being thrown around," says Michael Belkin, president of Cleveland-based promoter Belkin Productions. "It's sheer economics. If the grosses are up, the most obvious reason would be the continued rapid increases in ticket prices."

Others point to more volume and hence more choices for consumers. "If the average attendance is down, and I don't doubt it, if there are more shows it just means people can't go to all of them," says Barry Bell, agent for three Spokane-based agencies. "There are more people going, period, that's good. As long as attendance isn't going down, the business is still strong." SFX Touring president Arthur Fogel agrees. "I do think that total attendance is a much more relevant number than average attendance," he says.

Susan Rosenbluth, talent buyer for Nederlander Organization in Los Angeles, also points to the increase in average attendance as a combination of volume and price. "The decrease in average attendance is probably a function of more shows in the marketplace and higher ticket prices," she says. "There is only so much discretionary income and discretionary time.

Concerts are competing against more than other concerts, according to the Live Nation/Arclight Music Group. "Not only are there more shows and more choices, but we also have had some exceptionally large events this year," says Gary Spindler, managing director of Biglcer basketball and baseball playoff events and lots of other things going on," Doyle points out. "Our competition is entertainment."

MORE SHOWS, SPEAKERS
If there are more shows, as the numbers certainly indicate, there are also potential concertgoers. "We're all full year into this trend of the baby boomers' kids coming of concert age," says SFX president/co-CEO Rodney Edmonds, co-owner of the Live Nation/Arclight Music Group. "For the past couple of years and for a number of years going forward, there will be this bigger pool of potential concertgoers. In fact, we probably have the biggest pool of potential concertgoers in the history of the concert business."

"I don't think we should average attendance down. I believe in my heart and soul and I have had firsthand experience of people not being able to go shows and make a choice because of ticket prices," says Scher.

ERA OF DOMINANCE
It should come as a surprise to no one that SFX was a dominant force on the touring landscape. The concert industry grossed $58.6 million from 2,724 shows, up from just $75.0 million and 2,500 shows in 1999. The increase in reports to AR comes in spite of the company's statement late in the year that it would cease reporting box office data (Billboard, Oct. 7).

SFX has deliberately played some role in 52% of all dollars reported, reflecting the company's widespread influence. SFX's Jack Boyle believes that percentage is exaggerated by the powerful hold SFX has on box office reporting. "Every box office was reported, I bet we'd be more like 25-30%," says Boyle. "There are more shows below the radar than above. In my opinion, there are more shows and tickets sold that aren't reported than are reported. It's only the dominant companies that report to you.

And SFX is the most dominant of the dominant. "They built a massive company, and it unquestionably is the most successful public company in the industry," says Scher. "What these statistics don't say - for any company - is whether they are profits or losses. This is an industry where whether a company is profitable that affects how they operate.

SFX president/co-CEO Rodney Edmonds recently reported that SFX represented 52% of all concert grosses reported in 2000, says he is surprised the number isn't higher. Eckerman puts SFX gross revenue at $1 billion.

"We're continuing to drive attendance with superstar acts such as the Rolling Stones, the Smashing Pumpkins, the Nine Inch Nails, and Eddie Vedder of the world," says Eckerman. "We've also created events such as radio shows and shows that we've packaged."

Don't expect SFX under the Clear Channel umbrella to decrease activity. "I feel we are really poised to have a bigger and better year in 2001, with our regional structure and improved efficiencies," says Irv Zuckerman, co-CEO for SFX. "We're trying to grow our business overall, which means more and better shows, creating packages, and adding incremental events to the bottom line."

HOUSE OF BOOKINGS
House of Blues (HOB) Concerts reported another strong year, with more than $194 million in total concert grosses and $154 million in solo promoters' grosses. HOB gross was $35.7 million and $118 million, respectively, in 1999. HOB also announced an aggressive strategy of venue development for 2001 (Billboard, Oct. 10).

"To grow in this environment is a real tribute to our team," says Alex Hodges, executive VP at HOB. "I'm going - this is an evolving marketplace, and we're capable of working with an average of 3.9 artists."

STRENGTH INDEPENDENTS
Consolidation in the touring industry has reduced the number of promoters in business, allowing the few remaining independents to raise their profiles. For example, Cleveland's Belkin Productions was involved in some $82 million in concert grosses and grossed $1.5 million in solo promotions. "We had a solid year," says Michael Belkin. "We've been relying on some of the classic core artists for many years, and I really would like to see more arena headliners that have steady and constant growth."

Belkin is cautiously optimistic about 2001. "I'm going to try and be a little bit more positive," he says. "That shouldn't be hard for me to do, because I looked a lot of losers this year."

HOB was also active buying national tours, including Blink-182 at the theater and amphitheater levels and the very successful Styx/REO Speedwagon package. "In the national touring [tour] formula we created, the acts made not only guarantees, but the back-end (percentage) money was also very significant," says Edmonds. "It's a good way to put the artists first in terms of how we can structure deals."

ENDINGS
SFX dominates year in touring (Continued from page 5)
they've have an even bigger year in 2001.

Alan Jackson rejuvenated his touring and sales numbers in 2000, and began in April of this year! Entreprenuers think Jackson did better than

INDUSTRY LEADERS

Scott Simon
President

rpm management

1. What a tough year it's been for country music.

2. Natasha: This, and similar technologies, are phenomenal. Convient and free needs to become convenient and for a fee. I want to see this result happen.

Vassili

Arista/Nashville recording artist

1. Natasha is kind of scaring everybody to death. It's true, but people are afraid of getting a little bit of a shock when they see how it all plays out. If you can't make 'em, then go. You can see that it all plays out. It's not only good for music fans, but also for the music industry, too. It's our chance to create new jobs.

Philm Vassili

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Consolidation, Technology Changed The Face Of Radio In 2000

Programmers Cite Positive And Negative Effects Of Mergers

BY FRANK SAGE
NEW YORK—During the past 12 months, radio has come to terms with its new corporate identity, and in many respects, has accepted it.

Just a few years ago, many feared the buyouts of small, independent operators would translate into a virtual jumble on the radio dial. That dire prediction has not proved true. But there certainly are far fewer employees at many stations, although those that remain are discovering perks—whether in the form of bigger paychecks, stock options, or distribution over a greater number of stations.

Radio has many challenges facing it as the year draws to a close. Among those most often mentioned are continuing consolidation in the industry and such new programming options as Internet and satellite radio.

“The entire business was changing right before our ears at record speed this year,” says Helen Little, operations manager of K&B WUSL (Power 99) Philadelphia, “The marriage of online sound with a Web site is a requirement. The field of competition for the audience’s attention is a part of that change as well and will continue to be an issue.”

“The tendency this year has been to reduce costs in order to increase the bottom line by eliminating the human being from the radio station,” says programming consultant Gary Zopalo, who says the emerging trend he has noticed in the past year has been the belief by corporate owners that the same ratings results can be achieved with fewer employees.

“Belief is, if you can achieve the same interactive and entertaining quality on-air by replacing live human beings with a computer, that is in the case today. Yes, it’s more cost-effective, but it’s really difficult to replicate the collective soul that comes from a live, airscraped form of touch and entertainment that we all experience.”

According to top 40 WKRZ Wilkin-Barber/Southampton, Pa., PD Jerry Padden, consolidation will have a detrimental effect. “It is causing a problem for up-coming young talent, because with all the voices talking at the same time, there are less avenues for them to train and learn.”

For WBAM (Star 98.9) Montgomery, Ala, programmer Steve King, whose five-year term expired June 30, 1999, was renominated by the president earlier this year. Although the Senate held a hearing in March, it has not on her nomination since. National Assn. of Broadcasters president/CEO Eddie Fritts says he is pleased Ness will continue her tenure at the commission, albeit for just a few more months. “We have not agreed with her on every issue, but her leadership on digital television (DTV) will be important as the DTV transition continues.”

NETWORK SEES CREDIBILITY. NBC Radio Networks is going on the offensive to get its message onto Wall Street. It has hired San Diego-based Equitable to conduct a six-month financial communications and shareholder relations campaign. “AEG’s focus has been on establishing and developing our core business—radio syndication—and we now feel the timing is right to focus on the public side of the company as well,” said NBC president John Holmes. After reviewing the leads, Equitable managing director James Mahoney agrees that AEG “is currently undervalued in the market.”

SMULYAN GIVES UP BONUS. In the holiday spirit, Emmis Communications chairman/CEO Jeff Smulyn has announced that he will use his $750,000 annual bonus from 1999 to create a foundation that will match donations from Emmis employees. The program will match dollar for dollar, employer contributions to qualifying nonprofit groups. Smulyn hopes to encourage his employees to help community causes and organizations.

With reporting by Frank Saze in New York.
work for us, both from a programming and sales (point of view).

It's that quiet, but effective, advertising dollars that concerns KOOS (98.7) Modesto, Calif., PD Mark Miller. "I'm happy that we've reached the peak of adding more stations," he says, "but our time spent listening figures and "less passion for the medium among younger consumers." He says the biggest issue facing programming today is not behind a desk," says Knight. "It's certainly less fun in many communities with reduced station in station budgets and rankings," says Zapolone. "Most people are working three times as hard as they did a year ago to handle the increased station responsibilities." The pressure to perform and the fear of more jobs being cut doesn't make for the carefree, laid-back atmosphere that once existed.

Commercial spot load also worries AC WSNY Columbus, Ohio, PD Chuck Knight. "I'm not sure the consideration is going to fully allow us to change our activities for a commercial. The unit count is the only thing that's gone up." Adult R&B WCFB (Star 94.5) Orlando, Fla., music director Joe Davis sees the main issue in more personal terms for those in radio. "Broadcast talent today is under-prepared for moving on to another area of professional growth while waiting for another broadcast job, assuming that they will be able to get another job in broadcasting. The broadcast talent professional is also under-prepared for upward mobility within the broadcast corporation because of the lack of general career preparedness."

Musically, rhythmic top 40 WJLD (Old 96.1) Tampa, Fla., PD Orlando says the trend he noticed more than any other was "more edge to the product" that labels are adding to radio. Says WYNY (New Country 101.5) Baton Rouge, La., PD Paul Ory, "The urgency to add a new sound from anyone was gone."

WHO LET THE FUN OUT?

Worrying over the bottom line, the ever-important measure of success for a publicly traded company, has left many feeling that radio just is not as much fun as it once was. For many programmers, executives, and radio consultants, 2000 was a difficult year, as it was cut into the "fun factor," says Vic Malizio, Arbitron manager of radio programming services, who through his dealings with programmers has sensed that "the fun is gone today than even earlier this year."

For R&B WHJM (102.7) Madison, PD Russ Allen, the year was certainly a lot less fun. "It was a case of too many stations, not too much," he says. "As programmers, we've allowed ourselves to become facilitators instead of artists. Our canvas isn't behind a desk," says Knight. "It's certainly less fun in many communities with reduced station budgets and rankings," says Zapolone. "Most people are working three times as hard as they did a year ago to handle the increased station responsibilities." The pressure to perform and the fear of more jobs being cut doesn't make for the carefree, laid-back atmosphere that once existed.

Programmers Cite Positive and Negative Effects of Mergers

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THE CHRISTMAS SHOES NEWSONG

LIKE YOUR SIDE SAD

THE MOONLIGHT LEANN RIMES

THE Corks THE Corks

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HUEY LEWIS & GWYNETH PALTROW

CHRIS BUTLER

FOR Radio

... Get Out. E.L.E.

... There were too many to name, says an R&B programmer.

... Up North (Northeast, Back East, Out West)," Wade Hayes.

... What is he singing? Anyway?

... I Hope You Die, Bloodhound Gang.

... Absolutely, Nine Days. I never heard of that song, even today.

... I Hope You Die, Bloodhound Gang.

... It's OK, Slimm Curly Cooer featuring Andre 3000 of OutKast.

... Anything On Live?

... No answer, I'd blame it on my music director, joked country WYNY Baton Rouge, La., PD Paul Ory.

... I wish we had a change thing.

Finally, we asked programmers if they had any other great radio memories from 2000.

... Winning the Billboard Radio Award, passing the Florida bar, and buying my Orlando condo, says Joe Davis. Cox Radio Orlando, Fla.

... Watching Big D & Bubba go from being my morning show to being radio stations' morning show. (Country Music Assn.)

... The year one. And four years before, I had a radio show in the year's national realization, realizing that somehow, I always manage to be in the same country battle no matter how few there are left these days, says Ory.

... The subway series.

... The Mets in the World Series.

... Getting in with Wyclef and Tony Bennett.

... Getting in with the Grammy Awards for the first time and having Sheryl Crow ride behind me from the paparazzi ranks up there.

... Added three words to my vocabulary that I never thought I'd need. I learned to endure voter, vote, and chad.

... More Chud (Brock), less chad (dimpled, hanging, pregnant.)

... I have time to stop and remember anything about 2000.
Mainstream Rock Tracks

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Modern Rock Tracks

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(Continued on next page)
mother's underwear in a typical “What would you do to win?” promotion. DJ Ripley had the boy wear a dog collar, chained him to a fence, and invited listeners to come see the teen. The boy said he was humiliation and was under the care of a mental health professional at last word.

**JUNE**

With two first-place tests of its Portable People Meter (PPM) in Manchester, England, proving successful, Arbitron announces plans to bring the ratings-measuring technology state-wide. The first tests are set to begin in early 2001 in Wilmington, Delaware.

NAB president/CEO Eddie Fritts appears before a congressional subcommittee, arguing broadcasters should not be required to pay additional copyright royalties to stream their stations on the Internet.

The operator of VoyagerDorm.com and other sex sites filed suit against Viacom and Infinity for allegedly stealing its Web strategies and secrets and using them to create CBS’s “Big Brother” series.

Sirius Satellite Radio launches its first satellite, Sirius-1, from a launch pad in Kazakhstan.

**JULY**

FCC Commissioner Gloria Tristani calls for tougher indecency standards for radio, saying “enforcement has become virtually nonexistent.” The Democrats say the shield of the First Amendment is being used as a sword by broadcasters.

Arbitron’s parent company, Ceridian, announces plans to split the radio-ratings company off from the rest of its business.

The two companies battling over a standard for digital radio in the U.S. agree to join forces. Lucent, Digital Radio and USA Digital Radio combine to form iBiquity Digital. This marks a faster conversion of U.S. radio to digital.

Radio mourns the loss of RAB executive VP Wayne Cornils after a 12-year battle with cancer. Says RAB president/CEO Gary Pries, “He was a mentor to us all and set an example for us all to follow.”

Broadcast.com founder Mark Cuban says he wants to form a record label, perhaps in conjunction with a piece of the major broadcast groups.

Triple-A KACD/KBCK Los Angeles becomes the first radio station to change from an on-air signal to an Internet-only signal, as Clear Channel sells the on-air signals as part of its merger with AMFM.

**AUGUST**

A study by a Nebraska-based research house says Americans are spending the least amount of time with radio in three years, with listening time down 12% since 1999.

Radio One president Alfred Liggins says his African-American-targeted company wants to launch a radio network. VH1 launches a radio network.

XM Satellite Radio says that it plans to air commercials on some of its 100 channels. “Advertising is part of our culture,” says XM CEO Hugh Panero.

**SEPTEMBER**

In its fifth annual “State Of The Radio Industry” study, the BIA Financial Network says the number of radio owners has been cut by 40 since the passage of the 1996 Telecommunications Act. In the top 10 markets, an average of six companies accounted for 92% of the total advertising dollars being placed with radio.

Protests mark the annual NAB Radio Show in San Francisco, as LFM advocates volatize their opposition to broadcasters’ attempts to take over commercial stations.

Clear Channel chairman Lowery Mays defends consolidation’s impact on programming, saying “There is much more diversity. You go into any market and you will find two or three times the choices as far as content is concerned.” He also defended his company’s “channel reputation, by reviving in it.” We’ve always had a very under-leveraged balance sheet,” he boasts.

**OCTOBER**

The FCC fines two stations for failing to file a license application for “radio stations and A&M Records artist Bryan Adams. According to the FCC, the stations agreed to play Adams’ 1996 release “On A Day Like Today” in exchange for his appearance at several station-sponsored concerts.

Trading volume through the first three quarters of 2000 decreased compared with the same period in 1999, while a number of deals fall apart, including Nassa Broadcastings $150 million purchase of Aurora Communications.

Feed the Media Monster pulls the plug on its Internet operations, citing a cash shortfall. The company developed Web sites for radio stations.

Clear Channel is sued by Florida’s U.S. Senate candidate Andy Martin over its contests. Martin planned to file suits in all 50 states, saying he wanted to go after Clear Channel “in a Microsoft-style proceeding.” Clear Channel fought back, and at year’s end there was no resolution to the suit.

The U.S. Court of Appeals for the District of Columbia Circuit rules that the FCC’s personal attack and political editorializing requirements are unconstitutional because they impinge on free speech.

**DECEMBER**

The U.S. Copyright Office rules that broadcasters must pay extra for simulcasting their radio stations on the Internet. Radio stations are currently exempt from paying royalties to record companies for over-the-air broadcasts, but copyright officials concluded that that does not apply to the Web. The NAB vows to fight the fees.

The FCC says it will look at whether and how it should modify its existing definition of radio markets and the methods it uses to count radio stations. That calculation method determines how many stations an owner can hold in a market.

Five more dotcoms have fallen on hard times, including DiscJockey.com, RadioWave.com, and DoubleClick.com; all of which tightened their belts and cut staff. Two others—iCast.com and Gaylord Entertainment Internet division—turn the light radio off.

Among those whose common sense apparently got run over by a deadpan is WLNX New York, Pa., DJ Insane Blane, who reports that all of the rest of the backseat Boys members here had died in a plane crash. A couple of hours later, he confessed to the hoax on-air, no doubt endangering his livelihood who’s at the listen who’s at the phony on free speech.


**NOVEMBER**

BET founder Robert Johnson sells the company he started 20 years ago to Viacom for $3 billion, merging the largest African-American media company into the media powerhouse that owns Infinity’s 161 radio stations, plus MTV and VH1. Johnson and BET president Debra Lee sign five-year contracts with Viacom to continue in their current roles.

Meanwhile, Viacom rolls the Infinity Broadcasting division back into the mother ship.

Duran Duran and Cyndi Lauper become ultra-high, as a rush of radio stations flit their format to ‘80s oldies.

A number of radio’s Web-based companies hit a sandbag. Internet radio portal Broadcast America files for Chapter 11 reorganization and struggle to deal with SurfnetWo.com to stay afloat.

Also, streaming media company Global Media announces it has only four of six weeks of funding left.

Clear Channel nemesis and group-contesting critic Andy Martin comes in dead-last in a seven-way race for the open U.S. Senate seat from Florida. Martin does not seek a recount.

AC WLYF Miami finds itself giving its $12,500 to a New York-area resident who listened to the station on the Net.

Compiled from a national sample of display of Marquee Top 40, Rhyme Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems’ Radio Track service. 248 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Results are revised by Audience’s Data. 3 tracks showing an increase in audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not appear in the Top 30.

This chart was compiled from Billboard’s Top 40 Tracks chart on December 30, 2000.
Viacom Buying Spree Continues With CMT, BET Purchases

VIACOM TAKES OVER: There's no denying that the landscape of the music video industry was changed dramatically in the past year, with one company gaining enormous control over national music video networks.

Viacom's buying spree of music video competitors— which began in 1999 with the acquisition of CMT and BET in 2000 with the purchase of CMT and BET. TNN (which quickly added TNN's name and focus in the Nashville network to its name. The Nashville network to appeal to a broader audience. The resulting changes have also brought a change in the networks' power structure, with Viacom-based David Hall exiled as president of CMT and TNN and replaced by New York-based VH1 president John Sykes, who serves as the head of CMT president.

In a move that had been anticipated, Viacom shut down the Box, effective at the end of 2000. The Box had been on the air since 1996. Viacom had signed the deal for the MV1 service to arrive in more U.S.

THE TOP STORIES

- Viacom Purchases Home Domination Of Music Video Networks By Acquiring BET And CMT.
- The Box Goes Out Of Business After 18 Years On The Air While MTV2 Increases Its U.S. Household Reach To More Than 30 Million Viewers.
- Eminem’s “The Real Slim Shady” Is Unanimously Considered By Many To Be One Of The Top Videos Of The Year, With MTV Video Music Awards (MTV's Annual Video Music Awards), and Billboard Music Video Awards (MTV Video Music Awards) for Music Video by the year 2000.
- Other videos that received honors were among the most-talked-about clips of the year, D’Angelo’s “Untitled (How Does It Feel)” (MTV Video Music Awards), and Red Hot Chili Peppers’ “Californication,” a special-effects hit.

This year, the directing duo of Jonathan Dayton and Valerie Perris Farris earned the industry’s highest accolades for music videos. Their work on the “California” video won Farris and Perris the Billboard Music Video Award for director of the year and the MTV Video Music Award for best direction, and the Grammy Award for best short-form video for their work on Korn’s “Freak On A Leash.”

SPEAKING OF AWARDS: On Nov. 30, VH1 debuted a new VH1 Music Video Awards, with mixed results. Critics and fans praised the show's musical performances by such acts as DZ, Ben Jovi, and Crow as the show's biggest winner and Puff as the concept of the public vote.
Brat delivered the gold-certified "Unrestricted," while Lil' Kim's "The Notorious K.I.M." attained platinum, and Lauryn Hill's "Miseducation of Lauryn Hill" sailed past 3 million copies. Meanwhile, singer Mary J. Blige on behalf of Columbia. Meanwhile, another promising female vocalist rapper/actress Missy "Mia" Wright, a member of the group "Suga Free," dropped her debut album "A" on MCA Records. She also starred in the film "The Wood." Def Jam opened up offices in the heart of New York City, which is now a major noise in the hip-hop industry.

Many albums that were expected to drop this year are now being released next year. This includes that group's "Scorpion" album (Ruff Ryders/Interscope), a solo album by Gang Starr (Phonotype/Motown/Lous), a Queen Latifah set (Flavo/Unit), and a debut album by Lady Luck (Def Jam/Interscope). All three are expected to be hits.

In terms of live events, the Vibe festival in Philadelphia, which featured Hyperkins, Erykah Badu, and A Tribe Called Quest, was a huge success. The festival, which is held annually, brings together some of the biggest names in hip-hop and R&B.

The future of hip-hop looks bright, with new artists and venues emerging all the time. The industry is constantly evolving, and it's exciting to see what the future holds.

Words and Deeds (Continued from page 10)

SENSEGAL. After bringing the rap band "Yoko" (a.k.a. Sony) album, Senegalese world-music star Youssou N'Dour introduced several new albums, including "Joy" and "Dance." The album "Dance," released by Sony, is a fusion of traditional African rhythms and modern sounds.

SCANDINAVIA. Danish rap group Outlandish released its debut album "The 2nd Generation," which features a mix of hip-hop and pop. The album was produced by Swedish producer Max Martin, who has worked with artists such as Britney Spears and Kylie Minogue.

GERMANY. German rapper Thomas Barrientos, known as "The Shirelle," released his debut album "My Love," which features a mix of hip-hop and R&B. The album was produced by German producer Berlin, who has worked with artists such as Rihanna and Justin Bieber.

THE EYE (Continued from preceding page)

The summer of 2001 is shaping up to be a big one for hip-hop and R&B. With the release of new albums by artists such as Missy "Mia" Wright, Mary J. Blige, and Lil' Kim, the industry is expect to continue its upward trajectory.

THE RHYTHM & THE BLUES (Continued from page 37)

Elektra, Jive, and Virgin Records announced they are merging to create the largest independent record company in the world. The new company, which will be called "EVO," will have a strong presence in both the digital and physical music markets.

GET OVER IT. I think the worst thing that ever happened to the music industry was the dot-com bubble burst. The music companies lost billions of dollars, and many musicians were forced to put their careers on hold.

FOR R&B ACT DESTINY'S CHILD, 2000 WAS A 'JUMPIN' YEAR' (Continued from page 5)

that Destiny's Child experienced not just two, but four personnel changes in less than 12 months—all under the glare of media scrutiny. It also happened to be their most successful, and the U.S. in support of "The Writing's On The Wall," an album that sold 6 million copies since its July 1999 release. But success brings its own set of problems. In addition to "Say My Name" and "Jumpin' Jumpin'," the project includes the 1998 multi-format hit "比我" and the single "Say My Name." It was a difficult time, to be sure," says Matthew, who says he's a "beef with the way that they are treated."

"It was never at the point where every member was a strong singer. From a young age, we didn't have all the pieces to the puzzle. But we're improving. We don't have to make excuses or apologies anymore. Overall, it's a good vibe now with the group. Everyone has the same пери..."

Dear Gayle, senior editor of Destiny's Child, you became more of a rock star than a solo artist. Working with you on the Pro Tools project and the Conspiritation album, I've learned some valuable lessons about the recording process.

"It's important to have a solid team," says Matthew. "But we're still learning, and we're still growing. It's a challenging process, but also very rewarding."

"We're blessed to have a great producer like Matthew," says Gayle. "He's been with us from the beginning, and he's been an integral part of our success."

Although bookings at Ocean Way Studios in Nashville are strong, Sharon Corbett, all is well in Music City.

"A couple of months ago we were a little bit fragile on the road, but things have been getting better," she says. "We're looking forward to our upcoming album, and we're excited about the future."
DO VOCAL EFFECTS GO TOO FAR?

(Continued from page 5)

as is the later artist's actual ability to consistently sing the notes. Image, voice, and personality are as important, if not more so, in today's celebrity-obsessed pop culture.

How that translates into live settings is another element. Surprisingly, most agree that while weak singing or stagecraft may embarrass the artist or label, it's the time, the band, and a concert ticket, he will already have made a combination of live settings. It's likely to forgive the off-the-mark vocal performance.

Overall, sources acknowledge that the ultimate impact of vocal processing occurs when the artist and recording do not demand a dramatic sacrifice for purists, but it's merely symptomatic of an industry leaping up with technology and meeting the demands of today's audience, and is the result of, or, is the result of, the anemic vocal quality.

AN ACCELERATED TIME

"We're in a very accelerated time now in terms of studio technology so almost every facet of recording is changing," says Grammy-winning producer Matt Serletic, who has worked with such artists as Matchbox Twenty, Carlos Santana, Collective Soul, and Ceilin Dion, and Aerosmith. "Creatively it's allowed exploration of different vocal sounds and styles and characteristics that might have been tricky to get into with such a great vocal in the past.

"You no longer have to invent a sound or a style by hand. You can get the feel and then find something. But on the other side, it is possible to allow less-than-sufficient musical ability to get into the straight from the danger zone.

"For every Lizz Wright, who is truly the real thing, there are 50 singers out there selling more records who can't come near that vocal," observes Grammy-winning artist Ben Folds, who has produced Michael Bolton, N Sync, Natalie Cole, Vince Gill, Sarah Brightman, and Sting, among others. "Slowly but surely in the last 20 years, the industry benchmark for good has lowered.

"We used AutoTune on great singers that made less than average, but then you have a guy or girl who literally can sing one phrase in tune to save their lives, and I can make them sound like they can," he says. "That's not the kind of record I like to make. It's misleading—but it's not overly uncommon.

STRONG SUPPORTERS

Regardless, there are those who embrace less dramatic vocal-processing techniques with more confidence, saying it allows artists and producers to stretch their creative wings. For example, what would Chuck Berry No. 1 "Rebel" be without the moment flanged over the lead vocal? The technique dates back in primitive form to 1989 and has been utilized since everyone from the Beach Boys to Kraftwerk. It's been used on The Smiths' 1986 No. 6 hit, "Show Me the Way"; the 2000 smash "Blond Da Bee" from Ellie Goulding and Faith Hill's current top 10 hit, "The Way You Love Me.

"These software programs are there to help us. Technology is allowing us to layer pitch and timing to a subtle bit and take a free and perform correctly. It's the best take." Cavallo echos Stent in saying that "some artists have great style and sound without being blessed with great pitch. In the old days, if you didn't sing on pitch, you didn't get the job; now, we can sign a wider range of artists. It also lessens tedium in the studio. It used to be you could work on the vocal for one song for weeks. You don't have to do that anymore.

Technology can also enhance the feel of a song—without actually altering the artist's vocal performance, says leading researcher Hex Hector, who has relaunched tracks for Anohni Franklin, Deborah Cox, Tenic Breston, and Lisa Stansfield.

"I did cuts of "Willing" Love Again for Laura Fabin, and "Sony Music Entertainment chairman CEO Tommy Mottola wanted to make the [song's] little less live and avoid saying to give it more of an edge," he says. "I used a web of loops in different time signatures, which added more texture and made the song a little grittier. We never touched the original vocal, so it didn't Kill the integrity of the song. That's when Pro Tools can definitely help.

SULLIED SIDE OF PROCESSING

Pro Tools, and regarding the sullied side of vocal processing are just as convincing.

One producer who preferred to remain many records to be tuned in the mid-90s to recent tracks for an attractive young artist's major-label debut album. "The person was pretty much the worst singer I've ever worked with," the producer says. "What I did to make them sound like they could sing was to record the vocals as many times as they could make it. Then I would take pieces of different tracks and combine them.

"That's not unheard of, but this act has no sense of timing or rhythm. One learning to play the piano, the guitar, the drums—there are quicker ways to break into the music industry now. And there are all of the other techological distractions like the Internet and video games. I wonder where we're going to get to the next Miles Davis, Stevie Wonder, or Eric Clapton, or all of those things melding up people's time.

HOW ARTISTS PROCESS THE DEBATE

Artists walk a delicate line with the debate over vocal processing. All sources for this story agree that it's a question of whether or not a singer uses a technique here and there but more about how it's applied.

Max says, "My general rule of thumb is that if it's something and I really get a line that emotively conveys what I want—"If the phrasing is on or off, a particular kind of melody that I like—"but one note out of tune, I'll take pitch correction.

"We use Pro Tools for our records as a time-saving device," says Bob Thomas, lead singer of matchbox twenty. "You can do something five or six times and figure out where the best pieces are. I suppose that's only vagarously cheating. But it's all part of the beauty of making a record; nobody knows what you're doing in the studio. It's like, 'Hey no attention to the man behind the curtain.'"

However, he adds, "My biggest fear is that some of the honesty in the imperfection might be lost. There's a beauty in hearing an artist's voice where you can tell he might be slighty off tune and the vocals not perfect. It's enduring.

"Joe Sumner Brown, who has performed for Radiohead and the opening act for such artists as Scream, including 1980s "Somebodies Got to pay" is quick to point out that, while techniques may have changed, vocals have been put through the technology wringer for a long time now. It started with doubling, then tripling, then quadrupling vocals vocally, vocally, vocally, until the point that your voice alone could sound like a choir. I couldn't, I didn't do it, she says. "I thought that was how a singer's natural ability.

"You've got your doing trips and vocals, synths, perfecting a singer who has sung every note flat or sharp or out of sync, says. "These poor baby dolls don't even know how to sing, and they can go into the studio and come out with a tune that people in the club will dance to all night long, and it's all been tampered with. That kind of the name of the game now.

Unfortunately, all of these young girls with the looks are发现问题, when their voices are put through this mechanical-sounding wonder, Brown adds. "Then you're those kids onstage and they suck. It's not their fault, it's the studio, it's the technology, it's not your fault. You're great. You're going to be a star. We'll fix everything.

WHAT MATTERS: STUDIES OR STAGE?

In fact, the impact of trumped-up vocals that are taken from studio to stage.

(Continued on next page)

THE PROGRESSION OF PHONES, FROM PRIMITIVE VOCODER TO PERSPICIENTIVE PITCH FIXES

BY CHRISTOPHER WALSH

NEW YORK—Since the early days of putting stereo on the radio, musicologists, musicians, and engineers searching for methods to manipulate what comes from the speakers.

The 1960s, perhaps the most creatively fertile period in pop music history, was filled with experimentation by the artists and sonic laboratories, and artists moved far past the familiar subjects of girls and cars.

The Beatles, arguably the most imaginative group in pop music history, accomplished more sonic innovation than most, creating new sounds with tape by playing it back-ward, changing its speed by the technique (invented by engineer Geoff Emerick) known as flanging and other whammy methods and then considered sacrilege by the lab-coated convolutionists.

Never satisfied with the sound of his voice, John Lennon once asked if he might record a vocal while swinging a microphone from a rope, penciled from the ceiling. Jimi Hendrix, with engineer Eddie Kramer, like wise pushed the sonic envelope, creating an all manner of then-unheard guitar and vocal sounds; wild stereo panning furthered the otherworldly effects of Hendrix'suvre.

HISTORY OF VOCAL PROCESSING

While creativity knows no bounds, technology was far more limited in the '60s than it is today.

The history of vocal processing, however, begins in the days before rock'n'roll. Homer Dudley, a research physicist at Bell Laboratories, developed the vocoder (a voice-operated recorder), an electronic device capable of both analyzing sound and simulating speech, in 1939. The vocoder's initial application was as a research tool to study and improve compression schemes for transmitting voice over copper telephone lines.

In 1946, Dudley introduced the vocoder to Werner Meyer-Eppler, a physicist and director of the Institute of Phonetics at Bonn University in Germany. The following year, Meyer-Eppler wrote "Electronic Tone Generation, Electronic Music, and Synthesizer Speech." He is the first to use the term "electronic music.

A similar effect to that of the vocoder is created by the Talk Box, which popularized in the '70s by Peter Frampton. The Talk Box uses a microphone as its vocal input device and a "tunic" as its source of tone. Air is pushed from the lungs, through the vocal cords, into the mouth and nasal cavity to

www.americanradiohistory.com
JAZZ BASSIST AND PHOTOGRAPHER Milt Hinton died Dec. 31 in Queens, N.Y., after a long hospitalization. He was 90. Hinton was featured in Calloway’s group for 15 years and recorded with Louis Armstrong, Bing Crosby, Benny Goodman, Lionel Hampton, Billie Holiday, and others. His photos of jazzmen were compiled in two collections.

PEDRO CALVO, the charismatic, fender-playing lead singer of Grammy Award-winning Cuban band Los Van Van, has left the group. The 68-year-old Calvo will reportedly join the ranks of the Buena Vista Social Club. Los Van Van played without Calvo for the first time in recent years. The band has been in transition since the death of founder Arsenio Rodriguez in July. The band has performed at high-profile shows and in front of political figures.

WHERE THE ROAD LEADS

MUSICMACER.COM’S largest shareholder is requesting that the company cease trading of its stock because the company is no longer a public company. The request was filed with the Securities and Exchange Commission.

THE COUNTRY MUSIC ASSN. (CMA) will induct 10 new Country Music Hall of Fame members to coincide with the opening of the new Country Music Hall of Fame and Museum in Nashville. The inductees include: the Bee Gees, Brooks & Dunn, the Judds, Kenny Chesney, Reba McEntire, and others.

BILBOARD DECEMBER 30, 2000

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Beau Brummels, along with
ident what completely mixed crowd: the Neanderthals variety wife, Melanie, performances by who love and garage-rock bands, speaks the feat product vintage garage-rock reissues and Hillsdale Records, Dionysus Records, Cavestomp! Records, thanks a month, carloads of
(Continued from page
Indeed, Jon Weiss, founder of Cavestomp! Records, and the annual three-day Cavestomp! festival of garage-rock bands, speaks of a veritable garage-rock community. The fourth Cavestomp! took place last month, featuring heroic garage bands Blues Magoos, the Beaux Brummeis, the Troggs, and Syndicate Of Sound, as well as such young descendants as the Embrooks and the Movies.
“It’s not only about the making and selling of garage music, but about interacting with its very loyal audience,” says Weiss. “That’s what the festival has always been about: staging a gathering of the people who love this music and its way of life and celebrating it with rare performances by the original pioneers of the sound and scene. And we’re starting to get many diverse shows each time that’s not as staunchly garage but spilling over and picking up fans from the whole alternative spectrum.”
Eddie Angel, guitarist of former Upstart/ landlord instrument group Los Strait Jackets, and his wife, Melanie, are owners of the New Yorker-based Spinout garage-rocking/ n/Freewestern swing label and promoters of the Las Vegas Grind festival. He also notes that the garage sound attracts a wide variety of listeners.
“You get to see it out, that’s all,” says Angel, “but at the Spy Lounge—where Los Strait Jackets have been and where my garage band the Neanderbats is booked—it’s a completely mixed crowd: tourists from the Mustard Seed’s attache who are looking for a little more than what they’re getting into, Wall Street tycoons, hipster fans of the music and everybody's having a good time.
New interest in the venerable genre aside, Sundazed Music president Bob Irwin, whose label has released such vintage garage rockers as Reverb & the Raiders, Syndicate Of Sound, the Shadows Of Knight, Music Machine, and the Beau Brummeis, along with contemporary work by the Mooneyes and the Chesterfield Kings, notes that the music, while an underground phenomenon since its origins, never really disappeared.
“It’s always been there, but it’s no longer a niche. It’s a great way to make a living for those who influence contemporary music to an amazing degree,” says Irwin. “Every time I walk by my teenage daughter’s bedroom and hear what she’s listening to, I pause and count the influences: ‘Boy! That electric piano sounds like the Beatles! Oh, man! I know where that guitar sound came from: It sounds like an Ed Cob (the Standells, Chocolate Watch Band) production!’
“If you put on a record like 1965’s ’Stoppin’ Out’ by Paul Revere, you hear a plethora of sounds that pervade modern music: fuzz guitar, polarizing bass, organ, and most important of all, the truth-talking, shoot-noosed, ad-libbed vocals of Mark Lindsay,” he adds.
Listen to a successful contemporary group like Smash mouth, continues Irwin, “you can certainly trace the sounds of the Fender Jammaster, Teisco guitars in cheap ’60s department storebought Japanese instrument, and Vox Continental organs. But even more interesting is the next layer down of bands like the Chesterfield Kings, the Mooneyes, the Swingin’ Neckbreakers—all those groups who are really carrying the torch. With the success of events like Cavestomp! and Las Vegas Grind—and the amount of music we sell—it’s no longer a cult thing.”
Sundazed sells well beyond the oldies market, Irwin notes. “We market to the 18- to 35-year-old audience, and make no mistake, these people buy Chocolate Watch Band, Paul Revere & the Raiders, and other wonderful ’60s garage records,” he says.
While Sundazed reissue titles have sold as many as 100,000 copies, Irwin says, “of such classic ’60s garage rockers at suburban Cleveland’s Alarm Clocks, Iggy Pop’s pre-Stooges garage band the Iguanas, and key Pacific Northwestern garage bands the Sonics and the Walkers. “Great rock’n'roll never dies. It’s just that this stuff wasn’t available so readily, and now a lot of labels are putting out cool stuff on vinyl and 45s.”
Likewise, Todd Abramson, founder of the Hoboken, NJ-based Telstar Records, observes that the best contemporary garage groups, such as his label’s principal garage band the Swingin’ Neckbreakers, “take influences from a variety of sources: 50s U.S. garage bands and British mod bands, but also the ’60s R&B and blues bands that influenced those bands, as well as the ’70s (do-it-yourself) school of punk.”
Irwin also notes the “melting pot” aspect of what constitutes garage rock today. “There are 80-40 types of things lumped as garage music: everything from bands influenced by folk/rock like the Byrds and the Beau Brummeis, to Northwest groups like the Kingpins, Sonics, Wailers, and Raiders, to groups influenced by Tex-Mex like the Thirteen Floor Electricans, to the L.A. Sunset Strip-go-go sound of the Seeds and Standells, to Michigan’s & the Mysterians and Mitch Ryder.”
Such ’60s music, adds Rhino’s senior VP of A&R Gary Stewart, may well be marked by “hitting the ground running” by the label’s “gigantic reissue producer Teiaco Weiss,” who “depends on Mark Lindsay, the music’s principal garage band the Swingin’ Neckbreakers, to take influences from a variety of sources: 50s U.S. garage bands and British mod bands, but also the ’60s R&B and blues bands that influenced those bands, as well as the ’70s (do-it-yourself) school of punk.”
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The deal with BMG follows a similar one with EMI in October.

Andrew Hoppe, digital media specialist at the company, says the deal is the first in a series of deals with EMI in the region. "This is just the first of many deals that we're going to be doing," he says. "It's a step in the right direction for our business." He predicts that more companies, media players, and global companies will follow suit.

BMG Finland Tests Mobile Net Strategies

Based marketing manager Kimmo Valtanen says the profit in this segment is around 65%—around 10 times more than the profits on ringing tones. "We don't pay for the technology—we make the profit. It's important that we are active and taking our share of the cake."

In the individual campaigns for Westlife's "To Our Fans," a Bandcamp in 2002, and a "B-side" compilation, the deal has sold around 20,000 units in Finland to date, according to BMG.

Also, a Web site for the Swedish rock band Vantaafl will sell BMG mobile phone network, for the Westlife and Ramazzotti campaigns.

Upon entering the Westlife site on Christmas, Valtanen says, "the message includes instructions for the recipients on how to download songs for free from Vantaafl competition participants, a text message is sent to a central server at a cost of 75 cents."

We are very satisfied with the campaign results. It has been a very unique way of reaching the fans. The Westlife album has now sold nearly 10,000 copies, and 25% of that number have entered the competition on the Web. We have gained valuable data on the fans."

Valtanen says, "we didn't have a television campaign for Westlife because we wanted to see how a new kind of campaign reaches consumers. Both the Westlife and Ramazzotti campaigns have been attempts to find new ways of reaching the consumer. And we have succeeded in creating a buzz around these 'profiles'."

The deal with BMG has sold around 4,000 to 5,000 copies. It went straight to the top 20 when it was released."

Valtanen says, "We need to get consumers accustomed to this phenomenon, to teach them how they can get added value by using their phones."

Song Corp Launches Foreplay
Disc Lets Consumers Sample Music

BY LARRY LeBLANC
TORONTO—In a cooperative venture with Microsoft Canada and San Francisco-based digital rights management service Reciprocal Systems, Song Corp, an affiliated record company, will launch an interactive application called Foreplay Disc, which allows consumers to play an entire song for four times before they purchase it.

Foreplay Disc, which is now being sold to major Canadian retail accounts, is set to hit the market in April. It will be available on standard CD player. Said Valtanen, "we may feature one or two tracks that are playable on CD player and are not limited to four plays."

The first album to be released as a Foreplay Disc will be "Digitally Organic," the debut of Toronto band the Pocket Dolls. The song is called "Foolproof." The album is due out in early February. It will be followed shortly afterward by an interactive record release by such acts as Mavis Staples, the Worn, and the Special Guests.

"Song Corp has the potential to be a harbingers of a new business model," claims Song Corp CEO Allan Gregor, who came up with the concept. "It gives the music industry the opportunity to be a for-pay regime. Consumers can either spend $5.99 for the album ($10.00 in Canada) or lock the limited-time feature on the CD."

"When the consumer has used up the four plays, the Foreplay Disc can be played on a computer and an Internet link can be made, the user then has the options to play music, view a photo gallery, the album's home page, or view a web site."
### Billboard Hot 100 Airplay

- **NO. 1**: 
  - **Title**: *It Wasn't Me*  
  - **Artist**: Shaggy

- **NO. 2**: 
  - **Title**: *Independent Women Part I*  
  - **Artist**: Destiny’s Child

- **NO. 3**: 
  - **Title**: *Emotional*  
  - **Artist**: Barbra Streisand

- **NO. 4**: 
  - **Title**: *It Could Be You*  
  - **Artist**: Elton John & Kiki Dee

- **NO. 5**: 
  - **Title**: *Sittin’ on Top of the World*  
  - **Artist**: Big & Rich

- **NO. 6**: 
  - **Title**: *Looking for Love*  
  - **Artist**: Erykah Badu

- **NO. 7**: 
  - **Title**: *Not Gonna Leave You*  
  - **Artist**: Goo Goo Dolls

- **NO. 8**: 
  - **Title**: *The Way You Love Me*  
  - **Artist**: Whitney Houston

- **NO. 9**: 
  - **Title**: *Save the Last Dance for Me*  
  - **Artist**: Jennifer Lopez

- **NO. 10**: 
  - **Title**: *All I Do Is Think*  
  - **Artist**: Aretha Franklin

### Billboard Hot 100 A-Z

- **NO. 1**: 
  - **Title**: *I Don't Know Why*  
  - **Artist**: Norah Jones

- **NO. 2**: 
  - **Title**: *In the Air Tonight*  
  - **Artist**: Phil Collins

- **NO. 3**: 
  - **Title**: *I'm Too Sexy*  
  - **Artist**: Right Said Fred

- **NO. 4**: 
  - **Title**: *Just a Dream*  
  - **Artist**: Ne-Yo

- **NO. 5**: 
  - **Title**: *The Way You Look Tonight*  
  - **Artist**: Taylor Swift

- **NO. 6**: 
  - **Title**: *What I Did for Love*  
  - **Artist**: Celine Dion

- **NO. 7**: 
  - **Title**: *To Love Somebody*  
  - **Artist**: The Bee Gees

- **NO. 8**: 
  - **Title**: *I'm Yours*  
  - **Artist**: Jason Mraz

- **NO. 9**: 
  - **Title**: *Ain't No Mountain High Enough*  
  - **Artist**: Marvin Gaye & Tammi Terrell

- **NO. 10**: 
  - **Title**: *What Makes You Beautiful*  
  - **Artist**: One Direction

### Billboard Hot 100 Singles Sales

- **NO. 1**: 
  - **Title**: *We Belong Together*  
  - **Artist**: Gwen Stefani

- **NO. 2**: 
  - **Title**: *I'm Yours*  
  - **Artist**: Jason Mraz

- **NO. 3**: 
  - **Title**: *It's Over Now*  
  - **Artist**: The Beatles

- **NO. 4**: 
  - **Title**: *I Want You Back*  
  - **Artist**: The Jackson 5

- **NO. 5**: 
  - **Title**: *Bohemian Rhapsody*  
  - **Artist**: Queen

### Billboard Hot 100 Recurrent Airplay

- **NO. 1**: 
  - **Title**: *Rolling in the Deep*  
  - **Artist**: Adele

- **NO. 2**: 
  - **Title**: *Shape of My Heart*  
  - **Artist**: Sting

- **NO. 3**: 
  - **Title**: *Angels*  
  - **Artist**: Robbie Williams

- **NO. 4**: 
  - **Title**: *Nothing Else Matters*  
  - **Artist**: Metallica

- **NO. 5**: 
  - **Title**: *I Will Always Love You*  
  - **Artist**: Whitney Houston

### Recording

- **Recorded with the greatest track gain**: R&B (2000, Billboard/BPI Communications and SoundScan, Inc.)
THE PROGRESSION OF EFFECTS
(Continued from page 68)

form sounds. This signal from an amplifier's speaker output is sent to the input of the Talk Box via cable; the output of the Talk Box is connected to a speaker cabinet. A tube, emanating from the Talk Box, is placed alongside a microphone so that it fits in the mouth. The Talk Box replaces air into the lungs with sound of a guitar, creating a hybrid sound of words and musical notes.

COMPUTER PROLIFERATION Meanwhile, the computer's proliferation in the recording studio has affected every aspect of that environment. Today, digital recording and editing is the norm; a project that does not employ a digital audio workstation at some point is increasingly rare. Pitch correction is also a common and offhand concept. Tools such as spectral-temporal analysis, party plug-ins, AutoTune by Antares correct intonation problems in vocals or solo instruments. TC Electronic by TC Electronic and Pitch Doctor by Wave Mechanics are other software-based systems for fixing out-of-tune notes.

The possibilities for manipulation of sound are seemingly limitless. Beyond pitch correction, many tools exist for the creation of entirely new sounds. GUM Tools (made by George Massenburg for the Institut National de l'Audiovisuel) is an array of eight plug-ins for Pro Tools, allowing composers and sound designers to blend layers of sound, build layered timbres, create phasers and flangers, rearrange audio fragments to create new sounds, add reverb and depth to sounds, and more. PurePitch by Wave Mechanics, enables not just pitch alteration but creation of harmonics, and parts from a lead vocal instrument to a flat performance.

MCM FILES SUIT AGAINST UMVD (Continued from page 94)

UNMD unilaterally forces its street-rate policy, giving Canadian wholesalers an unfair competitive advantage by allowing them to jump street date. It also alleges that UMMD sells product to Canadian wholesalers at a cheaper price than U.S. wholesalers, allowing the foreign wholesalers to undercut U.S. stores. In addition, the complaint states that the arrangement between Universal and the Canadian wholesalers is restraining competition in Canada.

In recent months, the availability of cheap Canadian imports of new releases before street date has become widespread, according to the complaint, that it has forced MCM to reconsider its plans to distribute its warehouse supplies.

In addition to seeking to enjoin Universal from engaging in such business practices, the MCM law suit seeks unspecified damages and $30 million in punitive damages. A Universal spokesman declines to comment.

Earlier this year, UMVD penalized two wholesalers for jumping street date, and this month it sent a cease-and-desist letter to Big Apple, a Bronx, N.Y.-based wholesaler, telling it to stop selling Canadian product in the U.S., according to sources.

BREATHE THE MUSIC If you are anything like me, by this time you have already thumbed through our "Year In Music" special section and digested all the winners in the dozens of categories listed. A question a chart person might ask about Faith Hill's "Breathe." (Warner Bros.), No. 1 Billboard Hot 100 Single of 2000, is, How could a song that never reached the Top 10 on either a national chart or a regional chart, earn the No. 1 Billboard chart spot? Fred Bronworth article (pp. YE-12), it is not unprecedented, just uncommon.

Before Billboard changed the methodology of most of its charts to SoundScan and Broadcast Data Systems data in 1991, year-end rankings were based on a system that attributed a set amount of points based on a title's weekly ranking—e.g., No. 1 song on the Hot 100 would get 2,000 points, No. 2 earned 1,500 points, etc. While chart longevity was always a factor and did have lower-peaking songs over time, it was a usually a difficult feat, especially for songs in the upper reaches of the chart. With our current method of adding up each song's weekly points, instead of basing points on rank, it is easier for long-lasting songs with slightly lower ranks to play leapfrog.

In the case of "Breathe," that song was able to outcompete the competition by surviving the months (489) on the Hot 100 during the chart year (Dec. 19-Nov. 13), most weeks in the top 10 (38), and most weeks in the top five (38). By comparison, the song that ranked No. 23 and No. 3 for 2000, Santana's "Smooth" and "Maria Maria" (Arista), respectively, fell short of those totals. "Smooth" tallied 40 weeks on the chart, 17 weeks in the top 10, and 12 weeks in the top five, while "Maria Maria" spent 26 weeks on chart, 18 weeks in the top five, and 16 weeks in the top five. So while "Mara" did have the most weeks at No. 1 (10) on the Hot 100 during the chart year, the fact that it spent nearly half as many weeks on the chart as "Breathe" hindered its run for the 2000 crown.

OTHER NOTABLE ACHIEVEMENTS: Additional accomplishments during the 2000 chart year included Madonnna's "Music" (Maverick/Warner Bros) grabbing the one-week high for units scanned on the Hot 100 Singles Sales chart, with 166,524 in the Sept. 16 issue. That same week "Music" achieved the highest first-week point total for the year on the Hot 100, with 23,110. Two songs were tied for most weeks at No. 1 on the sales chart: Christina Aigionera's "Come On Over Baby (All I Want Is You)" (CIGA and Jessica Simpson's "I Wanna Love You Forever" (Columbia), both of which spent six weeks at No. 1.

On the Hot 100 Airplay chart, Audra's "Try Again" (Blackbird/Virgin) spent the most weeks (nine) at No. 1, while Destinys Child's "Independent Women Part 1" (Columbia) had the highest one-week audience figure, with 193 million listeners in the Nov. 25 issue, the final week of the chart year. Though "Women" would go on to break the all-time airplay record two weeks later with an audience of 214.6 million (Hot 100 Spotlight, Billboard, Dec. 9).

COLUMBUS'S CHOICE: The following are our top personal top five songs of 2000, No. 5: Sting Featuring Cheb Mami, "Intensir Rose" (Interscope), No. 4: Gigi D'Agostino, "I'll Fly With You" (Arista); No. 3: Alice Deejay, "Better Off Alone" (Republic/Universal); No. 2: Lee Ann Womack, "I Hope You Dance" (MCA Nashville/Universal); No. 1: Vertical Horizon, "Everything You Want" (RCA).

I wish you all a wonderful holiday season and a fabulous 2001!
## The Billboard Hot 100 Chart

**December 30, 2000**

### Greatest Gainer/Sales

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Week(s) at #1</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Destiny's Child</td>
<td>&quot;He Loves Me, He Loves Me Not&quot;</td>
<td>5</td>
<td>Dream Records</td>
</tr>
<tr>
<td>2</td>
<td>Shaggy feat. Rik Rok &amp; M.I.A.</td>
<td>&quot;Shaggy feat. Rik Rok &amp; M.I.A.&quot;</td>
<td>2</td>
<td>Dream Records</td>
</tr>
<tr>
<td>3</td>
<td>Case of the Ex (Whatcha Gonna Do)</td>
<td>&quot;Case of the Ex (Whatcha Gonna Do)&quot;</td>
<td>1</td>
<td>Uptown</td>
</tr>
<tr>
<td>4</td>
<td>Amerasian feat. D. J. Spader &amp; DJ Spade &amp; M. Carter</td>
<td>&quot;Put Em On&quot;</td>
<td>10</td>
<td>Def Jam</td>
</tr>
<tr>
<td>5</td>
<td>New Kids On The Block</td>
<td>&quot;Greatest Gainer/Sales&quot;</td>
<td>11</td>
<td>Hollywood Records</td>
</tr>
</tbody>
</table>

### Greatest Gainer/Airplay

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Week(s) at #1</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Clifton Carter</td>
<td>&quot;What I Want&quot;</td>
<td>5</td>
<td>Arista</td>
</tr>
<tr>
<td>2</td>
<td>Shaggy feat. Rik Rok &amp; M.I.A.</td>
<td>&quot;Shaggy feat. Rik Rok &amp; M.I.A.&quot;</td>
<td>2</td>
<td>Dream Records</td>
</tr>
<tr>
<td>3</td>
<td>&lt;NAME&gt;</td>
<td>&quot;The Rose&quot;</td>
<td>1</td>
<td>Rawkus</td>
</tr>
<tr>
<td>4</td>
<td>&lt;NAME&gt;</td>
<td>&quot;One More Time&quot;</td>
<td>1</td>
<td>Epic</td>
</tr>
<tr>
<td>5</td>
<td>&lt;NAME&gt;</td>
<td>&quot;I Wish&quot;</td>
<td>4</td>
<td>Virgin</td>
</tr>
</tbody>
</table>

### Hot Shot Debut

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Week(s) at #1</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Christmas Shoes</td>
<td>&quot;Twelve Days Till Christmas&quot;</td>
<td>4</td>
<td>RCA</td>
</tr>
<tr>
<td>2</td>
<td>Wild Horses</td>
<td>&quot;The Christmas Shoes&quot;</td>
<td>1</td>
<td>RCA</td>
</tr>
<tr>
<td>3</td>
<td>&lt;NAME&gt; feat. &lt;NAME&gt;</td>
<td>&quot;Twelve Days Till Christmas&quot;</td>
<td>3</td>
<td>RCA</td>
</tr>
<tr>
<td>4</td>
<td>The Clark Family</td>
<td>&quot;Twelve Days Till Christmas&quot;</td>
<td>2</td>
<td>RCA</td>
</tr>
</tbody>
</table>

---

*Songs with the greatest increase in sales were ranked based on the week's increase in sales. The Greatest Gainer/Sales and Greatest Gainer/Airplay charts are based on the week's increase in sales. The Hot Shot Debut chart is based on the week's increase in sales.*
Joel Whitburn's all-new "Top Pop Singles" and "Pop Annual" serve up Pop just the way you like it — artist-by-artist or year-by-year. With complete chart stats, artist facts, and everything there is to know about every charted Pop single. Each book just $79.95 hardcover and $69.95 softcover. Get the full facts at 800-827-9810 (in U.S.), 262-251-5408 (outside the U.S.) or at www.recordresearch.com.

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>#</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Week Sales</th>
<th>Total Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>KENNY CHESEY</td>
<td>BREATHIN'</td>
<td>67,000</td>
<td>139,000</td>
</tr>
<tr>
<td>2</td>
<td>80</td>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>88,000</td>
<td>176,000</td>
</tr>
<tr>
<td>3</td>
<td>124</td>
<td>Guns N' Roses</td>
<td>NO SCRATCH</td>
<td>101,000</td>
<td>202,000</td>
</tr>
<tr>
<td>4</td>
<td>125</td>
<td>Billy Gilman</td>
<td>BLINK-182</td>
<td>128,000</td>
<td>256,000</td>
</tr>
<tr>
<td>5</td>
<td>126</td>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>132,000</td>
<td>264,000</td>
</tr>
<tr>
<td>6</td>
<td>127</td>
<td>OUTKAST</td>
<td>LET ME LOVE YOU</td>
<td>132,000</td>
<td>264,000</td>
</tr>
<tr>
<td>7</td>
<td>128</td>
<td>STONE SOUR</td>
<td>ATTACHED</td>
<td>135,000</td>
<td>270,000</td>
</tr>
<tr>
<td>8</td>
<td>129</td>
<td>Lil' Kim</td>
<td>COLD CARPET</td>
<td>136,000</td>
<td>272,000</td>
</tr>
<tr>
<td>9</td>
<td>130</td>
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<td>276,000</td>
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<tr>
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<td>131</td>
<td>Jewel</td>
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<td>280,000</td>
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<tr>
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<td>132</td>
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<tr>
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<td>286,000</td>
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<tr>
<td>13</td>
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<td>290,000</td>
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<tr>
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<tr>
<td>15</td>
<td>136</td>
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<tr>
<td>16</td>
<td>137</td>
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<tr>
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<td>304,000</td>
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<tr>
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<td>310,000</td>
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<tr>
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<td>314,000</td>
</tr>
<tr>
<td>22</td>
<td>143</td>
<td>Jewel</td>
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<td>158,000</td>
<td>316,000</td>
</tr>
<tr>
<td>23</td>
<td>144</td>
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<td>VARIOUS ARTISTS</td>
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<td>320,000</td>
</tr>
<tr>
<td>24</td>
<td>145</td>
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<td>324,000</td>
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<tr>
<td>25</td>
<td>146</td>
<td>STONE SOUR</td>
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<td>163,000</td>
<td>326,000</td>
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<tr>
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<td>Lil' Kim</td>
<td>COLD CARPET</td>
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<td>330,000</td>
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<tr>
<td>27</td>
<td>148</td>
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<td>NO SCRATCH</td>
<td>166,000</td>
<td>332,000</td>
</tr>
<tr>
<td>28</td>
<td>149</td>
<td>Jewel</td>
<td>NO SCRATCH</td>
<td>168,000</td>
<td>336,000</td>
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<tr>
<td>29</td>
<td>150</td>
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<td>VARIOUS ARTISTS</td>
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<td>340,000</td>
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<tr>
<td>31</td>
<td>152</td>
<td>STONE SOUR</td>
<td>ATTACHED</td>
<td>173,000</td>
<td>346,000</td>
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<tr>
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<tr>
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<tr>
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<td>NO SCRATCH</td>
<td>178,000</td>
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</tr>
<tr>
<td>35</td>
<td>156</td>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>180,000</td>
<td>356,000</td>
</tr>
<tr>
<td>36</td>
<td>157</td>
<td>OutKast</td>
<td>NO SCRATCH</td>
<td>182,000</td>
<td>358,000</td>
</tr>
<tr>
<td>37</td>
<td>158</td>
<td>STONE SOUR</td>
<td>ATTACHED</td>
<td>183,000</td>
<td>360,000</td>
</tr>
<tr>
<td>38</td>
<td>159</td>
<td>Lil' Kim</td>
<td>COLD CARPET</td>
<td>185,000</td>
<td>362,000</td>
</tr>
<tr>
<td>39</td>
<td>160</td>
<td>DIAMOND DUSTY</td>
<td>NO SCRATCH</td>
<td>187,000</td>
<td>364,000</td>
</tr>
<tr>
<td>40</td>
<td>161</td>
<td>Jewel</td>
<td>NO SCRATCH</td>
<td>189,000</td>
<td>366,000</td>
</tr>
</tbody>
</table>

**Notes:**
- The Billboard 200 is a weekly music chart that ranks the best-performing albums in the United States. It is published by Billboard magazine and was first published on October 11, 1940. The chart is based on sales data provided to Billboard by numerous retail outlets, including record stores, streaming services, and other music distributors.
- The chart reflects the popularity of an album within a given week.
- The chart is used by artists, record labels, and the music industry to determine album performance.


**Tour Schedule for The Billboard 200**

- **1999**
  - 200 songs each week.
  - 1,100,000 copies sold each week.
  - 25,000 albums sold each week.
  - 2,000 albums sold each day.

**Average Unit Total for No. 1 Albums On The Billboard 200**

<table>
<thead>
<tr>
<th>Year</th>
<th>Avg. Units</th>
<th>No. of Titles</th>
</tr>
</thead>
<tbody>
<tr>
<td>1995</td>
<td>33,862</td>
<td>38</td>
</tr>
<tr>
<td>1996</td>
<td>29,566</td>
<td>10</td>
</tr>
<tr>
<td>1997</td>
<td>24,704</td>
<td>11</td>
</tr>
<tr>
<td>1998</td>
<td>20,447</td>
<td>10</td>
</tr>
<tr>
<td>1999</td>
<td>16,288</td>
<td>11</td>
</tr>
</tbody>
</table>

**Average Unit Total for Albums That Debuted At No. 1**

<table>
<thead>
<tr>
<th>Year</th>
<th>Avg. Units</th>
<th>No. of Titles</th>
</tr>
</thead>
<tbody>
<tr>
<td>1995</td>
<td>30,862</td>
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<td>11</td>
</tr>
<tr>
<td>1999</td>
<td>13,000</td>
<td>11</td>
</tr>
</tbody>
</table>

**RUST NEVER SLEEPS**

For No. 1 Albums

- **Total sales for the year:** 4,000,000
- **Average weekly sales:** 80,000
- **Peak position:** No. 1
- **Charting period:** 17 weeks

**Joining**

The Billboard 200 is a music chart that ranks the best-selling albums in the United States. It is published weekly by Billboard magazine. The chart is based on sales data from music stores, digital downloads, streaming, and other sources. The chart is used to gauge the popularity and success of music albums. The chart also serves as a valuable tool for the music industry, as it helps record labels and artists gauge the performance of their albums and plan their marketing strategies. The Billboard 200 is one of the most widely followed music charts in the world, and it has been in publication since 1949.
Tina Turner, 'N Sync, Dave Matthews Band Head List Of Year's Top Tours

BY RAY WADDELL

NASHVILLE—Rock diva Tina Turner was tops among a diverse group that made up the world's biggest touring acts in 2000. It was an eclectic list as has been seen in the past decade.

In the top 10 the top touring acts leaned toward classic rock, with relatively few new artists breaking through to major road success. While both classic and contemporary rockers are certainly present among 2000's best, there is also representation from country, pop, Latin and rap artists among this year's 25. Numbers cited are gross revenue reported to Billboard sister publication: Record Business Media (AB) from Dec. 13, 1999, to Dec. 4, 2000. The top-25 tour featured 10 classic rock acts, six contemporary rockers, three teen pop acts, three country tours, two Hispanic artists, and a rap package.

Far and away the top tour of the year was Turner's, whose international "farewell" tour grossed a staggering $135,514,000 from 80 shows. Produced by SFX (so were the tours ranked second and third, and seven of the top 25), Turner's trek was a sellout.

While Turner was the big draw, SFX Touring VP Bruce Kapp (who, along with VP Bob Wavre, operated among touring's top 10) and VP Brad Wavre, operated among touring's top 10 and VP Brad Wavre, operated among touring's top 10. Numbers cited are gross revenue reported to Billboard sister publication: Record Business Media (AB) from Dec. 13, 1999, to Dec. 4, 2000. The top-25 tour featured 10 classic rock acts, six contemporary rockers, three teen pop acts, three country tours, two Hispanic artists, and a rap package.

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Plug-In Europe Attracting Internet’s Top Global Execs

Some of the most respected executives and business pioneers in the world of online music have confirmed their participation in Plug-In Europe, the new conference being organized by Jupiter Media/Markets in association with Billboard. The conference, which will take place April 23-25 at Barcelona’s Princess Sofia Inter-Continental, is shaping up as the coming year’s essential event for anyone in the global online music business.

Like the original Plug-In—which attracts the cream of the U.S. digital music business to New York City each May to network, learn, and move Plug-In Europe event will include an array of carefully planned panels. The sessions will cover such topics as online retailing, artist empowerment, promotion and distribution, and digital rights; subscription services; workflow in the music industry; Web radio programming; and business models for the wireless world.

Among confirmed panelists: Emmanuel de Barcelot, president, Virgin Continental Europe; David Phillips, CEO, iCrunch; Gianutica Detelfin, CEO, Vitamin; David Stockley, CEO, DXX; Fabrice Berger, MD, Lagardere New Media; Ernesto Schmitt, chairman, Peopleaudien, and Michel Lambot, president, Impulse; Ted Cohen, VP, new media, EMI Recorded Music; Fingerhm Bergman, international director of A&R, Papawine, Patric Campbell, chairman, CEO, Magic; Eric Bapiste, secretary general, CISC; Tim Bowen, executive VP, Universal Music International; and Lairry Miller, president, Revenues Distribution Entertainment.

And that’s just the opening day. Second-day panelists will include Bill Barnett, MD, Europe, QD, Nico Kolesterol, VP, technology and eMedia, Sony Music Europe; Michael Dawdow, president/COO, NLA Entertainment; founder/CEO, Net1D: Howie B, artist and founder, Pressplay, Records; Sean Hastings, CEO, HavenCo, Allen Dixon, general manager, International, Bertels, MD, Ministry of Sound Media, Nora Rothrock, GM, MTVI Europe; David Pakman, co-founder, Myplay.com, and Kevin Malone, VP, European business unit, Liquid Audio.

To register, contact Claire Doughty at 44-020-7747-0578 or visit www.plug-in-jup.com. For sponsorship and exhibition opportunities, contact Richard Hargreaves at 44-020-7747-0579 or email rhargreaves@plugin-jup.com.

Marketing Opportunity: Record Retail Guide

Companies hoping to get their message to senior executives throughout the music business have until Jan. 17 to become part of Billboard’s Retailing Directory 2001. This directory reaches professionals from every facet of the music-marketing business including record labels, wholesalers, distributors, and marketing companies, who consult the directory all year long.

In addition to updated listings, the directory offers advertisers an outlet in which their logos can be displayed and their special services may be promoted.

The updated directory will contain information on more than 7,000 independent and chain record stores, a complete chain headquarters listing, national listings of U.S. chains, and comprehensive online retailer listings.

For more information on advertising opportunities in the Retailing Directory 2001, contact Jeff Serrette at 646-654-4697 or jserrette@billboard.com. To order the Retailing Directory 2001 or any other Billboard directory call toll free 800-344-7119.

Garner Among Recipients Of Presidents Award

Hope Garner, production coordinator for Amusement/Amusement Business, is among the Billboard Music Group staffers recently honored by parent company HIP Communications with the Presidents Award. Garner and three Billboard Music Group colleagues (Lydia Micoluk, Rob Allen, and Laura Strom) were recognized Dec. 11 for their contributions, outstanding efforts, loyalty, and dedication to HIP.

Garner worked in Nashville and is responsible for all production and trafficking for Amusement Business.

To purchase additional copies of this special double issue of Billboard, contact Jeanne Jamin (Circulation) at 646-549-5878.

Visit our Web site at www.billboard.com

E-mail: jshel@billboard.com

30 Years On, Elton John’s Streak Ends

AFTER 30 YEARS, Elton John’s unbroken string of having at least one top 40 hit every year is over. In the Billboard Hot 100 is finally broken. To keep his streak going, the British superstar needed to debut in the top 40 this issue with his latest single, "That’s Why They Call It The Blues," a duet with Mary J. Blige from his "One Night Only" album. That feat was out of reach for John, as it would be for most artists, so the last chart of calendar year 2000 is published and John did not make the top 40 this year.

He did come close, however, as "Somewhere Out Of The Blue" from the film "The Road To El Dorado" peaked at No. 49. So we can still say John has had at least one top 50 hit every year for 31 years.

CHART:
Aretha 2000
A BANNER YEAR

All Shows SOLD-OUT

Pier 60 - NY
Malverne Preparatory School - PA
Melbourne King Center - FL
Kravitz Center-West Palm Beach - FL
Wolf Trap - VA
Greensboro Wall Memorial - NC
Atlanta Chastain Park (2 Nights) - GA
Chicago Navy Pier - IL
JVC Jazz Festival - NY
Jackie Robinson Event - CT
New York Regent Hotel - NY
Caesars Palace, Atlantic City (3 Nights) - NJ
Louis Vuitton Event at Rockefeller Center - NY
and The Crowning Jewel
The Princess Grace Foundation at the Waldorf Astoria - NY
(JUST TO NAME A FEW)

Aretha thanks and loves you much.
Hold your applause.

Of course that's what we thought a year ago when her album, Breathe, debuted at #1, and she rang in the new year by singing the National Anthem at the Super Bowl. But here we are, after a year that has witnessed Faith garnering 29 award nominations, 2 number one singles, 3 top ten singles, and a quintuple platinum album in its first year of release. A year where she brought home Billboard awards for Hot 100 Song of the Year, Hot 100 Female Artist of the Year, Hot 100 Singles Airplay Song of the Year, Country Female Artist, Country Singles Sales and the best-selling country single, “Breathe.” A year where she brought down the house as a performer at the Academy Awards, brought home the honors of CMA and ACM Female Vocalist of the year, joined forces with legends on VH-1’s Divas, and hosted her own primetime Thanksgiving special. And one thing is clear, the year may be over, but for the girl who shot from Star, Mississippi to Stardom, the curtain has just gone up. So hold your applause, sit back and enjoy, because, ladies and gentlemen, the show is just beginning.

She’s just getting started.

FAITH HILL

Producers: Byron Gallimore, Dann Huff and Faith Hill
Management: Borman Entertainment
www.faithhill.com