MTV2 CLASS OF 2001

MTV2 isn't just a necessary part of any artist's education. It's also a treasure chest of extracurricular activities that can help motivated students break away from the pack. Take for instance the Sisters for Hip Hop & Soul Tour which brought together new talent and put them on the road to success. And the Handpicked tour, a showcase for bright young things that seem guaranteed for greatness. Who can forget when Mudvayne was crowned the winner of the first MTV2 Award and the return of Unplugged? For alumni and freshmen alike, time spent at MTV2 is quite simply an A+.
peter yorn
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moby
"MTV2 launch – live from scotland"

staind
"unplugged 2.0"

india.ariel
"sisters for hip hop & soul co-president"

jay-z
"unplugged 2.0 treasurer"

mystic
"live at MTV headquarters"
Music Industry Reflects On 2001
Learning From Tragedy And Setbacks, Assessing 2002's Challenges
BY LARRY FLICK
and MELINDA NEWMAN
NEW YORK—At 8:45 a.m. Sept. 11, 2001, as the U.S. was brutally stripped of its innocence by unprecedented series of terrorist attacks, a sharp line of change in the music industry was likewise being drawn. From that moment, it would no longer be acceptable to cavalierly say, "Oh, it's only rock'n'roll." In a split second, the time for artists—and the labels that issue their music—to think before acting had arrived. In the opinion of many, it was about time.

"I don't want to live in a world where everyone is the same," Lenny Kravitz says, "but I also don't support the idea of spreading (Continued on page 80)
Holiday Wishes And The Dance Of Life

By Timothy White

Sometimes to be young is to depend on too many illusions, and to be old is to doubt too many truths. To mature, my father believed, was to largely reverse both such impulses.

In the 1900s, my father had hit the World’s Fair at the dinner table. One June evening in 1964, when only my mother had been informed he was doomed within weeks to die from advanced heart disease (although my dad must have deduced how ill he was), he was passing the mashed potatoes and chatting with his wife and five of his seven kids (by then, my two eldest brothers had families and households of their own) when a certain record came on the radio. It was “If I Wish You Love,” a French ballad from the 1940s that had recently become a modest hit in its English adaptation for R&B/jazz vocalist Gloria Lynne.

As the wistful musical meditation edited against the warm breezes circulating between the screen door and the kitchen windows, my dad, then only 48, stopped talking in mid-sentence as if suddenly struck by some divine inspiration: I wish you bluebirds in the spring, to give your heart a song to sing...and then a kiss but more than this wish I love you. And in July a lemonsoda, to cool you in some luly glad! wish you health and more than wealth wish you love.

The lyrics of the plaintive song, which was being broadcast on WNEW-NY, seemed to gently ornament the drowsy evening—until my dad turned to my mom, a former model who was also 48, and shyly grasped her free hand with his fingertips.

“This,” he said, “is my song to you.”

All our younger children, now grown and I was used to seeing our parents being openly affectionate, my handsome, dapper father (to me, he resembled a suave Clark Kent), often embracing and kissing my mother and calling her by her private nickname (“Nuzzy”). More than once during my adulthood, with my dad added with my mom in the same antique courtship-era tune of theirs had come over the kitchen radio, my father had arisen from the table in the midst of a meal to wordlessly (and rather elegantly) bring his spouse to her feet for a slow dance with him. But this moment was different. My father seemed tired, as if he were less a husband than a heart-torn soul who would soon reluctantly have to withdraw.

The song continued: My breaking heart and I agree that you and I could never be/ So with my best, yourest set you free.

My mother began to cry, and my father kept her hand in his fingertips, as if it were too delicate to hold in any other fashion. Only the music could express the rest: They were saying goodbye to each other.

In that moment, knowledge of mortality and the fierce, impossible beauty of love swept into my young heart, lending everything in life a weight and a intensity never beforehand imagined. Death suddenly defined everything—the copper sunset, the crickets in the backyard—and loss, even every whisper of a step held between awareness and real understanding. My parents never again rose together to sway and step around our kitchen table. After his death in July, my mother lived another 34 years. She later told her children that my father’s spirit lingered around the house until she sat up in bed one night in a half-dream and told him he needn’t worry about meeting a co尻iltion ball, that it was time for him to let go of her.

But the ghosts of my parents rise up to dance in every subsequent moment of joy or loss I have ever known. Glancing back at us kids, but mostly gazing only at each other, the two spirits linger in the corner of my inner eye like an eternal truth.

Those ghosts entered my thoughts as I stood on a hill in Italy Sept. 11, and overheard as a second dining room was memorialized at the World Trade Center (WTC), and they crossed my mind again in the elevator at Billboard on the November morning when a co-worker murmured the news that George Harrison had died. And upon learning of the gifted Ayla’s tragic death in a plane crash in August at the age of 22, or the passing of irrepressible, 84-years-old Rufus Thomas in December, my first thoughts—as with the WTC victims, or Harrison—were for the families and the simplest shared moments now eternally lost to memory.

My own wife, Judy, believes that the best way to appreciate those who are gone is to keep their works and philosophies alive, to emulate their best attributes and characteristics. For my part, I know that my wife and our son are the best things about me. They surprise other people might have, eclipse all other gains I’ve made, are more interesting to me than any other subject into which I’ve thus far inquired. All parents ultimately realize, for better or worse, that the success of our family is one’s primary profession, and if they fail at that, they fail at everything.

As this difficult, often wrenching year ends, one can turn on the radio and hear Harrison’s devotion “My Sweet Lord,” “More Than a Woman” from the Ayla’s tragic album (which she dedicated to the memory of her grandmother, the classic “Cause I Love You” duet that Thomas recorded with his Uncle Rufus), and the refrain of “Have Yourself A Merry Little Christmas” by James Taylor, himself the father of twin boys barely out of their cribs—and each of these songs in some way soothes.

Visiting Taylor twice in November at a studio outside Boston where he’s recording a new album, I felt the need to complete his Sweet-titman to close the sequel to his Grammy-winning 1997 album, Hourglass, he was always surrounded by family: One afternoon, his infant boys Logan (the bashful one) and Henry (outgoing, eager for eye contact) sat up in their double-wide bassinet, with wonder as the sound of “I Saw You Myself A Merry Little Christmas” oozed from the overhead monitors, followed by the nearly finished “Fourth of July,” the latter a tender love song inspired by James’ wooring of the twins’ mother, Caroline “Kim” Taylor. (It was noted afterward that whenever their father was away, the sound of this music around the house is a marked comfort to his toddlers.)

A week later in the same studio, the boarded, wry Ben Taylor (James’ grown son from his first marriage to Carly Simon) stood at the mixing board as James added harmonies to a new song by Ben for possible inclusion in his long-delayed debut album (due from Epic early in 2002). Afterward, James commented, ‘That’s a good band you’ve got behind you, Ben, and it’s a good, strong feeling in the song. I just wish every room on an errand, Ben turned and said with a rapturous smile, “I wish my poppa sing on my record with me, this is the best day of my life.”

In Ben Taylor’s gaze, as well as in the glistening eyes of his half-brothers, was the same sure look I glimpsed on the faces of my parents in June 1964: The three faces of my three children, three faces to their parents, three faces to an echo of their better selves, I wish what Gloria Lynne sang of long ago: I wish you shelter from the storm/A cozy fire to keep you warm/But most of all when snowflakes fall/wish you love.
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About the Cover
During 1894, the year Billboard began publishing, there was an ongoing revolution in color printing, pictorial engraving, and theatrical signage of the sort that this trade journal originally specialized in championing, namely, the billboard. At the turn of the last century, the graphic arts enjoyed an unprecedented popular embrace in our culture, with the inception of color lithography and photo technology and the development of a prismatic new array of colored inks transforming the everyday visual experience in the home, as well as the marketplace. Handbills and circus posters suddenly had to compete with the decorative packaging of household products for consumers' attention. Meanwhile, public entertainment was entering the social mainstream, with the notion of an "evening on the town" expanding to encompass any night of the week.

To celebrate the first calendar year of a new millennium, as well as a new century—and to offer dramatic glimpses of how much our society has evolved yet held fast to images of fellowship and good cheer—we collected holiday covers from Billboard's distant past for a commemorative panorama designed by our art director, Jeff Nisbet. As one can see, whether at fairs and carnivals in 1903 or 1912, a gala dress ball in 1908, or an NBC TV studio during that fledgling communications medium's first Golden Age in the 1950s, Santa Claus was always a staple figure of generational fascination, as was the comely yuletide angel (1909) of childhood fables. Also embodying the same fond mix of festivity and fantasy that endures today were quasi-medieval images of mistletoe (1919), court jesters (1923), and proud stewards at sumptuous banquets (1910). On urban street corners during the Great Depression, holiday troubadours in top hats, fur-trimmed red velvet, or greasepaint seemed no less spunky and optimistic (1936) than their legendary town-crier counterparts (1934) of the Middle Ages. But regardless of its theme, there is within each vivid image an enduring message of hope.

As we bid goodbye to the sorrows, trials, and often-heroic sacrifices of 2001, these images seem to beckon from an older, wiser era, urging us to take heart in the historical courage and familial continuity of the human spirit.

One hundred and seven years since its founding, we at Billboard still share the hopefulness of our forebears and join together to wish all of our readers a happy and safe holiday season and a healthy and prosperous new year.

Rituals: There are certain traditions that come with the closing of the year, and one of mine is to look over all of the CDs that were issued during the calendar year and choose my favorite singles, album tracks, and albums.

This year being no different, my top 10 singles of 2001 are, in order: Pincapallina, “Quando Io” (Columbia, Italy); Pasek, “2 Long” (BMG, Poland); Kylie Minogue, “Can’t Get You Out of My Head” (Capitol); 883, “Bella Vera” (CGD/EastWest, Italy); Mr. Children, “Youthful Days” (Sony's Factory, Japan); Rollo & King, “Never Gonna Let You Go” (Mega/Edel, Denmark); Montezuma’s Revenge, “Danielle” (Zuma, the Netherlands); Erykah Badu, “Only Time” (Reprise); David Civera, “Dile Que la Quiero” (Vale); and Creamy, “Help! I’m a Fish” (EMI-Medley, Denmark).

My top 10 album tracks of 2001 are, in order: Abandoned Pools, “Suburban Muse” (Exedy); A Camp, “I Can Buy You” (Stockholm/Universal, Sweden); Sugar Ray, “When It’s Over” (Lava/Antichic); Nelly Furtado, “I’m Like a Bird” (DreamWorks); Glenn Tilbrook, “This Is Where You Ain’t” (Quixotic/London); Billy Gilman “Our First Kiss” (Epic); Scandalus, “I’m Not Gonna Cry (Na Na Na)” (Sony-ZuFestival, Mushroom, Australia); Garbo, “Miss You So” (EMI-Medley, Denmark); Alicia Keys, “Jane Doe” (J); and Louise Pitre, “The Winner Takes It All” (LML).

My top 10 albums of the year can be found elsewhere (see story, page YE-8). Here are the albums that finished in positions 11-20, in order:

Hitolmi Vaid, Canditalize (Tokiba EMI, Japan); Jean-Jacques Goldman, Chroniques Pour Les Pieds (Columbia, France); Carole King, Love Make the World (Rockingale); Travis, The Invisible Hand (Epic); Robbie Williams, Swing While You’re Winning (Chrysalis U.K.); Tomas Ledin, Festen Har Borjet – Ett Samlingalbum 1972-2001 (Anderson, Sweden); Carmen Lycke, Solbruktag (EMI-Medley, Denmark); Laura Pausini, The Best of Laura Pausini (EastWest, Italy); Nevergreen, Nevergreen (Mega/Edel, Denmark); and Lisa McCann, Complete (Warner Bros.).

Noel: James Taylor has his first entry on the Adult Contemporary chart in more than four years, "Have Yourself a Merry Little Christmas" (Columbia) is up to No. 11. Except for the No. 3 peak of "Little More Time With You" in 1997, it’s Taylor’s highest-charting song since “Never Die Young” went to No. 3 in 1988.

Hit Streak: After a long absence, Ray Stevens is back on the Hot Country Singles & Tracks chart, as he turns the world’s situation into a novelty song. The man who recorded “The Street” and “Gitarman” debuts at No. 48 with “Osama-Yo Mama” (Curb). It’s the first song by Stevens to appear on this chart since “Power Tools” peaked at No. 72 in March 1992, and it’s his highest-ranking song since “Would Jesus Wear a Rolex” went to No. 41 in June 1987.

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BILLBOARD MUSIC AWARDS 2001
Favorite Group: Urban Artist
Destiny's Child

BILLBOARD MUSIC AWARDS 2001
Hot 100 Single Artists of the Year
Artist - Destiny's Child

BILLBOARD MUSIC AWARDS 2001
Soundtrack Single Artists of the Year
Artist - Destiny's Child

AMERICAN MUSIC AWARDS 2001
Favorite Band, Duo or Group - Soul / R&B Artist
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ARTIST DIRECT (ADOMA) AWARDS 2001
Favorite Group: Urban / Hip Hop Artist
Destiny's Child

BET AWARDS 2001
Female Group Artist - Destiny's Child

BILLBOARD MUSIC AWARDS 2000
Artist of the Year
Artist - Destiny's Child
Duo or Group of the Year
Artist - Destiny's Child
Hot 100 Singles Artists of the Year
Artist - Destiny's Child
Hot 100 Singles Duo or Group of the Year
Artist - Destiny's Child

BILLBOARD MUSIC AWARDS VIDEO NOMINEES 2000
Artist - Destiny's Child
Title - Say My Name
Director - Kahn, Joseph
Producer - Langston, Donna

R & B: BEST CLIP OF THE YEAR 2001
Artist - Destiny's Child
Title - Say My Name
Director - Kahn, Joseph
Producer - Langston, Donna

2001 "Artist of the Year"
- Billboard Music Awards
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NICKELDEON KIDS' CHOICE AWARD 2001
Favorite Singing Group Artist - Destiny's Child

SOUL TRAIN MUSIC AWARDS 2000
Sammy Davis Jr. Award - Entertainer of the Year
Artist - Destiny's Child

TEEN CHOICE AWARD (FOX) 2001
Choice Pop Group Artist - Destiny's Child

GRAMMY 2000
Best R&B Performance by a Duo or Group with Vocal Artist - Destiny's Child
Title - Say My Name

LADY OF SOUL AWARDS 1998
Best R&B / Soul or Rap New Artist Artist - Destiny's Child
Title - No, No, No

2003
Best R&B / Soul Single, Group, Band or Duo Artist - Destiny's Child
Title - No, No, No

GRAMMY 2000
Best R&B / Soul Album of the Year Group, Band or Duo Artist - Destiny's Child
Title - Say My Name

NAACP IMAGE AWARDS 2000
Outstanding Duo or Group Artist - Destiny's Child
Title - The Writing's On The Wall

2001
Best R&B / Soul Single, Group, Band or Duo Artist - Destiny's Child
Title - The Writing's On The Wall

MTV VIDEO MUSIC AWARDS 2000
Best R&B Video Artist - Destiny's Child
Title - Say My Name

2001
Best R&B Video Artist - Destiny's Child
Title - Say My Name

2000
Best R&B Video Artist - Destiny's Child
Title - Say My Name

2001
Artist - Destiny's Child
Title - The Writing's On The Wall

2001
Outstanding Duo or Group Artist - Destiny's Child
Title - The Writing's On The Wall

Congratulations Destiny's Child

2001 "Artist of the Year"
- Billboard Music Awards
OVER 35 MILLION RECORDS SOLD WORLDWIDE!
BY BRIAN GARRITY
NEW YORK—The major labels’ digital subscription services hit the marketplace following the Dec. 19 launch of Pressplay from Universal Music Group and Sony Music, and the be- earlier in the month of MusicNet, the venture from Warner Music Group, EMI Recorded Music, BMG Entertainment, and Real Networks. But for some artists whose content is featured on these services, that may be surprising and unwelcome news.

A number of artists are complaining that they have not granted permission to labels to use their works in these digital services. Many associated with the digital music business predict that the issue of artist approval figures to be the next legal headache facing MusicNet, Pressplay, and their label partners.

Following a recent report that attorneys for “dozens” of artists are prepar- ing cease-and-desist orders to block inclusion of their material in subscription services, many digital music analysts say they won’t be surprised to see lawsuits filed over the issue.

“Any manager worth his salt is going to be suing for a bigger piece of the action once these services start to pull in some real revenue.” —ARAM SINNREICH, JUPITER MEDIA METRIX

from MusicNet and Pressplay due to artist requests. One major-label digital media chief says, “Not all contracts require giving notice in advance of every time a song is going in a soundtrack, going into a compilation, or going into a new-media thing.”

Some analysts and execs expect that contractual vagueness over digital distri- bution—especially in deals of older artists—will lead to legal headaches over inclusion of certain content in new services, at least in the short term. Sean Ryan, CEO of Listen.com—an online company in the process of securing content licenses from the majors for a subscription service—notes that a fight over artist clearance could mean that, early on, less content will be available for digital distribution: “It affects our ability to put together a comprehensive product, and in the short run it will diminish the quality of legal alternatives.”

Content availability in digital music services is already lacking, due in part to some artists withholding distribution approval. While labels have been working to secure artist clearance for digital distribution, sources say a sub- stantial number of contracts are not yet covered—and bigger acts have the power to block the inclusion of digital distribution clauses in their contracts.

The real battle figures to be over con- tracts in which labels consider them- selves cleared for digital distribution; some give content to digital services en masse, without determining clearance. One source says, “Some [labels] are just saying, ‘Throw it all in there.’”

Still, the major-label new-media exec says that most artists will accept digital distribution as covered under their contracts, noting that the majors’ digital download offerings over the past year have not inspired a wave of suits: “It makes no sense [to block distribution]. These are new revenue streams, and people are getting paid.”

In The News

• David Bowie has left Virgin Records and plans to release forthcoming albums on his ISO im- print, which he has been developing for the past year (Billboard Bulletin, Dec. 18). In a release on his official Web site, Bowie says, “I’ve had one too many years of bumping heads with corporate structure.” He is currently at work on a album with longtime col- laborator Tony Visconti; it will like- ly be ISO’s first release. A Bowie spokesman says he is unaware of ISO’s distribution plans.

• Members of the Sugar Hill Gang were awarded almost $3 million in a suit they brought against Snapple Beverage and Turner Broadcasting System in 1999 over the wrongful use of their images and voices in a TV spot (Billboard Bulletin, Dec. 18). A judge in the U.S. District Court for the Southern District of New York granted a summary judg- ment on behalf of the group in June. On Dec. 14, a jury awarded the group $165,000 in compensatory damages and $2.8 million in punitive damages.

• Rawkus Records has signed a distribution deal with MCA Rec- cords, sources say (Billboard Bulletin, Dec. 19). Priority Records has signed an indie label until it integrated with Capitol Records (Billboard Bulletin, Oct. 20). The 7-year-old label, founded by Jar- ret Myer, Brian Brater, and James Murdoch—son of media mogul Rupert Murdoch—serves as the label home to Kool G Rap, Cocoa Bravoz, and Pharoahe Monch. Former Rawkus artists Mos Def and Talib Kweli (known together as Black Star) are now signed to MCA. Rawkus earned $13 million in revenue in 2000.
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AMA Producer Charges Grammys With ‘Blacklisting’ Acts

BY MELINDA NEWMAN
LOS ANGELES—After privately sniping at each other for years, Dick Clark Productions (DCP), which produces the American Music Awards (AMAs), took its feud with the Grammy Awards public Dec. 19 by filing a $10 million lawsuit against Michael Greene—chairman/CEO of the National Academy of Recording Arts and Sciences (NARAS), which produces the Grammys—alleging unfair competition and contract interference.

According to papers filed in California Superior Court in Los Angeles, Greene "implemented a policy that artists who perform on the American Music Awards program may not also perform on the Grammy Awards." Such a policy constitutes illegal restraint of trade and unfair business practice, the suit alleges.

According to the papers, Dick Clark asked Michael Jackson to perform on the Jan. 9, 2002, AMA show—to be broadcast live on ABC—and receive the AMAs Artist of the Century Award. Clark says Jackson accepted the two weeks later, on Dec. 13. Jackson’s manager, Trudi Green, told the AMAs that Jackson could not perform because Greene said that Jackson could not perform at both events.

The suit alleges that after 2000 when Britney Spears allegedly withdrew from the AMAs days before the show because Greene told her she could not appear on the Grammys if she performed at the AMAs. The suit says Clark then complained to Greene, who told him that the "blacklist" policy would be terminated. But the suit says the Jackson incident proved that Greene did not cancel the policy.

"We allege [Greene has] broken the law," Clark tells Billboard. "He has interfered with a business relationship. I had an oral agreement with Mr. Jackson. The suit claims Jackson's withdrawal was "to stop the show." 

Clark says the suit was filed solely against Greene because Greene has "a position for the majority of [NARAS] members concur with this policy he has set."

Asked why Jackson didn't honor his commitment to the AMAs, given his and Clark's longstanding friendship, Clark says, "One would have to ask Mr. Jackson that question, but nothing will interfere with [our] relationship."

Pressuring acts not to perform on an awards show that falls in close proximity to another is standard procedure, though few award-show producers publicly admit it. Clark stresses that the AMAs does not have any such policy, citing several examples of acts that appeared on the AMAs as well as other award shows held within weeks of each other.

The rivalry between the Grammys and the AMAs has existed for years. In 1995, Greene told Billboard, "Artists who perform on the AMAs might as well buy a ticket to the Grammys, because it's being going on our stage." (Billboard, March 25, 2005)

In an exclusive interview, Greene calls the lawsuit a "publicity stunt" and says that the Grammys have not offered Jackson a performance slot on the Feb. 27, 2002, telecast, despite "having been wondering about the oral agreement between Jackson and DCP." Trudi Green asked, "Can Michael go and get his award on the AMAs and still be on the Grammys?" and I said, "Absolutely." We didn't talk about performing at all. I know those conversations have taken place with the production company [that works on the Grammys], but we aren't booking anybody until the nominations come out Jan. 4 [2002]."

While Greene denies that the Grammys "blacklist" any acts, he says, "We and CBS [which airs the Grammys] totally agree that one of our most precious and broadcast assets has been the best possible entertainment to the 2 billion people who watch the show. Since we have 500 nominees, it makes no sense for us to be showing the same performances as the People's Choice Awards, the AMAs, or even the half-time show at the Super Bowl."

Calls to Jackson's and Spears' management were not returned by press time.

RAC Slates Concerts
Shows Will Fund Group's Artists' Rights Activities

BY BILL HOLLAND
WASHINGTON, D.C.—The Recording Artists Coalition (RAC) has announced that it will present the first of several high-profile concerts, whose proceeds will fund the RAC’s artists rights activities. The three Concerts for Artists Rights will be held in the greater Los Angeles and Orange County, Calif., area simultaneously Tuesday, Feb. 26, 2002—the night before the 44th annual Grammy Awards. Several others are also in the works.

The initial lineup will feature the Eagles, Elton John, Billy Joel, Dixie Chicks, Stevie Nicks, and Sheryl Crow at the L.A. Forum; No Doubt, the Offspring, and Weezer at the Long Beach Arena; and Ozzy Osbourne and several as-yet-unannounced artists at the Los Angeles Sports Arena.

Plans to slate additional artists, including top country performers, to perform at other venues that same night continue.

A spokesman for the RAC says, "The net proceeds will fund efforts to improve working conditions for all recording artists, regardless of age, music genre, or stature in the industry. We're trying to do this not only for ourselves but for future generations of recording artists who need to be represented at the negotiating table and the legislative table. Tickets will go on sale in mid-January.

Tower Sale Raises Concerns In Japan

BY STEVE McCLURE
TOKYO—Reports that MTS plans to sell all or part of its Japanese subsidiary, Tower Records, to pay back debt have sent shock waves through the music business here.

Though many in the industry claim they expected such a move, its implications are only now beginning to sink in. "While everyone knew this situation was inevitable, there is a concern among Tower's marketing team in particular as to who will buy Tower Japan," says Takuma Nagawa, VP of Tokyo-based music marketing company Esonic.

In 1979, Tower became the first foreign music retailer to move into Japan, revolutionizing how music was sold here by selling imports, emphasizing deep catalog, and introducing such now-standard attractions as listening posts and in-store events by artists. Tower has become one of the best-known brands in Japan, and the Sacramento, Calif.-based chain's Japanese operation served as the backbone for enterprises expanding the rest of Asia in the '90s. This success also served to persuade other international music retailers, such as Virgin and HMV, to enter the Far East.

For many, the Japanese music industry has focused on building a unique brand image by engaging in promotions, such as our free enhanced CDs, as well as [tie-ins] with events like [rock festival] Fuji Rock," Nagawa notes.

This type of marketing has led to the development of very strong customer loyalty among young Japanese, and they hope that the company that acquires Tower Japan will understand and support Tower's ongoing marketing strategy.

Tokyo-based broadcaster Carole Hisasue emphasizes the unique "vibe" of Tower's Japanese operation: "I think what distinguishes Tower from the other [foreign music retailers] is that at the core, it is run like a family business. The key staff are specialists and know so much about their individual areas of expertise."

Buyers are expected to be selected in January from bids submitted Dec. 17. "I suspect the final decision on whether or not [MTS chairman] Russ [Solomon] will sell will depend on the value of the bids," a senior executive at a rival chain says. Speculation centers on Tokyo-based Culture Conveniences Club (CCC), which operates the Tsutaya video and music rental and sales chain, as one firm bidding for a stake in the operation. (A CCC spokesman denies this.) Tower senior VP/Far East managing director Keith Cahoon did not have any comment.

One industry source says, "If the buyer is indeed CCC, the Tower chain should remain in good shape. CCC has been very successful in cross-promoting, and they've really been concentrating on music over the last few years." Tower has 51 outlets in Japan. Collectively, they posted 40.7 billion yen ($322.4 million) in sales for the year through April, accounting for about 40% of Tower's global sales, according to reports.

While Tower's Japanese operations are believed to be profitable, the chain has had a tough time in the rest of Asia. It has two stores in Taiwan, one in Hong Kong, one in Singapore (plus three kiosks at Singapore's Changi Airport), two in Malaysia, and three in the Philippines. It recently expanded its franchise-licensing agreements in Thailand and South Korea, leaving it without any outlets there.

Hisasue speaks for many in the industry when he says, "Tower's role played by Cahoon in building up the chain in Japan and the rest of Asia, noting his special interest in promoting Japanese acts overseas.

"Tower is an important feature in the pop charts here," says one Asian music industry executive says. "Any development which stabilizes their funding and possibly leads to further store openings is a good thing for the recording industry."

Tower RECORDS-VIDEO-BOOKS

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BY PHILLIS STARK
NASHVILLE—Lorrie Morgan has racked up numerous accomplishments in her recording career of the past 13 years, but one goal she’s never had a chance to fulfill was releasing a live concert recording. She’ll finally have her chance when Image Entertainment issues The Color of Roses March 12, 2002.

The performance—a two-CD/cassette effort that will also be issued on DVD—was taped last fall at Nashville’s Tennessee Performing Arts Center, where Morgan was backed by Nashville’s Belmont University School of Music Orchestra.

Morgan says she has “always dreamed” about doing a live concert recording and that because she loves working with orchestras, it seemed natural to record that kind of show. “There is just something about a symphony that moves my soul,” she says. “Not to say that working with my band doesn’t move me. It does. But it’s a different vibe for me. I’m such a romantic at heart, and when those strings come in and that harp, it just does something to me that’s magical.”

Charles Callelo, one of the original Four Seasons, was Morgan’s musical director for the project, as well as its co-producer with Sandy Linz. Don Conn directed the show.

“It’s like a live greatest hits, which is very exciting, and there are also a number of selections that are a little new to Lorrie,” Image’s VP of marketing Garrett Lee says of the set.

In addition to her hits, Morgan performs such standards as “My Favorite Things,” “Fly Me to the Moon,” “Good Morning Heartache,” and “Secret Love.” The audio project’s second disc and cassette contains two studio versions of songs Morgan performs on the live show—The Color of Roses—and a cover of Kris Kristofferson’s “Help Me Make It Through the Night”—plus a lengthy interview with the singer.

“I think that will be pretty compelling for her audience,” Lee says. “That second disc makes it a slam dunk.” Both the VHS and DVD-Video versions contain the interview, and the DVD-Video also includes a tour of Morgan’s home.

The formats are being sold separately. The studio version of the title track is expected to be shipped to country and AC radio shortly. Mike Martinovich of Nashville-based firm the Consortium will be coordinating radio airplay for “The Color of Roses.”

Image will tie in with 1-800-Flowers for a cross-promotion of the project, according to Lee. A discount coupon for flowers will be included in the packaging. Plans are also in discussion for a sweepstakes promotion with the flower company that would provide the winner with a dozen roses every month for a year.

Although Morgan wants to begin cutting back her touring schedule, she will hit the road to support this project. “There comes a time in everybody’s musical career that you have to regroup and reinvent yourself,” she says. “We will tour next year, but more exclusive, more special (dates). It will probably be theaters and more intimate settings.” She is booked by Buddy Lee Attractions and managed by Burt Stein at Gold Mountain Entertainment.

Morgan’s former label home, BNA/RCA Label Group, issued 14 albums of her music, including four greatest-hits packages, a Christmas collection, and this year’s collaboration with her husband, Sammy Kershaw, titled I Finally Found Someone. Her credits include a double-platinum album, three platinum projects, and three gold discs, according to the Recording Industry Assn. of America.

She has notched 35 singles on the Hot Country Singles & Tracks chart, including the No. 1 hits “Five Minutes,” “What Part of No,” and “I Didn’t Know My Own Strength,” plus 11 more top 10 hits.

As Ken Boesen, PD of country KWWI Portland, Ore., puts it, “Lorrie was one of our brightest stars, and her music has stood up well. Her live show is always an event. She’s quite a bundle of energy and [has] an amazing voice.”

Source of ‘Silvetti Sound’ Still Excels
Veteran Tops Billboard’s Year-End Hot Latin Tracks Producer Chart

BY LEILA COBO
MIAMI—You could say that every musical career has a defining period marking a before and an after. For Bebi Silvetti, that period was 1991, the year he produced and arranged Luis Miguel’s landmark Romance, an album that not only sold nearly 8 million copies worldwide but categorically redefined the interpretation of traditional boleros.

But you could also say Silvetti’s moment is now. This year, he tops the Billboard year-end Hot Latin Tracks Producer chart, thanks to a string of hits from a wide range of artists, including Marco Antonio Solís, Ricardo Montaner, Jerry Rivera, Bolo Ducal, and Tanana.

Beyond producing, arranging, and writing hit songs, Silvetti has created a particular sound that, for some, has come to define commercial romantic Latin music. When an artist goes to Silvetti, he or she is looking for the “Silvetti sound,” which is anchored in sweeping melodies, lush string arrangements, acoustic instrumentation and, above all, unabashed romanticism. “Never, never, never has anyone requested another type of sound,” Silvetti says categorically. “They want my strings. I try not to copy myself because it would be ridiculous. So within my style, I move around.”

But never so far away that the listener would not immediately recognize his seal, tailored to fit each particular artist. “He’s my perfect match,” says Montaner, who is working on his third album with Silvetti, and whose Silvetti-produced Santo Repartido has remained for 33 weeks on the Billboard Latin Albums chart. Montaner’s association with Silvetti began in 1999 with Ricardo Montaner Con La London Metropolitan Orchestra album, an album that breathed new life into old hits. “This album didn’t affect my songs. It just affected the way they dressed,” Montaner says.

That Silvetti can do this regardless of the artist—he is currently working on albums for Plácido Domingo (his seventh with the singer) and ranchera singer Aida Cuevas—underscores the fact that he’s a musician’s musician: a remarkably gifted pianist who plays on all of his albums, in addition to his composing, writing, arrangement, and production duties.

Yet Silvetti couples that with an uncanny knack for knowing what works at a commercial level. The mix has brought renewed interest in his talents as a performer, and discussions are under way to relaunch his career as a solo pianist in 2002. “Bebi is one of the best authors and Latin producers of all time,” says Iñigo Zabala, president of Warner Music Latin America. “His capacity to compose melodies is incredible. He has a unique sound and is capable of adapting it to a different array of artists—not that I see him fun to work with. For all his relatively recent fame in the Latin realm, listeners worldwide may remember Silvetti as the pianist/author of “Spring Rain,” a pop instrumental hit in the late ’70s written after Silvetti left his native Argentina for Spain. That release, on Hispanic, marked Silvetti’s only song as a soloist and came out the year he wrote and produced his first songs for Rafael “El Condor,” with lyrics by Armando Manzanero and Paloma San Basilio.

The success of Romance sparked a torrent of work for Silvetti, including albums with Vic Damone and Engelbert Humperdinck, as well as Luis Miguel’s third bolero album, Romances, which won a Grammy and included the Silvetti-penned single “Contigo.” Both 2000 and 2001 have been fertile years for Silvetti, and his productions—from the 104-member string orchestra arrangements for Domingo—to the-haspopup top of Solís, have highlighted his versatility.

His productions for Solís—Tres de Me Alfina (which topped the Billboard Latin Albums chart)—have been notable not only for their quality and success, but for being able to cross Solís, a regional Mexican icon, into the mainstream. “He was very fast, very effective, and very clear,” Solís says of Silvetti. “I asked him not to sophisticate things too much, because I’m a popular artist. So it’s done in good taste, but very simply.”

Simplicity remains his trademark. “And because I only use acoustic instruments,” he adds, “it never goes out of style. Understand a lot of pop today needs synthesizers and things. But that gets old in a year. You record an album with drums, strings, bass, and piano, and you can hear it for the next 90 years.”
The following are a chronological listing of albums that logged time at No. 1 on The Billboard 200 for the chart year that runs from Dec. 2, 2000, to Nov. 24, 2001. The number of weeks each title spent at No. 1 during the chart year is in parentheses. Titles that debuted at No. 1 are indicated in bold type.

**1. I, the Beatles, Capitol (8)**

*Black & Blue, Backstreet Boys, Jive (2)*

*J.Lo, Jennifer Lopez, Epic (1)*

*Hotshot, Shaggy, MCA (6)*

*Eersdyg, Dave Matthews Band, RCA (2)*

**Until the End of Time, 2Pac. Interscope (1)**

*Now That’s What I Call Music! 6, Various Artists, Sony/Zomba/Universal/EMI/Epic (3)*

*All for You, Janet Jackson, Virgin (1)*

**Survivor, Destiny’s Child, Columbia (2)**

*Laterulus, Tool, Volcano (1)*

*Break the Cycle, Stained, Elektra (3)*

*Take Off Your Pants and Jacket, Blink-182, MCA (1)*

*Devil’s Night, D12, Interscope (2)*

*Songs in A Minor, Alicia Keys, J (3)*

*Celebrity, ’N Sync, Jive (1)*

*Now That’s What I Call Music! 7, Various Artists, EMI/Universal/Sony/Zomba/Virgin (3)*

*Now, Maxwell, Columbia (1)*

*Aaliyah, Aaliyah, Blackground (1)*

*Toxicity, System of a Down, Columbia (1)*

*The Blueprint, Jay-Z, Def Jam (3)*

*Pain Is Love, Ja Rule, Def Jam (2)*

*God Bless America, Various Artists, Columbia (1)*

*The Great Depression, DMX, Def Jam (1)*

*Imincible, Michael Jackson, Epic (1)*

*Britney, Britney Spears, Jive (1)*

**GOODBYE 2001:** This was a year where we found out just how many times our hearts could break and keep on beating.

From the deaths of Joey Ramone, Aaliyah, John Lee Hooker, and George Harrison to thousands of layoffs at tragic national events that touched everyone in the industry, it was at times impossible to catch the glimmers of light shining through the dark clouds.

Too often this year, I felt like I was living Bruce Cockburn’s line from “Lovers in a Dangerous Time”: “Got to kick at the darkness till it bleeds daylight.” Or after Sept. 11, these words from Paul Simon’s “American Tune”: “I don’t know a soul who’s not been battered/I don’t have a friend who feels alone/I don’t know a dream that’s not been shattered or driven to its knees/But it’s all right, it’s all right/We’ve lived so well so long/Still, when I think of the road we’re traveling on/I wonder what went wrong?/I can’t help it. I wonder what went wrong.”

That’s why my head understood when artists interviewed after Sept. 11 talked about how they’d never felt so insignificant, as if they had nothing to contribute of any value, but my heart couldn’t agree. The power, glory, and healing abilities of music created by many of these artists had never been more potent or necessary.

If certain contemporary songs didn’t take on new meaning for everyone, then patriotic ones did. Hearing “America the Beautiful” or “Battle Hymn of the Republic” after Sept. 11 was in many ways like truly hearing them for the first time.

In fact, one of the bright spots in a dismal year was how artists and labels cooperated, putting politics and profits aside for charity concerts, albums, and singles. For just a moment, people stood back and asked what could they do to help without thinking of personal motive or gain. If there could be one lingering legacy of this awful tragedy, wouldn’t it be nice that it was? We know that’s naive, but don’t burst our bubble until Jan. 15, 2002, please.

**GOOD TIDINGS:** It wasn’t all bad this year, as new artists like Alicia Keys, Lifehouse, Nelly Furtado, Jamie O’Neal, Ludacris, and Linkin Park broke through with their major-label debuts and developing acts such as Staind, Incubus, and Nickelback reached mainstream popularity with new projects. Sales certainly weren’t comparable to last year (only one album, ’N Sync’s Celebrity, sold more than 1 million copies in its first week of release, compared with five albums last year), but enough good stuff happened to keep the faith.

**STRENGTH OF TEEN POP DIPS IN 2001**

**THE TOP STORIES**

- The teen-pop movement shows signs of age.
- Rock comes back into vogue, but it’s leaner and friendlier.
- The Napster file-sharing service is declawed by the Recording Industry Assn. of America.

**2001 IN REVIEW**

Two years after the Napster—see story, page YE 12—spell the end of the still-retail-driven music industry, there just wasn’t enough money to keep record companies as plush as they once were. Staff cuts became common, while some companies disappeared altogether. As 2001 draws to a creaking close, the end of the industry’s collective tightening of its belt is nowhere in sight. And yet, the music plays on . . . as it should.

DIARY POP THAT CAN’T STOP

Or can it? The ongoing viability of the teen-pop movement became a heated topic of debate as top 40 radio programmers cooled off on it—even though perennials ’N Sync and Britney Spears still sold albums in massive quantities, while upstart act O-Town continued to rack up Hot 100 hits. But they were among the few victories in a year that saw projects by high-profile acts like Jessica Simpson, Mandy Moore, and Backstreet Boys fall short of expectations.

“We’ve definitely seen a leveling-off of the teen-pop movement,” says James Lonten, manager of a border’s Books & Music in New York City. “But we haven’t seen or heard the last of the big acts. They’ll continue to evolve and mature. But the odds of another kiddie breakthrough on a multi-platinum scale is pretty slim at this point.”

But aren’t today’s kids still interested in hearing music that is

(Continued on page 18)
CONTINUING THE TRADITION FOR THE SECOND CONSECUTIVE YEAR...
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For the teen-pop acts that are still commercial contenders, being a part of that discussion in a way that is fair and respected has become increasingly important.

"We're not making records for critics," 'N Sync's Justin Timberlake asserted in an interview with Billboard earlier this year. "But I also feel like we're not always given a fair shake for being the real deal. We write and perform our own songs, just like any other 'credible' group—and we sell more records than most of those same groups. But we're viewed by most critics as second-class. And, yeah, that can be frustrating sometimes."

The tide turned on that level for 'N Sync in 2001 when it issued Celebrity (Jive), a collection that earned high marks for its lead single, "Pop," a collaboration with club kingpin B.T. that merged electro-funk grooves with metallic guitars, while Timberlake's lyrics defiantly declared that pure pop music will not go away.

"And it won't," he said with a smile. "It will morph, change, and grow. But it won't go away. If you're a creative artist with any kind of vision, you're going to bring out different colors and sounds with each record. That's exactly what we're doing. And we're not planning to stop anytime in the near future."

Epic's Moore agrees, adding that she's looking forward to the day when she's not "randomly categorized with other artists based on age. The only thing I have in common with Britney or Jessica or Christina [Aguilera] is the fact that we're all close in age. We all make fairly different-sounding records. As blessed as I feel to be working in this industry, it's frustrating to sometimes feel discounted or negatively judged because of superficial elements and not because of my actual work."

But Moore isn't daunted or swayed from continuing to make music that she feels transcends the teen-pop movement. "My music is for everyone, and I'm not going to stop working to have the widest possible audience."

THANKS TO YOU, HE WON'T ALWAYS PLAY OUT OF TUNE.

We'd like to thank all those who helped make our Jazz Studies Program benefit concert a great success. We especially appreciate the efforts of the jazz greats who made the night so memorable: Ellis Marsalis, his sons Branford, Wynton, Delfeayo and Jason, plus Harry Connick Jr. Because of everyone's support, we can help more youths become musicians. And every jazz fan likes hearing that. www.uno.edu.
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pop tone, are the Strokes, whose RCA set *Is This It* entered our collective consciousness with such media-stirred fervor that one could almost hear the backlash begin before the project’s September release. The good news is that the potentially suffocating crunch of critical kudos didn’t hurt the band as it embarked on a sold-out tour of the U.S. this fall.

Also basking in the warm glow of universal critical praise has been former Whiskeytown frontman Ryan Adams, who has led a veritable army of troubadours (that includes Five for Fighting’s John Ondrasik and Pete Yorn) into popville with *Gold* (Lost Highway), which overflows with richly textured, folk-spiced tunes. Now that he’s a darling of the smart-rock world, he’s inching toward the top 40 arena with “New York, New York,” a single that the North Carolina native describes as his “Lou Reed-inspired kind of song about the city. From the first time I stepped foot into New York, I knew my love affair with the city began.”

When rockers weren’t keeping it spare, they were getting heartfelt and positive. Creed is closing out 2001 with *Weathered*, an epic effort that is designed to provide an alternative to music mired in negativity.

“I don’t see the merit in wallowing in misery,” frontman Scott Stapp told *Billboard* recently. “When I’m dealing with a heavy issue or something that stirs my anger, I don’t want to stay there. I want to get out and I need to believe that there’s eventual relief from the pain.”

That philosophy has been the fuel driving the *Wind-up* act since 1997. Although Stapp asserts that he and guitarist/songwriting partner Mark Tremonti do not create music with the intention of directly affecting the thoughts and emotions of their fans, it’s becoming an increasingly welcome by-product.

“The words I write, I write for myself,” Stapp said. “The idea of those words connecting with people who are also searching for light at the end of the tunnel is gratifying.”

**KEEPING IT REAL**

Rockers were not the only artists who were heading back to basics in 2001. With *Songs in A Minor* (J), Alicia Keys singlehandedly pushed the seemingly endless flock of hip-hop sirens laboring under the influences of male producers perilously close to the point of irrelevance. Producing and writing much of her full-length debut, Keys managed to strike a trend-savvy stance, while also proving that being old-school is more than rehashing dusty soul samples. The singles “Fallin’” and “A Woman’s Worth” dared programmers to rethink their stylistic parameters with rich, classic-R&B instrumentation and lyrics that assumed that the average listener had a brain capable of absorbing more than “be my man” and “let’s freak all night” prose.

“I feel an emotional connection with artists like Marvin Gaye and Roberta Flack and Nina Simone,” Keys says. “No, I’m not comparing myself to them, but I feel them. I study them. They touch me in a way that’s indescribable. My dream is to be that good someday.”

While she has far-reaching goals, Keys also has high hopes for the end result of her debut disc. “These songs reflect exactly how I’m feeling right now. And [the album] has songs that I pray will stand the test of time. But as much as I want to be taken seriously, I also want to be down like every other young woman. I want to be hip and fresh and youthful. As much as I like to be

(Continued on page 23)
Port Authority Police PBA would like to Thank all those who participated in the
Volunteers for America Concerts at
HiFi Buys Amphitheatre. Atlanta Oct. 20 and Smirnoff Music Centre. Dallas Oct. 21


Jack Blades, Drew Carey, Mark Farner, Peter Frampton, Eddie Money, Derek St. Holmes, John Waite, Edgar Winter Survivor: Jim Jamison and Frankie Sullivan The Volunteer Band: Joe Stark, Kyle Henderson, Greg Morrow, Buck Johnston


Port Authority Police PBA Thanks ALL THE PARTICIPANTS For their generous contribution to the families of our fallen heroes.
When I was a young boy cinema made me dream and many of those dreams incredibly did come true.

(GIOVANNI TOMMASO)

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$394,457

$230,50

11,781

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ARTISTS & MUSIC

by Larry Flick

+ 2001 IN REVIEW +

STAYIN' ALIVE: In the middle of a world that often seems to have gone mad lately, one thing remains consistent—there are more artists plying their wares than ever. Nothing seems to sway undiscovered hopefuls who are keeping the streets alive with music that ranges from wildly commercial to just plain ol' wild.

But there has been one major difference within the unsigned music sector. More and more artists are not rushing to sign major-label deals. Instead, they're striving to remain independent and in control of their destiny. Although we believe that platinum success belongs to those who are willing to play the industry game, we're heartened by the many performers, musicians, and songwriters who are not willing to simply throw themselves at the mercy of a company that may or may not still be around when the business ships fall. Before we cross the threshold into 2002, let's take a second look at several acts that deserve a round of applause for making music that's a cut above the rest.

PLOUGHING THROUGH: Even though the members of San Francisco's Ploughhouse happen to be gay, they're not inclined to be grouped to Blink-182 and fellow Bay Area rockers Green Day.

The band, which also features the charismatic Tommy Barnhard on vocals, has cut three new tunes—"Diluted," "80 Buck," and "Gigantic"—for a smokin' new EP titled She's Got a Job to Do. It can be purchased on My3.com or on the band's Web site, ploughhound.com.

BROTHERS IN SONG: The best part about writing this column is discovering little gems; the recordings that jump out of this pile of wannabe hits and scream "smash." It's a rare occurrence, but one that happened when we heard "I Am What I Am" by Brotherhood.

The tune is a pop music fan's dream. It offers a firm, funk-fortified shuffle-beat, rock-spiced guitars, plush keyboards, and a harmonious, sing-along chorus that is instantly unforgettable. The song's charming words of love are delivered with youthful energy by the act's siblings Chris and Tommy O'Conner.

"I Am What I Am" is one of three songs on a solid demo that also feature "What Would You Do"—on which they exhibit their high potential as teen heartthrobs.

For additional information, contact Larry Rudolph at 212-604-1001.

SUZANNE'S VIEW: When you're an artist whose music is steeped in simple acoustic strumming and diary-like lyrics, there's a danger of becoming too comfortable in a niche that doesn't demand much more than occasional replication. It's a challenge for such artists to stay fresh. Quite frankly, most don't. Fortunately, Suzanne Buirgy did.

We first encountered this Los Angeles folk rocker via her stellar 1998 recording, A Small Word. We were struck by her raw intensity. Buirgy's lyrics dug deep, while her melodies were unshakably infectious. Several years later, she tops herself with The View From Here.

Once again, Buirgy strives to give the listener more than merely a handful of dewy-eyed tales of love in its various forms and stages. She successfully aims to infuse empathy and honesty into her material. In short, you believe every word that comes out of her mouth. The pleasing "Undertow" feels more like an internal whisper, the kind of words that you might say to yourself in an emotional moment but words that you'd never say out loud.

The View From Here was produced by Buirgy with Judy Wieder. For more details, visit the artist's Web site, suzannebuirgy.com.

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SECONDO TEMPO Giovanni Tommaso Quintet

special guest Joe Lovano

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Teen Pop
Continued from page 20
viewed as mature, I also like to be cute and play. You've got to have a little bit of both in life."

IT'S ALL ABOUT SURVIVAL
Among the other acts striving to achieve a balance between credibility and cuteness was Destiny's Child. After weathering one storm after the next, the trio of Beyoncé Knowles, Michelle Williams, and Kelly Rowland set out to change their image as a ghetto hip-hop girl-group with rotating members into being respected as a glamorous, personality-driven team to be reckoned with. The pop-smart

Columbia opus *Survivor* (rive with such meticulously crafted, inescapably infectious gems as "Bootylicious," "Nasty Girl," and "Apple Pie a la Mode") and a year of seemingly endless touring, TV appearances, and countless magazine covers did the trick. They were literally everywhere.

"It's been tiring at times," Knowles told *Billboard* earlier this year. "But this is what we've been working for our entire lives. We can moan and complain later. Right now, we have work to do."

Their work paid off. *Survivor* spawned an armful of unavoidable radio hits, and it firmly established Knowles (who penned and produced much of the collection) as a formidable songwriter. As 2001 winds down to a close, rumors of the act's future have arisen. But while a spate of solo projects is on the horizon, its demise as a performing unit is not.

"These are my girls," Knowles says. "I can't imagine my life without Destiny's Child in it. And after all of the trials and tribulations to get the right chemistry together among us, there's no way that we're going to let go of each other any time soon. We're locked into each other for many years to come."

CRUISING ONLINE
Although many will argue that it's not over until it's over, 2001 saw the music-sharing service Napster lose much of its power. In a flurry of headline-grabbing

(Continued on next page)
Teen Pop

Continued from preceding page

court activity, the Recording Industry Assn. of America successfully brought Napster in its original form to a close. While the service undergoes a transitional phase, its estimated $8 million users are investigating lesser-known file-swapping services like Gnutella, Aimer, and Freenet. Has any of this affected the retail movement of recordings? "Napster, as it stood, had the potential to cause some damage, though I’ve always believed that Napster could have become a useful promotional tool for labels," Border’s Books & Music’s Lonten says. "The future of the service remains unclear. But music leaking out online will always be a

factor. The question is, How, when, or will the industry find a way to collaborate with these services? That’s a big question mark. But I don’t think an online music service will ever completely replace retail."

PARTING GLANCES

When assessing the activity of any year, the hardest part is marking the passings of those whose work and existences have affected the world—not to mention our daily lives.

The year 2001 saw the deaths of such venerable figures as George Harrison, John Lee Hooker, John Phillips, Les Brown, Perry Como, Chet Atkins, and John Fahey; artists whose influence can and will continue to be felt in countless contemporary recordings.

We also saw the untimely end of a promising young career when still-rising pop/R&B ingenua Aaliyah died Aug. 25 in a plane crash in the Bahamas. She had just com-
pleted the video for “Rock the Boat,” the second single from her recent eponymous Blackground/Virgin CD. The wonderfully vibrant, celebratory clip—like the single—proved to be a fitting, if horribly premature, close to such a bright young life.

No matter how much anyone tried to rejoice in the eternally youthful glow of the Ramones’ music, it was impossible not to digest the death of Joey Ramone on April 15 (after a six-year battle with lymphatic cancer) as the permanent loss of rock ‘n’ roll’s adolescence. Ramone wasn’t merely the frontman for the band that had become legendary for such giddy rebel anthems as “Rock ‘N Roll High School” and “I Wanna Be Sedated”—he became the unequivocal leader of the punk movement; an icon whose work and dedication to music’s left field inspired countless bands (like the Clash, Green Day, and Blink-182, for starters) that have, ironically, surpassed the Ramones in record sales.

When pondering his impact on music in 1999, Ramone told Billboard, "It’s crazy to ever think that far ahead. My objective has always been to live in the moment. I never want to overthink the future. We should all just make the most of today." Indeed.

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Studio information is acquired either from CD liner notes or from the record label. In each case, the studio is contacted directly for console information. Billboard's No. 1 singles on the Hot 100, Hot R&B/Hip-Hop Singles & Tracks, and Hot Country Singles & Tracks charts from July 15, 2000, through July 7, 2001, were used to determine the top consoles.

Pictured right: The SL 9000 at Hit Factory, NY.

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<tr>
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<th>Mixing Console</th>
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T: +44 (0)1865 842300  F: +44 (0)1865 842118  E: sales@solid-state-logic.com  W: www.solid-state-logic.com
R&B Veteran Rufus Thomas Dies At Age 84

BY CHRIS MORRIS

LOS ANGELES—Howard Stovall, executive director of the Memphis-based Blues Foundation, recalls Rufus Thomas as more than just an ordinary R&B performer.

"Rufus was a consummate entertainer—he wasn't just a singer," Stovall says. "Because he came through the vaudeville and minstrel show traditions, he was well versed in every form of entertainment. He was the master of connecting with the audience—whether it was at the Kennedy Center in Washington, D.C., or at B.B. King's on Beale Street, whether it was Sen. Trent Lott or some tourist from Iowa."

Thomas, 84, died Dec. 15 at St. Francis Hospital in Memphis after a short illness. Thomas was a glorious holdover from an earlier era of black musical engagement with the Orpheus Chamber Orchestra and Gianbattista Carignola's dazzling collection of late Vivaldi concerts sold well this year; meanwhile, Sony played to connoisseurs as well, with first-rate recordings of challenging fare by Esjak Salonen leading his own music and that of Kaija Saariaho.

The same held true everywhere: For every Russell Watson, there was not only a Rene Fleming but also a Barbara Bonney, an Anne Sofie von Otter, and a Thomas Quasthoff. If Warner released a disastrous bid for crossover by Carreras, the label countered with a definitive recording of the music of Gyorgy Ligeti (Classical Score's record of the year by a long shot).

Classical Score frequently spotlights artists and projects that emanate from the independent labels, because those labels remain the greatest incubator for new talent and the bastion for offbeat repertoire. The Indies had a tremendously difficult year, especially when Tower Records tried to rectify its snowballing budget crisis at the expense of those who could least afford it. It's common parlance that those who run indie labels do so simply because they love music, and we don't di"
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Top New Age Catalog Artist
#6 Esteban

Top New Age Label Imprints
#8 Daystar (Esteban’s Label)

Top New Age Label
#8 Daystar (Esteban’s Label)

Top Music Video - July, 28th, 2001

#1 Flame, Flamenco and Romance - Esteban

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**2001 In Review**

A YEAR OF CHALLENGE: Despite its many challenges—not the least of which being the ongoing fallout from Sept. 11—the year 2001 underscored the gospel industry’s commitment to great music, with Donna McClurkin leading the pack. With the platinum certification of his sophomore release, *Live in London & More*, McClurkin unseeded Yolanda Adams to become the hottest-selling artist in gospel.

McClurkin was among the year’s biggest stories as his label, Verity Records, continued to be the industry leader. After just three years, EMI Gospel became a hotly contested brand, and one of the industry’s 10 top labels, Word Records (home to Shirley Caesar), was, at press time, still in limbo, with its recent sale to Time Warner.

Despite its challenges, Gospel Central forged ahead with Zomba that will help it regain the footing lost in a slow year wrought with legal wrangling. But with the Feb. 2, 2002, release of Kirk Franklin’s appropriately titled new project, *The Harvest of Kirk Franklin*, the label is primed for a banner year. With the Dec. 22 live concert recording of its top act, the Mississippi Mass Choir, for release in 2002, the label is also releasing its first release from Man of Standard, the Malaco Music Group is also gearing up for a bigger chart presence next year.

It was both a good and bad year for gospel indie. Crystal Rose signed with Zomba and released her album, *Let Me Pray*, for release in 2002. And on the heels of its new release from Men of Standard, the Malaco Music Group is also gearing up for a bigger chart presence next year.

Dr. Creflo Dollar was the latest preacher to throw his hat into the gospel ring by charting the first release (From the Heart of God) from his Atlanta-based label, Arrow Records. Bishop T.D. Jakes gained steam with his Dexterity Sounds as its “The Storm Is Over” became one of the year’s top-selling CDs.

However, AIR Gospel, one of gospel’s most established indies, downsized, cutting it in-house staff and as the year comes to a close, rumors are swirling about the continued viability of Tommy Boy Gospel.

But all in all, gospel held its own, and the Gospel Digital and Music Group’s commitment to its increasing prominence, the American Music Awards has added a new gospel category.

**The Light is Back:** While most record companies are winding down for the year, one newly launched Nashville-based label that has a unique and historical gospel twist is gearing up. Just last month, new indie Compendia Music Group formally announced its new label imprint, the label that—with the help of Andre Crouch, the Hawkins family, Dannieballie House, Commissioned, and early releases from the Vineyards—will focus on the development and growth of contemporary gospel.

The imprint and its catalog (which is among the gospel industry’s most-valued) was acquired in the reorganization of Platinum/CGI Records. The company had hosted a roster that included James Hall & Worship and Praise, Vickie Winans, William Becton, and the Mighty Clouds of Joy and officially went into reorganization in 1999.

**Light Records**

**2001 In Review**

Recap: As 2001 draws to a close, there’s no doubt that it is destined to be a year all will remember. Following the unfathomable events that rocked the world Sept. 11, people throughout the country did their best to carry on, personally battling terrorism by refusing to relinquish the American way of life and standing united in the face of tragedy.

Music, of course, has always played an integral part in the fabric of American existence, and as people struggled to cope with what they were seeing on the news each day, many turned to Christian music for comfort and hope.

As a result, Christian/gospel music sales escalated. At a time when the rest of the music industry saw lackluster holiday business, the genre’s sales were brisk. According to SoundScan, sales for the week ending Nov. 25 were 18% higher than sales during Thanksgiving week of 2000.

“The big story this year was the overall strength of the industry,” EMI Christian Music Group president/CEO Bill Hearn says. “It appears we’re going to close the year at all-time high in the history of Christian music, surpassing 30 million units sold and up over 12% from last year. That’s the biggest story—continuing greater awareness and greater acceptance of Christian music and a lot of that has done to help the growing need our culture has for positive family values in entertainment, the Bush administration, and Sept. 11.”

**SESCAC Celebration**

Nicole C. Mullen was named SESAC’s 2001 Christian songwriter of the year during a special ceremony Nov. 1 at the Variety Club of Nashville. Mullen was recognized for her compositions “Redeemer” and “Call on Jesus.” Pictured at the festivities, from left, are Word Publishing’s Cindy Wilt, SESAC associate VP of writers/publisher relations Rebecca Brown, and Mullen.

**Higher Ground**

**2001 In Review**

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Music with a message can have a powerful impact on people, especially when it comes to addressing the current challenges and events that have shaped our world. Christian music provides a platform for believers to express their faith through song, offering hope, comfort, and a sense of community.

In the face of adversity, Christian music has continued to inspire and uplift, reminding listeners of the importance of faith and resilience. As we look back on 2001, it is evident that Christian music has played a significant role in providing a voice for those in need, and it will undoubtedly continue to be a source of inspiration and support in the years to come.
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Billboard's Asia-Pacific Quarterlies are back with an in-depth look at what's to come for the region in 2002. Coinciding with Chinese New Year, this spotlight surveys the region’s industry executives about key issues and trends for the year to come. Bonus distribution to 500 Asian music industry VIPs. Don’t be left out!

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LIONEL RICHIE - Issue Date: Mar 2 • Ad Close: Feb 5
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issue date: February 23
ad close: January 29

Gene Smith 646.654.4616 • gsmit@billboard.com
Despite Tough Times, R&B Still Had Its Share Of Bright Lights

BY GAIL MITCHELL

LOS ANGELES—This time last year—under the unknowingly prescient heading "The Plot Thickens"—I speculated that everyone was anxious to see what was in store for 2001 in the wake of such major mergers as Vivendi/Universal, AOL Time Warner, and BET/ Viacom. Despite early forecasts of a sluggish economy, few likely had any inkling of the severity of what’s happened in the past year.

You need a scoreboard to keep track of all the changes that have occurred—and even then it’s likely to be out of date before you put pen to paper. A quick glance at the top stories (see story, this page) or random chats with anyone in any sector of the industry tell the story: ongoing dot-com fallout and label merg-erings, downsizing of entire departments, downsizing of the executive and staff levels, distribution bankruptcies...And that’s before factoring in the repercussions of the catastrophic events of Sept. 11 that continue to reshape the music and all other businesses, as well as the world.

I can’t count the number of times I’ve heard from label heads to publicists that this is the worst year in terms of more people out of work and even fewer jobs to vie for; that history is repeating itself—despite the popularity and sales of R&B and hip-hop, these are the first departments that are downsized when an economic sayga’s that each one of Columbia’s recent mergings of its urban and crossover departments means that in years to come there may be even fewer black music executives.

It remains to be seen if such a scenario comes to pass. I hope that it won’t. But we can’t afford to wait and see—proactive measures need to be taken. If pop departments can work black music product, then the reverse should hold true. A black label execu-tive or staffer shouldn’t be relegated to only working in black music. Labels—indie’s and majors alike—need to take advantage of all the years of executive talent experience that’s on the loose right now. Bring some of these people on board—if not as full-time staffers, then as consultants to help rethink marketing strategies or refocus game plans in all areas of the industry. Or regroup and foster the entrepreneurial spirit from which Motown, A&M, and other companies were born.

2001 IN REVIEW

CREDIT WHERE CREDIT IS DUE

And while for many right now, it definitely isn’t the season to be jolly, there were still some bright spots in 2001. This was definitely the year of Alicia Keys, but several other acts may have impressive debuts as well. Among those to keep an ear out for are Mys- tic, Jheim, Blilai, Lina, Syleena John-son, Nikka Costa, India.Arie, Craig fonte’s The Long Road to Freedom: An Anthology of Black Music, the multi-artist Can You Dig It? The 70s Soul Experience, enhanced reissues of Marvin Gaye’s What’s Going On and Let’s Get It On, Miles Davis’ The Complete in a Silent Way Ses-sions, and Lady Day: The Complete Billie Holiday on Columbia (1933-1944)—symbolized musical nirvana for me and other R&B, jazz, and hip-hop junkies.

THE TOP STORIES

• Richard Parsons succeeds Gerald Levin as AOL Time Warner CEO.
• Jim Caparro resigns as chairman of Island Def Jam Music Group; president Lor Cohen assumes his duties.
• J Records wraps a stellar first year, releasing top 10 albums by Alicia Keys, Luther Vandross, Busta Rhymes, and O-Town.
• Aaliyah and eight others die in a plane crash in the Bahamas.
• Backyard switches from Virgin to Universal Records for distribution.
• BMG dismantles RCA’s 20-member black music department.
• Priority co-founder/chairman Bryan Turner exits as Capitol and Pri-ority merge.
• No Limit ends Priority distribution run and signs with Universal Records.
• Arista Records signs Whitney Houston to a new deal valued at more than $100 million. It also signs Boyz II Men.
• Warner Music Group ends joint-venture with Quest Records.
• Russell Simmons presents the first-ever HipHop Summit in New York City.
• Loud cuts 21 of 88 employees as Columbia expands its role with the rap label.
• DreamWorks urban chief Jheri Busby exits; Interscope now handles DreamWorks urban promotion.
• After a high-profile trial, Sean “P. Diddy” Combs who changed his nickname this year from “Puff Daddy” is acquitted of weapons possession and bribery charges; co-defendant Jamal “Shyne” Barrow gets 10 years.
• Death Row founder/CEO Marion “Suge” Knight is released from jail.

THE CHART-TOPPERS

Following is a chronological listing of albums that logged time at No. 1 on the Billboard Top R&B/Hip-Hop Albums chart for the chart year that runs from Dec. 2, 2000, to Nov. 29, 2001. The number of weeks each title spent at No. 1 is in parentheses. Titles that debuted at No. 1 are indicated in bold type.

TP-2.com, R. Kelly, Jive (2)
The W, Wu-Tang Clan, Loud/Columbia (1)
The Understanding, Melleym Bleek, Def Jam (1)
Restless, Xzibit, Loud/Columbia (1)
The Last Meal, Snoop Dogg, No Limit/Priority/Capitol (4)
Hot Shot, Shaggy, MCA (5)
J.Lo, Jennifer Lopez, Epic (1)
DJ Clue: The Professional 2, DJ Clue, Roc-a-Fella/Def Jam (1)
Scorpion, Eve, Ruft Ryder/Interscope (1)
Force of Nature, Tank, Blackground/Virgin (1)
Part II, 112, Bad Boy/Arista (1)
Until the End of Time, 2Pac, Amaru/Death Row/Interscope (4)
All for You, Janet Jackson, Virgin (1)
Survivor, Destiny’s Child, Columbia (2)
Miss E., So Adorable, Missy “Misdemeanor” Ellilot, The Gold Mind/Elektra (2)
Malpractice, Redman, Def Jam (1)
Free City, St. Lunatics, Fo’ Reel/Universal (2)
Devil’s Night, D12, Shady/Interscope (1)
Songs in a Minor, Alicia Keys, J Records (6)
Eternal, the Isley Brothers Featuring Ronald Isley A.K.A. Mr. Biggs, DreamWorks/Interscope (2)
Now, Maxwell, Columbia (2)
No More Drama, Mary J. Blige, MCA (2)
The Blueprint, Jay-Z, Roc-a-Fella/Def Jam (3)
Pain Is Love, Ja Rule, Murder Inc./Def Jam (3)
The Great Depression, DMX, Ruft Ryder/Def Jam (1)
Invincible, Michael Jackson, Epic (2)

Dec 29, 2001 www.billboard.com

30
happiness

peace

success

happy holidays . . . wishing you all the best in 2002!

Billboard
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<td>LET'S STAY HOME TONIGHT</td>
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**GREATEST GAINER / AIRPLAY**

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<td>WELCOME TO THE SON OF GOODBYE</td>
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**NEW**

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<td>BALLIN' OUT OF CONTROL</td>
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<td>Luther Vandross</td>
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<td>MORE THAN A WOMAN</td>
<td>Aaliyah</td>
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<td>Ludacris, Ll Cool J &amp; Keith Murray</td>
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<td>HEY LUV (ANYTHING GOES)</td>
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<td>Gerald Levert</td>
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<td>I'M A SLAVE 4 U</td>
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<td>B. I.</td>
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<td>DO U WANNA ROLL (DOLITTLE THEME)</td>
<td>R. L. Snoop Dogg &amp; L. T. P. Featuring Xzibit &amp; Kurupt</td>
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<td>GET THE FUNDISHA</td>
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<td>BABY PHAT</td>
<td>Timbaland &amp; Money Featuring Aaliyah</td>
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<td>I O</td>
<td>Timbaland &amp; Missy Elliott</td>
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<td>TURN OFF THE LIGHT</td>
<td>Nelly Featuring Ms. Jade &amp; Timbaland</td>
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<td>33</td>
<td>PUT YO HOOD UP</td>
<td>Lil Jon &amp; The East Side Boys</td>
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MUSICAL CHAIRS: A number of veteran artists found new label homes in 2001. Master P and Warren G signed with Universal Records, while Snoop Dogg and his Doggy Style imprint, signed at MCA. Erick Sermon got in on the J Records act, later scoring his biggest solo hit to date with the Marvin Gaye-inspired “Music.” Former Elektra artist Busta Rhymes also signed with Clive Davis’ J label in February. “I feel like with Elektra, we’ve grown to a point where we had to make some changes so we both could reach the level that we’re trying to get to,” Rhymes told Billboard. “They’re trying to do certain things to grow their establishment as a big, major corporate machine, and so am I.”


INTERNATIONAL RAP: Rap and hip-hop continued building its buzz outside of America. In Africa, Senegalese rap group Positive Black Soul dropped its second internationally released album, Cool Run (Palm Tree/East/West France), while a Ghanaian government minister appealed to hip-life (local hip-hop style) artists to tackle social issues and aim to be role models.

On the European front, Swedish-based Eric B and Adris Black Widow scored a major Scandinavian hit with “My Life” and “Don’t Forget It.” Opaque dropped his critically acclaimed Tommy Lee-produced debut album, “Gourmet Garbage,” on The Productions. French star MC Solar returned to critical and commercial form with his second EastWest France album, “Cinquième As (Fifth Ace) ... RC Da Rockee raised his profile with his sophomore set, “Nexcell” (Showdown) and a tour with Germany’s biggest rap act, Samy Deluxe.

In the U.K., Mark B and Blade earned an impressive two BBC Radio 1 singles, “Big Data/Ninja” and “Heart and Soul” (Showdown), and a tour with Germany’s biggest rap act, Samy Deluxe.

HELPING HANDS: In addition to being a year of discoveries and fresh directions, 2001 witnessed a newfound dedication to service in the wake of Sept. 11. Many of hip-hop’s finest joined their fellow Americans in extending a helping hand to the families of those who lost their lives.

That list includes Atlanta producer/rapper/entrepreneur Jermaine Dupri and his Hip-Hop 4 Humanity, which has raised more than $25,000. Dupri was also the production mastermind behind the star-studded remake of Marvin Gaye’s “What’s Going On” that benefited worldwide AIDS relief and the United Nations Children’s Fund.

Reporting by Rashanah Hall in New York City, Rhonda Baraka in Atlanta, and Kwaku in London.
<table>
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<th>Week</th>
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**DECEMBER 29, 2001**

**TOP R&B/HIP-HOP CATALOG ALBUMS**
BY MICHAEL PAOLETTA

NY—In terms of quality and creativity, 2001 proved to be a banner year for dance/electronic music. Too bad American radio failed to fully recognize the genre (see Beat Box, this page). To that end, this fan of the genre has created a 2001 dashboard that intertwines dance and electronic—as well as pop, rock, R&B, and hip-hop. (Even Italian pop rears its beautiful head.) A wish list, indeed, but one that would be totally embraced by like-minded individuals.


And then there are the essential artist albums that failed to make this critic's annual top 10 (see story, page YE-70), but came very close. Consider these the next 10: Charles Webster's Born on the 24th of July, Moby's The Reconstructed, Faithless' Outrospective, De-Phazz's Death by Chocolate, Garbage's beautiful garbage. His Name Is Alive's Some Day My Blues Will Cover the Earth, Daft Punk's Discovery, and Brassy's Got It Made.

A Dance Wish List

DANCE/ELECTRONIC

BY MICHAEL PAOLETTA

PREVIOUSLY ON THE COVER:

Beat Box

2001 IN REVIEW

PRIOR TO SEPT. 11, this year-end Beat Box column was going to focus on the state of dance/electronic music. I had planned on writing about radio's lack of enthusiasm for the genre. Let's face it: Except for a handful of stations— including WKTU New York and KCRW Los Angeles—this brand of music gets no love at radio, which is unfortunate, considering that radio airplay equals added sales.

Consider this: With scant airplay, according to SoundScan, Daft Punk's "More One Time," Modjo's "Lady (Hear Me Tonight)," and Ian Van Dahl Featuring Marsha's "Cats in the Sky" sold 107,000 units, 89,000 units, and 33,000 units, respectively, by year's end.

Now, imagine the results if such radio-obvious tracks were wholly embraced by music directors and DJs. I do believe the numbers would be dramatically higher. Ditto for the top 10-selling dance/electronic artist albums of the year: Daft Punk's Discovery (363,000 units), Björk's Vespertine (238,000), Garbage's Beautifulgarbage (223,000), the Crystal Method's Tweekend (201,000), Da-Rude's Before the Storm (122,000), Jamiroquai's Funk Odyssey (108,000), New Order's Get Ready (90,000), Air's 10,000 Hz Legend (80,000), Tricky's Blowback (74,000), and Basement Jaxx's Rooty (66,000).

And the same goes for the top 10-selling DJ-driven compilations of the year: Paul Oakenfold's Scream/ --The Album (130,000 units), DJ Skribbles' Essential Spring Break— Summer 2001 (122,000), Louie DeVito's N.Y.C. Underground Party, Volume 4 (85,000), Bad Boy Joe's Best of Freestyle Mix (85,000), DJ Irene's Audio Underground (61,000), Ray Munns' Ray House (59,000), Oakenfold's Voyage Into Trance (55,000), ATB/George Acosta's Trance Nation America Tour (52,000), Lon Ballinger's Webster World Transworld 4 (51,000), and Johnny Vicious & Tall Paul's Club Nation America (50,000).

I was also planning to comment on dance/electronic-skewed summer tours— particularly, Mekka and Creamfields U.S.A.—that were canceled due to poor ticket sales, as well as mention the government's failed attempts to use a 1986 law—originally designed to rid neighborhoods of drug dens—against persons/promoters who manage nightclubs that play dance/electronic music. Although various players were eventually vindicated, such "crack house" laws had an anesthetizing effect on clubs and raves nationwide. One need look no further than the closing of New York City's Twilo club.

But the whole focus of this year-end column changed Sept. 11. Like many in New York City, I was on my way to work when the attacks occurred. I arrived at the office numb, confused, angry, and sad. Throughout that day, I found much comfort in music, particularly Björk's beautifully quiet Vespertine and the spiritual release of
### Maxi-Singles Sales

<table>
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<tr>
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<td>FREELOVE</td>
<td>NOTHING...</td>
<td>гре</td>
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<td>LIFETIME</td>
<td>TWO MUCH</td>
<td>ө</td>
<td>2</td>
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<td>TRUST YOUR LOVE</td>
<td>GOOD TIMES</td>
<td>ө</td>
<td>3</td>
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<td>WHERE THE PARTY AT</td>
<td>212 RECORDS</td>
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<td>YES</td>
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<td>ALL OR NOTHING</td>
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<td>TO THE MUSIC</td>
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<td>SURVIVOR</td>
<td>OVER THE TOP</td>
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<td>PILL ME IN</td>
<td>2621/PEACEFUL PIG</td>
<td>ө</td>
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<td>SO</td>
<td>578/INTERSCOPE</td>
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<td>MASTER BLASTER</td>
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<td>STRONGER</td>
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### Club Play

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<td>EVERYDAY</td>
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CLOSING AND CUTBACKS
Music Row watched in dismay as one major label after another closed its operations in the past few years. For the time being, the Bluegrass/Acoustic project, Atlantic, Giant, and Virgin meant dozens of staffers were put out of work. The were joined by executives trimmed from the staffs of most of the other major labels and entertainment companies on Music Row, including Warner Bros., Sony, Gaylord, Entertainment, and MTV Networks, which cut 125 Nashville jobs in January.

The missing piece was the launch of Island Def Jam Music Group's Lost Highway label, which released albums by Ryan Adams, Robert Earl Keen, Billy Bob Thornton, and Lucinda Williams this year. Lost Highway will be joined next year by a major label being launched by veteran label executive/recording producers Tony Brown and Tim DuBois.

In the void left by the major-label shutdowns, several independents emerged—the most notable being Dualtone Music Group, which scored a hit single and album with David Ball.

RAISING THE FLAG
In the aftermath of the Sept. 11 terror attacks, artists turned previously booked concerts into benefits and scheduled scores more fund-raising or morale boosting appearances. Lee Greenwood's "God Bless the USA," sailed back onto the country singles chart and helped propel the sales of several different Greenwood albums containing the track.

Almost immediately, tributes, patriotic songs, and even parodies began to emerge. They ranged from Charlie Daniels' controversial "This Ain't No Rag, It's a Flag," to "Aaron Tippin's flag waving "Where the Stars and Stripes and the Eagle Fly," to "much less-serious songs with titles like "Osama Yo Mama" and "I All Want for Christmas Is Bin Laden on a Stick.

Fear of terrorism caused the CMA to beef up security at its nationally televised awards show in October, which even took the precaution of taping the dress rehearsal as a back-up in case the live broadcast was disrupted.

INDUSTRY MOURNS LOSSES
The country music community lost several of its most-beloved members in 2001. Chet Atkins died June 30 at his home in Nashville after a battle with cancer. The legendary guitarist was 77. Atkins' legacy will always be part of the fabric of Music Row. His virtuosity on the guitar was unparalleled, but his visionary work as a producer and record executive helped shape the country music industry.

2001 IN REVIEW

• Four major labels close; Lost Highway and scores of independent labels gain exposure for bluegrass music and sets off a mini trend.
• The Sept. 11 attacks result in cancellations, attendant drama and charity benefits.
• Lawsuit mania grips Nashville.
• Corporate belt-tightening hits hard.

Just three days after Atkins died, the Nashville community was also saddened by the passing of Johnny Russell. The veteran Grand Ole Opry performer died July 3 of complications from diabetes at age 61. Russell had a string of hits in the '70s, including "The Baptism of Jesse Taylor" and "Rednecks, White Socks, and Blue Ribbon Beer." Earlier in the year, songwriter John Jarrard died at age 47 of respiratory failure after battling diabetes for years. Singer/songwriter/instrumentalist John Hartford died June 5 in a Nashville hospital after a lengthy battle with diabetes and complications. He was 63.

The country music community also lost two of its legendary musicians with the passing of Billy Byrd and Grady Martin. Byrd died Aug. 7 at age 51. Martin was 72 when he died Dec. 3 of a heart attack.

Van Stephenson, acclaimed song- writer and former member of the country group Black Hawk, died in April after a long struggle with leukemia. He was 45. His songwriting credits include hits for Crystal Gayle, Restless Heart, and a 1984 hit of his own, "Modern Day Delilah." Industry veteran Frank Ledell died Nov. 29 following a bout with cancer. He was 63.

LAWSUIT MANIA
Lawsuits seemed to grip every song on Music Row. Most notably, Sony and Dixie Chicks sued and countersued each other regarding what the group views as a breach of its contract on the part of the label.

Kenny Chesney filed suit against his longtime manager, Ken Kragen, over a business dispute; the suit was quickly settled. Trisha Yearwood sued a singer who added vocals to one of her songs. The singer was selling it on the Internet as a "dance duet." Sheddaisy's Kristyn Osborn sued a karaoke manufacturer, alleging that the karaoke firm infringed on Osborn's copyright by making the music and lyrics of one of her songs available on its products without a license. Executives of Nashville-based film and video company the Collective sued Gaylord Entertainment over a contract dispute about an IMAX film on the history of country music that the companies were producing together.

LeAnn Rimes, who sued Curb Records in 2000 in an attempt to free herself of her contract, ended the year on a happier note by re-signing with the label. She also settled a suit she filed last year against her former co-manager, Lyle Walker.

TOP TOURS OF 2001
Country music touring was remarkable at the top of the CCM. Without any blockbuster arena tours a la Tim McGraw, Faith Hill or Dixie Chicks in 2000, not one single country artist cracked the top 10 tours of the year. There were, however, some bright spots. McGraw solidified his status as one of the genre's top headliners. His $21-plus million amphitheater tour with Kenny Chesney was tops among country artists. Produced by Clear Channel Entertainment (CCE), the tour drew more than 600,000 fans.

It had reported its box-office numbers, the George Strait Country Music Fest (also produced by CCE) would very likely have been the top-grossing country tour of the year, topping $25 million. With a lineup that included Strait, Alan Jackson, Lonestar, Lee Ann Womack, Brad Paisley, Sara Evans, and Asleep at the Wheel, the usually reliable Strait Fest garnered more headlines in '01 for scaling some dates down to sheds from stadiums than for the success that it actually was.

The other highlight for country was the Brooks & Dunn Neon Circus and Wild West Show, featuring support from Toby Keith, Montgomery Gentry, and others. Additional CCE outings, this shed extravaganza, set to return in '02, grossed more than $12 million and helped nail down Keith's status as a top country draw while reinvigorating Brooks & Dunn's box-office clout.

NEW AND NOTEWORTHY
After much anticipation, the new Country Music Hall of Fame and Museum opened its doors in downtown Nashville. The $57 million landmark boasts an impressive collection of more than 1 million artifacts, instruments, costumes, business documents, recordings, songwriters' manuscripts, books, periodicals, and photographs in its 137,000-square-foot structure.

This year also marked Fan Fair's maiden run at a new location. After being held for years at the Tennessee State Fairgrounds, the annual country fan gathering relocated to downtown Nashville. Exhibit booths were housed in the Nashville Convention Center, and label showcases took place in Adelphia Coliseum, with various other showcases and festivities spread out among numerous downtown venues.

Finally, the CMA unveiled a controversial new marketing slogan, "Country. Admit it. You love it." Although intended to be the centerpiece of a new brand initiative for the format, it generated more consumer resistance than the country music industry has seen since the early '90s boom years. Unfortunately, nearly all of it was negative, because many thought the slogan was too apologetic.
Records showing an increase in detections over the previous week, regardless of chart movement. Airplay over the top 25 on the BDS Aircast and Audience charts for the first time with increases in both detections and audience. Titles by the top 25 are removed from the chart after 28 weeks. © 2001 Billboard Communications.
CONGRATULATIONS ON A WINNING YEAR!

FIVE TIME BILLBOARD WINNER.
MALE ALBUMS ARTIST OF THE YEAR
COUNTRY ARTIST OF THE YEAR
MALE COUNTRY ARTIST OF THE YEAR
COUNTRY ALBUM OF THE YEAR - GREATEST HITS
COUNTRY SINGLE ARTIST OF THE YEAR

AMERICAN MUSIC AWARDS- Favorite Male Country Artist
GRAMMY- Vocal Collaboration
RADIO & RECORDS COUNTRY RADIO READERS POLL- Best Male Vocalist
BLOCKBUSTER AWARDS - Favorite Male Artist- Country
PLAYBOY MAGAZINE'S Top Male Performer
RADIO MUSIC AWARDS - Country Artist of the Year, Single of the year
COUNTRY MUSIC ASSOCIATION - Entertainer of the Year
TOP GROSSING COUNTRY TOUR 2001

CONGRATULATIONS ON A WINNING YEAR!
### Top Country Albums

#### This Week

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<th>Title</th>
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<tr>
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<td>&quot;How Do You Like Me Now?!&quot;</td>
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<tr>
<td>Brooks &amp; Dunn</td>
<td>&quot;Who I Am&quot;</td>
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</tbody>
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**Others:**
- Willie Nelson: "Willie Nelson's Greatest Hits (Some That Will Be)"
- Al Green: "Sister Spirit" (R&B/Hip-Hop)
- Miley Cyrus: "Meet Miley Cyrus" (Pop/Rock)
- Alabama: "Music of Our Time: Ten Years of Hits" (Country)
- Alice Cooper: "The Singles Collection" (Rock)
- Matchbox Twenty: "What Do You Want From Me?" (Alternative)
- Various Artists: "Greatest Hits Collection" (Country)
- Shania Twain: "Come On Over" (Country)
- Toby Keith: "How Do You Like Me Now?!" (Country)
- Faith Hill: "Breathe" (Country)
- Dixie Chicks: "Wide Open Spaces" (Country)
- Toby Keith: "How Do You Like Me Now?!" (Country)
- Brooks & Dunn: "Who I Am" (Country)
- Garth Brooks: "O Brother, Where Art Thou?" (Country)

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**Country Catalog**

- American Country: "100 Greatest Songs of All Time: 1940-1959" (Various Artists)
- Country Hits: "Greatest Hits of the 1990s" (Various Artists)
- Country Classics: "Greatest Hits Collection" (Various Artists)
- Country Anthology: "The Very Best of Country Music" (Various Artists)
- Country Legends: "The Legends Collection" (Various Artists)

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**Other Charts**

- Billboard 200: "Amazing Grace" (Various Artists)
- Billboard Hot 100: "Billie Jean" (Michael Jackson)
- Billboard Dance Club Play: "Shake It Off" (Taylor Swift)

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**Additional Information**

- Billboard charts are based on sales, streams, and plays from radio airplay, streaming, and downloads.
- songwriter and producer credits are included in the chart data.
- tracks that appear on multiple charts are listed only once.
- chart rankings are updated weekly.
Piracy And Surprise Comebacks Mark A Year Of Polarity

By Leila Cobo

MIAMI—In addition to a surge in piracy in Latin America and a surge in the recognition of regional Mexican music in the U.S., there has been a year of polarity for the Latin recording industry, marked by numerous changes at a business level and by a relatively small number of hit releases.

**ARTISTS AND MUSIC**

On the crossover front, Colombian pop rock diva Shakira’s first English-language release, *La Llorona*, debuted at a surprisingly high No. 3 slot on The Billboard 200 and topped the 1-million-unit sales mark barely a month after its release. *La Llorona* was boosted by an extensive marketing campaign that included the airing of Shakira’s video in both its English and Spanish versions on MTV, marking the music channel’s first foray into bilingualism.

On the Latin charts, the year’s surprise was the musical comeback of pin-up girl Paulina Rubio, with her fabulous *Paulina* (Universal), the best-selling album in the year-end *Billboard* chart. Other notables were Marc Anthony’s *Solos de Sueños* (Universal), also No. 1 on the Latin sales chart, as well as two regional Mexican newcomers, Lupillo Rivera and Jesse Morales. Boosted by a TV campaign thanks to its alliance with Universal Music Group (UMG), Disa also saw its weekly sales since its Nov. 20 release were far superior to any other weekly sales figure throughout the year. In four weeks, according to SoundScan, Anthony scanned 150,000 copies.

**THE TOP STORIES**

- The second annual Latin Grammy Awards show is relocated from Miami less than a month before its scheduled date amid concerns of protests by Cuban exile groups. Rescheduled for Sept. 11 in the new location of Los Angeles, the show is postponed again and then canceled in the wake of the terrorist attacks. The Grammys are subsequently awarded Oct. 30 at a press conference.
- The Recording Industry Assn. of America (RIAA) releases its first breakdown of shipments of Latin music by genre, revealing that regional Mexican music is the biggest-selling by far. In the RIAA’s mid-year numbers, regional Mexican music (including tejano) represents 57% of all units shipped. Pop and rock comes second with 30% of all units shipped, while tropical comes third, with 13%.
- Piracy, coupled with faltering economies, erodes sales of recorded music in Latin America, which fall by 24.9% in units in first-half 2001—more than in any other region. With these results, music sales in Latin America have been declining for almost four years.
- Upper-management shifts are seen at major Latin labels, including Universal, Warner, EMI, and Fonovisa. A handful of executives branch out to open independent labels, including Universal Music Group, Mack & Roll, and Musimex. Universal Music Group acquires the assets of RMM Records for close to $18 million. In related news, the newly launched Univision Music Group acquires a 50% interest in Mexico-based Disa Records.

**THE NEW LABELS**

Many label heads, in turn, went on to lead independent companies, in many cases their own. Most notably, longtime EMI chairman José Behar left to head the newly created UMG, which, in turn, acquired 50% of the assets of Mexico-based indie Disa. UMG’s releases to date include Jesse Morales, Patty Monteregio, and Jaime Camil.

Prior to that, former BMG U.S. Latin managing director Francisco Villanueva launched indie label Mock & Roll, a joint venture with Líderes, the Cisneros Group, and Telefónica de España. It had chart success with a new release by El General.

Longtime Fonovisa GM Gilberto Moreno left the company to head his own label, Musimex, a joint venture with former Fonovisa legal counsel José Zorrilla that was funded by Sony Discos.

Fonovisa, in turn, launched its Miami-based pop imprint, Melody Records. The label also signed distribution deals with Colombia’s Codiscos and Toros Records. MuXXic Latina, an offshoot of Spain’s MuXXic, formally opened shop here, with Marco Antonio Rubio as managing director, while (Continued on page 46)
### Billboard Hot Latin Tracks

**December 29, 2001**

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### LATIN POP ALBUMS

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### TROPICAL/SALESA ALBUMS

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THE MOST COMPREHENSIVE COLLECTION OF LATIN MUSIC EVER ASSEMBLED

OVER 200 SONGS
MORE THAN 100 ARTISTS
15 ALBUMS CONTAINING THE BEST LATIN MUSIC FROM 1996 THROUGH 2000

IN STORES NOW
**Polarity**

Continued from page 41

Willy Chirino launched his own label, Latinum Music.

**LEGALAE**

The most talked-about lawsuit of the year was filed by producer/ songwriter Kike Santander against former mentor Emilio Estefan Jr., which sought a termination date for his songwriting and production deals and which alleged breach of contract. The suit is pending. In another case, a series of suits and countersuits regarding the ownership of the Son by Four name was filed in two Florida counties. The group features singer Luis Damón as the successor to Angel López.

**A LACKLUSTER YEAR**

Summing up, the worst part of the year for Latin music wasn't bad sales. After all, while net shipments of Latin music in the U.S. decreased slightly, shipments of CDs rose, and overall performance, according to Recording Industry Assn. of America figures, was superior to that of the market as a whole.

Rather, the problem with Latin music was the music—which was more often than not reducible to old clichés, limp in rhythm, and musically inconsequential. Without going into the exceptions—and there were exceptions—the only relatively lackluster sales are at the very least an indication that what a few critics are appealing (since this is the driving force behind major Latin releases) is not necessarily synonymous with what consumers consider appealing.

**AMÉRICA LATINA...**

**2001 IN REVIEW**

### In Argentina

Concert promoter Pop Art organized a series of major rock, pop, and electronic music festivals featuring such acts as Beck and Oasis. With the economic crisis, Pop Art later switched focus to its new labels, Tocka Discos and Pop Art, and enjoyed success with releases by Bata Blanca, Ratones Paramácos, and Baco and Bolos. EMF for Universal's Fonográficos topped sales charts with its quintuple platinum Séñal de Amanecer, which sold 226,000 units and was the launch pad for shows around the country.

Musimundo, the largest retail store in Argentina, filed for Chapter 11 bankruptcy protection Aug. 29. With 95 stores throughout the country lip, 1,823 employees, and an estimated market share of 66% of record sales in Argentina, the chain's financial problems had a deep impact on the industry, which is still searching for alternative outlets in supermarkets, bookstores, and newstands.

MARCIAL FERNÁNDEZ BITIAR

### In Puerto Rico

Puerto Rican radio programming underwent a drastic change, as tropical music lost ground to Latin rock and pop. Top 40 station WRQK (LG 105) reduced its airtime for salsa and merengue, while WRQD (LG 106) completely switched to rock from Spanish. In March, a third top 40 station, WCOM (Cosmos 94), changed its programming to 24 hours of rock en español and pop.

Singer Tito Auger and guitarist Ricky Laureano of pop trio El Fiel a la Vega recruited an all-star cast to sing on "Canción Para Vieves." The track proctes the U.S. Marines' use of the island of Vieques for military exercises.

As proof of the growing popularity of rock en español, more than 15 independent bands released albums this year.

RANDY LUNA

### In Chile

Hit hard by piracy, Chile's Asociación de Productores Fonográficos (Asn. of Record Producers) lowered the rumour's units required to obtain an album (gold from 15,000 to 10,000 units) or platinum (from 25,000 to 20,000). At the retail level, Feria del Disco, Chile's largest retailer, laid off 470 of its 800 employees.

Local artists became the primary selling force in some companies. Warner Music Chile released anthologies for both Victor Jara and Lita Illinun. In turn, BMG released every album by rock/folk band Los Bieilos, while Sony Music reissued El Volante, a progressive and experimental first album by Los Jaivas originally issued in 1969.

The music industry took Los Prisioneros, who drew more than 120,000 people to their two shows at Santiago's Estadio Nacional, making it the most attended musical event by any Chilean artist.

SEBASTIAN LUNA

### In Colombia

Pop singer Shakira became the most successful Colombian artist ever at an international level with the release of Laundry Service, which debuted at No. 3 on The Billboard 200 and to date has sold more than 1 million copies. Juanes, former member of Medellin band Ekhymosis, became the year's revelation at the Latin Grammys, gaining seven nominations and three awards for his solo debut album, Vida. Although Colombia does not officially name a new artist of the year, the title could well go to singer Gabriel, who fused traditional Colombian journalism with his emo and pop hit debut produced by Chuco Merchan.

In Mexico:

Former Buki Marco Antonio Solís achieved a major crossover hit with his song "Si No te Hubieras Ido," which was featured on the soundtrack to the film Y Tu Mamá También and subsequent hit album, Y Tu Mamá También. The album was successful throughout the US.

In Spain:

Grupo PRISA's Prisa produced a hit album, El Buleón, which featured collaborations with such rock acts as Control Machete and Café Tacuba.

In business, major television Televsía launched En Vivo, its concert promotion division. Shows included Pablo Alborán, Elas, and Alejandro Fernández. Other successful projects included the TV Variety Shows, Carpe Dumb (essentially the US version of Fox's The Osbournes) that ran in 2002, and Ela Vivo will continue to be produced in 2003.

Spain's Grupo Prisa acquired 50% of the radio operations of Telemexia de Mexico, a $60 million. The television division will be modeled after Prisa's successful radio operation and run by both companies.

TERESA AGUILERA

### In Brazil

For the first time, an indie label topped the sales charts compiled by the Brazilian Asn. of Record Companies for the month of October. Abril Music's roster includes Mauricio Manieri, Harmonia do Samba, and Bruno & Marrone. Other successful indie labels include Trama Music, Indie Records, Discodisc, Sol Livre, and Velas.

Backstreet Boys, Britney Spears, and 'N Sync also seduced Brazilian audiences, and Zomba Records opened offices in Brazil. The first major deal with Sol Livre. Local teen-pop stars included Sandy & Junior (more than 1 million copies sold of their live album As Quatro Estações Ao Vivo, released by Universal), KLB (also more than 1 million copies sold of their debut album, released by Sony Music), and singer Vanessa Leao (more than 250,000 copies sold of her debut album, released by BMG).

Forró became the new Brazilian music trend, spearheaded by the success of Palamansa, whose debut album, Deixa Entrar... (Discodisc/Abril Music), sold more than 1 million copies and created a Forró wave. Other new bands include Rastafór (Discodisc/Abril Music), Pebelétrico (Discodisc/Abril Music), and Bicho de Pê (Paradox). The third Rock in Rio festival, titled Rock in Rio for a Better World, took place in January and drew an estimated 1.5 million people to seven days of concerts featuring 41 acts, from Britney Spears to James Taylor to Guns N' Roses.

SEBASTIAN LUNA

### By Steve Graybow

**TWO HUNTER PAPA**

**2001 IN REVIEW**

**THOUGHTS AND A TOP TEN:**

As someone who has spent more than a little time riding the New York City subway system, this writer has seen plenty of jazz artists set up shop underground and play for whoever might give them a passing glance or pass them some change. Solo artists, trios, quartets, acoustic and electric, belong to Latin fusion—is it all there for the pleasure of anyone with even a passing interest.

From the look of things, plenty of people have an interest. New Yorkers are known for being jaded and oblivious, but tell that to the Latin jazz quintet playing at 34th Street, or the bebop trio at 34th Place, or any number of musicians who improvise on various subway platforms. They draw modest-sized crowds, and in the case of the quintet at 34th Street, the approach would probably fill a small jazz club.

Guess what the public-at-large does enjoy jazz.

The problem, it seems, is that they don't know they like jazz. Because no matter how large the crowd, no matter how varied the cultural and generational mix, no matter how diverse the artistic contributions are made when the musicians pass the hat, one has to surmise that most of these people have never purchased a jazz CD or paid to enter a jazz club. Possibly, the only time they have supported jazz is when they are confronted with it during their commute home. Most of them are probably not even thinking of the music they are hearing as "jazz," they are just reacting to something that touches them deeply enough to make them stop and take notice.

While we often consider college students to be the largest source of un-tapped jazz fans (and to a large extent they are), there is still room—as evidenced by the reaction to the subway musicians—to expand the jazz audience beyond those in the under-25 set. While younger music fans are most likely to purchase music in the largest quantities, many people might purchase a CD by an artist they really liked, from females in their 20s (and beyond) who have grown away from teen pop to males in their 30s (and beyond) who crave the musicianship and artistic flair found in the rock music they grew up with.

Perhaps the key is not selling "jazz" as a concept to a public that is determined to keep its distance from the unknown. Just as the most-genre-defying artists in popular music often transcend such boundaries as "country singer" or "blues guitarist," jazz could benefit from less selling of the "jazz concept" and more emphasis on the merits of individual artists, who could become public focal points for the music they play.

In that spirit, here is a list of Jazz Notes' favorite 10 discs of the year, in no particular order and without categorization.

Keith Jarrett, Gary Peacock, Jack DeJohnette, Inside Out (ECM) — Melodic free jazz musings.

Mac Collehon's Smokin' Section, In the Spirit of Fats Navarro (Hall Note) — Stylish bebop with an interesting twist—a dedication to an infrequently feted jazz master.

Joshua Redman Quartet, Passage of Time (Warner Bros.)—Redman continues to develop as a composer, with a more technically sophisticated, yet earthy, melodic technique.

The Chick Corea New Trio, Past Present & Future (Stretch/Concord)—Cred- it Corea for approaching each new project with palpable wide-eyed enthusiasm.

Charles Lloyd, Hyperion With Higgins (ECM)—Infinitely obliged, yet earnestly teetering on the edge of all-out jazz.

Billy Bang, Vietnam: The Aftermath (Justin Time)—A work of his- torical significance that has taken on unexpected new meaning in light of recent world events.

Henry Threadgill, Up Popped The Two Lips and Everybodys Mouth A Book (P) (Recordings)—One new recorded work by the composer is ra- diant enough to celebrate, but two is a rare and rewarding treat.

Avishai Cohen & The International Vamp Band, Unity (Stretch/Convision)—Because he's got it, at heart, about everyone getting along and working together. Cohen told Jazz Notes in August: "I united this band to show the world that people from different backgrounds can come together and work together." That said, there are no better words to round out the year than these... Peace on Earth.
Patriotism And Publishing In An Abnormal Year

BY JIM BESSMAN
NEW YORK—In any other year, the year-end wrap-up would focus on the continuing legal battles over copyright ownership in the new online music distribution era, especially the plethora of copyright infringement challenges that steadily climbed to the forefront.

But by comparison, Sept. 11 rendered everything else in 2001 trivial.

The horrible events of that day tragically claimed the life of ASCAP licensing manager Jane Simpkin, who was on board one of the hijacked planes. It also resulted in a predictable resurgence of patriotic songs and songwriting.

Irving Berlin’s “God Bless America” naturally led the way, with unforgettable renditions turned in by the likes of Celine Dion at the A Tribute to Heroes telethon and Diana Ross at the resumption of New York Mets baseball at Shea Stadium. Lee Greenwood crawled out of the wreckage with his martial anthem “God Bless the USA.”

But a few contemporary tune-smiths truly rose to the occasion.

Richard Thompson, the renowned English singer/songwriter/guitarist, turned in the powerful “The Outside of the Inside”—intensified, no doubt, by Thompson’s unique perspective as a Muslim.


“I’m not a city guy, but after what happened Sept. 11, it’s not ‘New York City’ anymore in that sense of the term,” Williams observed. “There’s no Democrats, no liberals—that’s all out the window. The whole country’s all together, and it doesn’t matter where those buildings go down, and it leaves this ache in the pit of your stomach.”

It was an ache that would not subside, though by year’s end, other publishing concerns had taken precedence.

In late September, Universal Music Group (UMG) was forced to scramble to transmit thousands of songs on its site-defunct Farmclub.com service without consent from the copyright holders, thus negating the company’s argument that its mechanical rights allowed it to distribute its recordings digitally. In November, the National Music Publishers’ Assn. (NMPA), along with several songwriters, filed a class-action copyright-infringement suit in U.S. District Court against three peer-to-peer Internet music services: MusicCity, which opened a new Morpheus service; Grokster.com; and Fast Track. This followed the NMPAs and the Songwriters’ Guild of America’s preliminary agreement with Napster in September, whereby the file-sharing service would pay $26 million for its past use of published music without permission, plus $10 million more as an advance for future royalties to come from Napster’s planned subscription service. These royalties would then be distributed per the Audio Home Recording Act, with 30% going to music publishers and 70% to the labels.

The settlement was hailed as a landmark that could double the mechanical royalty rate of 7.5 cents per song paid to songwriters in the offline marketplace and facilitate treatment of streaming and also the use of licensed music online.

The NMPA and the Recording Industry Assn. of America (RIAA) then reached a licensing agreement for online music that involved the other new subscription services, including Pressplay and MusicNet.

Yet the labels advanced only $1 million for two years, pending determination of a fair royalty structure for digital streams, downloads, and copied downloads. Herein, of course, lies the gerrymander of contention for 2002 at the very least—though the agreement appeared to serve as a template, when the NMPA’s licensing arm the Harry Fox Agency (HFA) cut a similar deal with the Listen.com online music service.

Still to be determined, too, is the resolution of the nettlesome controlled-composition clause, which allows the label to limit or reduce the number of songs on an album for which a singer/songwriter is entitled to the full mechanical royalty, as well as to the Digital Millennium Copyright Act also remained in dispute: The NMPA, HFA, ASCAP, and BMI, together with the RIAA, oppose the Digital Media Assn., which sided with last summer’s Copyright Office report on incidental copies of digital performances—such as the temporary buffer copies of music made during digital music streaming—aren’t of significant commercial value and should not require royalty payments.

Music publishers managed to find another vast potential revenue stream, when the HFA announced plans to license content from its publisher members to marketers of cell-phone ringtones. The value of a song, then, never appeared greater than in 2001, nor did its power: After Sept. 11, the huge Clear Channel Communications chain of radio stations put out a list of 150 songs it deemed to be insensitive in the wake of the catastrophe, including, incredibly, such titans as Simon and Garfunkel’s “Bridge Over Troubled Water” and John Lennon’s “Imagine.”

The power of the songwriter, too, was underscored Nov. 29, when George Harrison lost his long battle with cancer.

Fittingly, the man whose life was devoted to songs of love, peace, and understanding at least shared the front-page headlines with the awful alternative that forever marked the widening year.

RECALLING CHRISTMAS IN JULY

Eleanor Anderson checked in before our Christmas break to remind us that her late husband, Leroy Anderson, should be remembered for more than the perennial holiday favorite “Sleigh Ride,” which he composed in 1948 during a July heat wave. Indeed, Anderson wrote such other sound-effect laden tunes as “The Syncopated Clock” (fondly remembered as the theme of the Late Show), “The Typewriter,” and “Fiddle Faddler,” which conductor Stu Orkis used to close concerts with the Boston Symphony Orchestra.

The Songwriters Hall of Fame — who died in 1975—is the focus of a PBS documentary, Once Upon a Sleigh Ride, which is also available on video through Kultur International Films. The program won the gold award at the Performing Arts—Music category at the 34th annual U.S. International Film and Video Festival.

Numerous CDs of her husband’s music are also for sale, Anderson notes. She heads Woodbury Music (ASCAP), which holds some of Anderson’s copyrights—though the more famous ones, she adds, are held by EMI Music Publishing.

NOVELLO VISITS GOSFORD

Gosford Park, Robert Altman’s intriguing “upstairs, downstairs” social study of English aristocracy in the period immediately prior to World War II, stars Jeremy North- an, the legendary Ivor Novel- lo, the British matinee idol, playwright, screenwriter, and—of course—songwriter, whose name lives on in the annual Ivor Novello Awards for British songwriters, composers, and music publishers presented by the British Academy of Composers & Songwriters.

Novello is the only real person portrayed in the just-released film and serves as its “anarch,” says Altman, an avid Novello collector, in the production notes. His music, Northam notes, was essential to the film, while his role served as an entry into the upper-crust world of the Gosford Park country estate for those not already privy to it.

Incidentally, Novello—who died in 1951—first gained fame by writing the most popular song of World War I, “Keep the Home Fires Burning.”

MPL Signs Mills. Paul McCartney’s MPL Communications recently signed an exclusive publishing deal with singer/songwriter Leslie Mills, who is currently recording her first album for Atlantic Records. Picture, from left, are MPL VP of creative Allan Tepper, MPL senior VP of promotion/new product development Bill Porricelli, Mills, and Mills’ manager Janie Roeg of Muse Artists.

Peter’s Starts Second Decade at Sony/ATV Tree. Hit country songwriter Gretchen Peters has signed a new multimillion-dollar songwriting and co-publishing contract with Sony/ATV Tree in Nashville. Peters has penned hits for Trisha Yearwood, Martina McBride, George Strait, and Patty Loveless and is currently represented on the charts by “Inside Out,” which Yearwood recorded with Don Henley. The signing marks Peters’ 10th anniversary with Sony/ATV Tree. Picture, from left, are Peters’ manager and husband Green Daniel, Sony/ATV Tree president/CEO Donna Hillsley, Peters, Bass Berry and Sims attorney Mike Milom, and Sony/ATV Tree’s Woody Bomar.
tion, the terrorist attacks forced the
convention's postponement and de-
an especially heavy blow to local
commercial facilities. Nationally, the
recording industry suffered as well; for
manufacturers of professional audio
equipment, an already static year grew
worse. Obviously, Sept. 11 overshadows
even in this eventual year.
But as with the theme at the de-
layed-but-rescheduled-and-eventual-
ly-successful AES convention, held
Nov. 30-Dec. 3 in New York, 2001 was
dedicated to advancing the art of
sound. Early this year, the Super Audio
CD (SACD) went multi-channel with
Mike Oldfield's Tubular Bells, the first
of many classic recordings to be
released in the high-resolution sur-
round sound format. More popular
titles, spread across the musical spec-
trum, followed.
Meanwhile, the DVD-Audio format
grew as original masters were re-
visited, transferred, and themed by
the industry's top engineers, often veter-
nans who had recorded or mixed them
years before. Today, more than 200
high-resolution, multichannel offer-
ings exist on DVD-A or SACD, includ-
ing revered recordings by artists as
diverse as Fleetwood Mac, Miles Davis,
Metallica, Grateful Dead, and Alice in
Chains. Many more are on the way.
In 2001, the pro audio marketplace
quickly filled with new hard-disk
recorders, as Mackie and Alesis, which
years earlier had launched a revolution
with the ADAT, joined Tascam, iZ Tech-
nology, and others in introducing 24-
track recorders at an almost imposs-
ibly low price. The emergence of the
digital audio workstation (DAW) as not
just a professional, versatile, and con-
venient recording and mixing envi-
ronment but also the primary and increas-
ingly vital tool in production
only continued. Yet in these conflict-
ing times, most of these products were
not displayed at the AES convention.
Digidesign's Pro Tools—the most pop-
ular DAW-based system in music pro-
duction—was only one of many ex-
hibits absent at the AES show.
Regionally, the Los Angeles market
stayed strong, with newcomers Glen-
wood Place and Chalice joining multi-
room powerhouse studios like the Vil-
ge, Record Plant, NRG, Conway,
Capitol, Royaltone, and Henson. In
Miami, New York's Hit Factory com-
pleted an acquisition and renovation of
the legendary Criteria, while Record
Plant seemed set to follow with a pre-
ence in South Beach. Pro audio equip-
ment rental company Dreamshire also
moved in, establishing a satellite oper-
ation to service the flourishing market.
Nashville continues to feel country
music's downturn. Though sessions
continue as always, Emerald Enter-
tainment Group, operating one of
the largest facilities in the Southeast,
filed for Chapter 11 bankruptcy protection.
Yet for many studios in New York, the
year effectively ended in September.
And yet, like New York itself, the
recording community is resilient. From
Sept. 22 to Sept. 23, Avatar Studios,
under the management of owner Kirk
Imamura, was the site of a new rec-
ording of "We Are Family" by pro-
ducer Nile Rodgers to benefit Sept.
11 charities. On Oct. 8, Right Track Re-
cording opened its 5,000-square-foot
tracking room at 509 W. 38th St., host-
ing the 100-strong CenturyMen chorus.
And contrary to recent rumors, Magic
Shop, a downtown fixture, is not
closing. "I sat down with my staff here
on about September 20th," says Steve
Rosenthal, owner of the Soho studio,
situated less than two miles from the
World Trade Center. "We had a real
heart-to-heart, and all decided we
wanted to continue. The first six weeks
were totally disastrous—there was
almost nobody here. But in November,
it started to get a little bit better. But
it's all New York business. I'm assum-
ing that right now the studio business
is a local business. You can't count on
people from L.A., or England, or Japan
coming here.
For that reason, the AES conven-
tion, held 10 weeks later than intend-
ed, saw decreased attendance and ac-
tivity, though under the circumstances
it was a surprising and resonating suc-
cess. "It was a really quiet one," Rosenthal
says, "but it was fun. Because it
was quieter, I could talk to people
about stuff I might have been interested in,
and they had time to converse with me. But
I think the audio business is in such a
state of flux right now. It's as confused
as the music business is in general."

**Dan Meets Les.** Steely Dan was honored with the Les Paul Award at the 2001 Technical Excellence & Cre-
diosity Awards, photo left, held Dec. 1 in New York
City, in conjunction with the 111th Audio Engineer-
ing Society Convention. Pictured with hand-made
commemorative instruments, from left, are guitarist
Larry Carlton, Steely Dan's Walter Becker, guitarist
Les Paul, Steely Dan's Donald Fagen, and Gibson
Musical Instruments CEO Henry Juszkiewicz.

**SPARing Partners.** The Society of Professional Au-
dio Recording Services (SPARS) met Nov. 29 at
Gallagher's Restaurant in New York City, prior to
the 111th Audio Engineering Society Convention.
Pictured in the photo below standing, from left,
are Joe Maceri, Dave Teig, Tim Butler, guest speak-
ers Eddie Kramer and Bruce Swedien, Lynn Fus-
ton, and Steve Davis. Seated, from left, are execu-
tive director Larry Lipman, Bill Dooley, Fred
Guanino, and David Amlen. (Photo: David Goggin)
Eurochart Hot 100 Singles list of 2001 boasts a top three that freezes out European-born artists altogether. Eminem's "Stan" tops the list after spending 11 weeks at the helm of the weekly Pan-European survey, starting just before last Christmas. Its parent, The Marshall Mathers LP, holds a top five place for the second straight year. It is at No. 5, having been No. 4 for 2000.

Also exhibiting the kind of staying power that exemplifies her entire career is Madonna, whose (Maverick/Warner Bros.) again makes the people come together, climbing to No. 10 after rating as Europe's No. 12 album of 2000.

Warner also provided Europe's favorite new rock band of 2001. Linkin Park has spent the entire year on the weekly European Top 100 Albums list with Hybrid Theory (Warner Bros.). It earned International Federation of Phonographic Industry Platinum Europe certification for 1 million European sales in August and ended a highly productive year at No. 4.

This was also the year of Popstars, the fly-on-the-wall talent show series that became a huge ratings winner in several territories and acted as midwife to a number of successful chart acts. Germany's No Angels are the most prominent on the year's final tally, ranking at No. 41 with their Zeitgeist/Polycor album Elle'ments, from which two singles also make the year-end Eurochart.

But the difficulties in breaking such headline-grabbers outside their home territories are underlined by the fact that other such Popstars winners as the U.K.'s and 26.4% in albums. Its pre-eminence was evident across several genres. In rock, U2's All That You Can't Leave Behind (Island) made the final countdown for a second year. It comes in at No. 7, up from No. 29 last year.

In the singles top 10, Universal also scored via R&B, with "Lady Marmalade" (Interscope) by Christina Aguilera, Lil' Kim, Mya & Pink at No. 8; dance, with Denmark's Safri Duo at No. 10 with "Played-A-Live (The Bongo Song)"; and with another pop single in the top 10 for Shaggy Featuring Rayvon, "Angel," at No. 9.

COSMOPOLITAN SINGLES TOP 10

Safri Duo, which also ranks at No. 47 with its no. 2 album, is part of a cosmopolitan year-end singles top 10 that includes acts from six different countries. Eminem, LeAnn Rimes, Christina Aguilera, et. al. represents the U.S., while the U.K. offers Geri Halliwell and Atomic Kitten. Shaggy and Kylie Minogue fly the Jamaican and Australian flags, respectively, and France produces the No. 6 single of the year with Daddy DJ's eponymous M6 Int./Sony release. Last year's top 10 best-selling albums in Europe, led by an American triumvirate of Santana, Moby, and Britney Spears, were also notable for the absence of U.K. artists. Twelve months ago, Craig David was the best-placed Brit on the European sales graph with Born To Do It (Wildstar/Edel). Ranking No. 15 then, the debut set by the R&B/pop star goes top 20 again this year, at No. 17.

The chart-topping performance this year of Dido and the Beatles will provide some relief to observers of the U.K. industry's foreign policy—even if the Republic of Ireland, with its population of 3.5 million (about 6% of the U.K.), also manages two top 10 entries: Enya's A Day Without Rain (WEA) at No. 6 and the U2 set at No. 7.

In addition to Craig David, this year's Pan-European top 20 albums list also includes Britons Robbie Williams, with his 2000 song Sing When You're Winning (Chrysalis) at No. 11; Gorillaz's eponymous Paradox debut at No. 15; and Travis' The Invisible Band (Independente/Sony) at No. 19.

American voices undoubtedly spoke the loudest in Europe this year, accounting for 10 of the top 20 singles and nine of the top 20 albums; one year ago, those figures were nine singles and 10 albums (or 10 sets, including B.B. King's Riding With the King collaboration with Eric Clapton on Reprise).

LOCAL MUSIC DIACUALS

But there was again room for local musical dialects, such as those of Italian Eros Ramazzotti and French star Manu Chao. Ramazzotti's Aria was listed at No. 13 for 2001, while Chao's Virgin album Proxima Estacion: Esperanza (Next Station: Hope) is at No. 16. With that set, in June, Chao became the first French artist ever to top the Music & Media European Top 100 Albums chart.

On the singles scene, too, France had a strong Pan-European year. Joining DJ Dynamo among the top 20 for 2001 were French-Cana- dian Garou with "Seul" (Alone) at No. 18 (Columbia) and Daft Punk with "One More Time" (Labels/Virgin) at No. 20.
**Australian Record Business to Begin 2002 Under New Leadership**

BY CHRISTIE ELIEZER

SYDNEY—Down Under, the year ended with the passing of an era, when Emmanuel Candi resigned Dec. 6 as executive director of the Australian Record Industry Assn. (ARIA) and its collections agency the Phonographic Performance Co. of Australia (PPCA).

Candi had expected to stay on as acting director. Instead, he stayed for 15, dealing with some of the most vexing issues yet to hit the local music industry. Now the labels body is facing another challenge: the search for his successor. An announcement is expected mid-January 2002.

**GOOD POINT FOR TAKEOVER**

Candi admits, “When I got the job, I was told that if I lasted for two years I’d be doing OK, and if I lasted for five years I’d be doing bloody well. Essentially, a number of long-lasting issues were concluded in 2001, and I could see new issues coming up that would take up to five years, and it was a good point for someone to take over.”

One upcoming lengthy battle that his successor will face, Candi warns, is making broadcasters pay for Webcasts and simulcasts. Ongoing issues he cites include the continuing growth of piracy (both physical and over the Internet), the challenge of turning the Internet into a vehicle for successful e-commerce, increased penetration of CD-burners, and maintaining music’s entertainment market share in the face of computer games, multimedia options, and mobile phones.

In the week that Candi announced his resignation, ARIA won a lengthy battle with TV stations to pay for music they broadcast. Stations maintained that music included in movie soundtracks was part of the film, not a separate sound recording. Candi took the matter to the High Court in 1998. As a result, TV stations now pay ARIA $600,000 Australian ($312,000) per year, rather than $30,000 Australian ($16,500) per year.

**DIPLOMATIC FLAIR**

Candi is highly regarded here for his substantial strategic and negotiating skills. His diplomatic flair and networking ability enabled the longtime rift with major radio stations and Australia’s federal and state political circles. He was expected to return to his private law practice, utilizing his political contacts. But ARIA chairman Denis Handlin, who is also chairman/CEO at Sony Music Entertainment (Australia), offered him the job of GM of human resources and business strategy, effective Jan. 29, 2002. Handlin says Candi “has an ability to talk to politicians about complex copyright/industry issues, but in simple terms. Also, he has the ability to see an issue early and start planting seeds with the various bureaucrats and politicians.”

Brett Cottle, CEO of the ARIA-affiliated Right Assn. and Australian Mechanical Copyright Owners Society—whose negotiations with Candi over mechanical royalty rates for digital downloads have often been tense affairs—says, “He was invariably the voice of reason. We’ll miss his calm, thoughtful perspective on difficult music issues.”

Candi’s reign saw the Australian music industry increase its business savvy and high-level business skills in a market where the retail power base solidified around five major retail chains and taste-making indie outlets fell by the wayside.

His successes included the introduction of digital protection rights in March, plugging a legal loophole in the law that allowed bootlegs from North America to be sold in Australia, stopping CD rental in stores, pressuring politicians and the judiciary to take tougher action against pirates, and obtaining higher airplay quotas for domestic acts.

**A BRAND NAME**

Candi has also been credited with making ARIA an information- and service-driven organization accessible to smaller and emerging labels. To turn the association into an effective lobbying body, he focused on establishing it as a brand name. Under his stewardship, PPCA became an effective collection society, with an income of $10 million Australian ($5.2 million) forecast for 2002.

Candi’s biggest defeat came with the relaxation of parallel import restrictions in July 1998 after a 10-year battle, during which Candi made 100 visits to the political capital of Canberra and won five Cabinet submissions. He was on the verge of having the issue postponed for 10 years when the government rushed through the changes during a late-night session.

Candi’s mentor, he says, has been International Federation of the Phonographic Industry president Jay Berman. “A month into my job here, it was suggested I go to Washington to spend an afternoon with him (at the Recording Industry Assn. of America),” he says. “It was the best afternoon I’ve spent with anyone.”

Candi says his new role puts him “at the commercial spearhead of the big issues confronting the industry’s participants. I’m very excited to work with Denis and the Sony team on these challenges.”

**Year of Turmoil Leaves Canadian Music Biz Bruised**

BY LARRY LeBLANC

TORONTO—Canada’s music industry is still reeling after a chaotic year of plummeting record sales, bankruptcies, and the diminishing exchange value of the Canadian dollar, which plummeted against the U.S. dollar since the start of the year.

The latter issue caused turmoil for Canada-based promoters and indie distributors, labels, and artists either producing videos or renting to independent outlets outside the country.

Prior to the Sept. 11 terrorist attacks on the U.S., Canada’s music market was already locked into an 18-month sales slump. Industry sources anticipate that music sales in Canada will dip a whopping 9%-10% in value and unit sales from 2000 figures, which in turn were down 7.5% in value and 6.4% in units from 1999.

**SAM INSOLVENCY**

The insolvent of Canada’s longtime retail giant, the Sam the Record Man chain, illustrates the harsh brutality of trading in Canada.

A Toronto-based sister to-firm filed for bankruptcy in October, owing about $6.5 million Canadian ($4.2 million) to major record labels. Eleven independently owned franchise stores across Canada still continue under the Sam banner, but 26 of the 30 stores operated by the Sniderman family across the country have since closed. Assets are yet to be finally liquidated by the liquidator.

Poor market performance—a 64.5% decline in operating profits to $6.2 million Canadian ($4 million) despite a sales increase of 7.3% to $447 million Canadian ($284 million) for the year ended April 28—led to several purges at Toronto-based HMV North America in 2001. Other than its U.S. outlets, the majority of HMV’s 100-old North American stores are in Canada. Among those pink-slipped were GM of U.S. operations Lesya McQueen, VP of distribution Roger Whiteeman, VP of operations Bruce Helbin, creative manager Arthur Jellifan, and joint directors of purchasing Sue Dack and Philip Elyo.

Also rocking Canada’s music industry was the bankruptcy of 2-year-old Toronto-based independent music group Song Corp. in May, with liabilities of $2.8 million Canadian ($5.3 million). Leading the list of more than 500 unsecured creditors was the Netherlands’ Roadrunner Records, at $356,400 Canadian ($229,000). Assets of Song Corp. are yet to be negotiated by lawyers.

Meanwhile, extensive staff changes and layoffs appear to have reshaped the industry in 2001. There were surprising top-executive layoffs and turnovers at both Warner Music Canada and Sony Music Canada, and entertainment conglomerate Corsus Entertainment trimmed its 3,500-employee workforce in November by 100 positions. Among the departures were Balmur Corsus Music (BCM) president Tony Baylis in Toronto and BCM VP/GM Tintif Moffat in Nashville.

In January, Randy Lennox was promoted from president to president/CEO of Universal Music Canada. He replaced Ross Reynolds, who was then appointed chairman emeritus in charge of overseeing a program promoting Canadian culture established by Vivendi Universal. In September, Reynolds was also named chairman of the Canadian Academy of Recording Artists and Sciences, which co-produces the annual Juno Awards.

MTV Canada and four other new music channels were among 90 new digital channels launched Sept. 7. MTV entered Canada as part of a licensing deal between MTV Networks and Calgary-based Craig Broadcast Systems.

Following a fallow period lasting two years, there were signs in 2001 of a talent turnaround for Canadian music. New Canadian talent breaking internationally included singer-songwriters Joni Mitchell and Pink, rockers Nickelback, Kittle, and Sum 41; and country singer-songwriter Carolyn Dawn Johnson. Many new acts making their mark at home in 2001 were Wave, Swollen Members, the Be Good Tanyas, Joydrop, By Divine Right, Hawksley Workman, Thrust, and Emm Gryner.

There were strong showings by veterans Diana Krall, Barenaked Ladies, and Leonard Cohen internationally and domestically; and by Canadian veterans Amanda Marshall, David Usher, Sarah McLachlan, the Bif Naked, and Sloan on the home front.

Furtado was the big winner at the Juno Awards, held in early March in Ontario. On the strength of her Dreamworks debut, Wha, Nellyf, the 23-year-old singer won awards for top new solo artist, top songwriter, and top producer (with Gerald Eaton and Brian West). She also earned top single for “I’m Like a Bird.”

Barenaked Ladies took home a trio of trophies—for top group, top album, and top pop album—for Maroon (Reprise).

With five major category wins, Arista Nashville’s Johnson swept the Canadian Country Music Awards Sept. 10. She took home the trophy for top female, won awards for top album (Alone With a Vengeance), and clinched the Rising Star newcomer award. Johnson’s hit “Complicated” won top single and top song honors. Other winners included Universal’s Jason McCoy, who was named top male, and the Wilkinsons, whose top group award for the second year in a row.

Finally, after a lengthy battle with cancer, Canadian jazz patriarch Moe Koffman died March 28. In his five-decade career, Koffman released 30 albums, played the piano, clarinet, and flute. He is best-known for his 1958 international hit, “Swinging Shepherd Blues.”
flamenco. Now, they are embracing the ancient genre as the perception grows that flamenco is actually one of the pillars of world music. The latest examples of this new attitude are BMG’s launch this fall of Madrid-based flamenco imprint Tablao and the recent licensing for worldwide distribution by U.K.-based Virgin-affiliated Real World Records of a cante jondo album by 21-year-old Estrella Morente.

**Spanish Majors Look To Build On Flamenco’s Success**

**BY HOWELL LLEWELLYN**

**MADRID—**A quiet yet radical revolution has taken place during the past year in the Spanish music industry, as major labels have made a U-turn in their attitude toward flamenco music.

Only two years ago, the majors had all but turned their backs on authentic cante jondo (literally, “deep well”)

**flamenco. Now, they are embracing the ancient genre as the perception grows that flamenco is actually one of the pillars of world music.**

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**ADDITIONAL CONTENT**

**Spanish Majors Look To Build On Flamenco’s Success**

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Only two years ago, the majors had all but turned their backs on authentic cante jondo (literally, “deep well”) flamenco. Now, they are embracing the ancient genre as the perception grows that flamenco is actually one of the pillars of world music. The latest examples of this new attitude are BMG’s launch this fall of Madrid-based flamenco imprint Tablao and the recent licensing for worldwide distribution by U.K.-based Virgin-affiliated Real World Records of a cante jondo album by 21-year-old Estrella Morente.

Universal (Flamenco Is Universal), in which remastered archive recordings were released along with previously unissued de la Isla material. Virgin Spain subsequently signed cantantoor (singer) José Mercé. He has gone on to become the biggest-selling pure flamenco artist in history, with more than 400,000 albums sold worldwide.

**SPANISH GENRES REPRESENTED**

Spanish music conglomerate Grupo Musical (GVM) also created a flamenco imprint called Palo Nuevo a year ago as part of its Muxic label. Mercé’s latest album, Apre—on Virgin Spain world music imprint Yerbabuena—sold more than 200,000 units this year worldwide, a sum that would have been unbelievable a few years ago. Mercé says that “flamenco has been done, and so has the art form, the industry, and the public. We were all to blame for the apparent disinterest before—the flamenco community was too closed. But now we think differently, and we have opened up.”

Morente’s debut album, Mi Cante y Un Poema, has sold nearly 90,000 units this year—a statistic that opened the door for the Real Deal. She and her father, Enrique Morente—now Spain’s most prestigious cante jondo vocalist—are both signed to Virgin Spain imprint Chewuka. “If you want to explain why flamenco is so cool now, don’t look at me,” she says. “Look at my dad and his generation, who worked so hard when things were tough.”

**EMPHASIS ON ARCHIVES**

A feature common to the various labels’ flamenco initiatives is that alongside the signing of new young artists in the New Flamenco fusion category is an emphasis on releasing old and rare archive material or new albums by more seasoned, respected figures.

While Tablao’s Servert says that “New Flamenco is the flamenco of today,” he stresses that “the backbone of the label is nearly a century of sound archives.” Apart from releases by such new artists as Diego El Cigala and Esperanza Fernández, Tablao has also made available for the first time in 40 years singer Antonio Mainero’s Antología del Cante Flamenco y Cante Gitano (Anthology of Flamenco and Gypsy Song).

“The new policy among multinationals is a reflection of the rejuvenation of flamenco at street level and our desire to rescue the patriarchs of cante jondo from obscurity,” GVM GM Ignacio Iglesias says. Those venerable gypsy canterores—new well into their 70s—who have recorded Palo Nuevo albums in the past year include El Chocolate, Chano Lobato, and José Menese, as well as the slightly younger Agujales and guitarist Enrique Melchor.

“Flamenco has now become a fashion item,” Iglesias adds. “The sector of society with purchasing power has moved from [buying] Elton John to cante jondo.”

There is a desire to take traditional flamenco out of its usual environment of smokey, noisy cavies or taverns to small, select theaters. In the words of Teddy Bautista, executive producer of Flamenco Is Universal: “With the publishers’ society SGAE, there has been a move from ‘whiskey-stained floors to refined surroundings.’ Bautista has pledged that SGAE will help promote flamenco abroad.

**ANCESTRAL PAST, UNKNOWN FUTURE**

Universal A&R director Nacho Sáenz de Tejada calls flamenco “one of the greatest examples of world music, or musical and cultural blending, which is traced back to India from where it traveled into Europe. It has Arabic, gypsy, North African, Central European, and Middle Eastern roots, and its soul is split between its ancestral past and an unknown future. Flamenco’s big challenge in the 21st century is its international diffusion and commercialization.”

**Pop Queen Utada Reigns In Japan**

**Female Vocalist’s Eastworld/Toshiba-EMI Single Is Japanese Chart’s No. 1 In 2001**

**BY STEVE McCLELLAR**

**TOKYO—**Female vocalist Utada Hikaru’s “Can You Keep A Secret?” (Eastworld/Toshiba-EMI) was Japan’s No. 1 single in 2001, while Ayumi Hamasaki (Avex)—her rival for the title of Japanese pop queen—had no fewer than six songs in the year-end top 30.


Overall, it shows how diverse Japanese pop music has become, with genres represented that include the “idol pop” of girl group Morning Musume (Zetima/Record’s/Sony Music Entertainment Japan), the indie rock of Bump of Chicken (Toy’s Factory), the pop/R&B fusion of male duo Chemistry (Dejalet Records/Sony Music Entertainment Japan), and the reggae stylings of vocalist/DJ Mikidozan. His summer hit, “Life Time Respect” (Tokuma Japan Communications), was in at No. 6 on the 2001 top 30 chart, a surprising—strong showing for a reggae song.

While Morning Musume, a group with constantly changing members overseen by producer Tsunku, scored only one entry (“Za Peace!” at No. 17) in the year-end chart, Mini Moni—one of the group’s spin-off units—had the year’s No. 12 song, “Mini Moni Janken Puyn/Puyn Haru Natsu

**2001 IN REVIEW**

**ASIA: THE TOP STORIES**

- China and Taiwan join the World Trade Organization
- At year’s end, Tower Records’ parent company, MTS, is reportedly on the verge of selling all or part of its Japanese operation
- “New York City-based investment firm Ripplewood buys Nippon Columbia, Japan’s oldest label
- BMG moves its Asia-Pacific regional headquarters from Hong Kong to Sydney
- Channel V and MTV launch 24-hour music channels in South Korea; MTV returns to Japan after a two-year hiatus
- Harry Hui quits as executive VP/managing director of MTV North Asia and joins Universal Music Asia Pacific
- Leading Hong Kong indie label Capital Artists closes down
- Mexico’s Televi receives next-generation high-capacity 3G cell-phone service in Japan, paving the way for music downloads by phone
- Japanese government’s Fair Trade Commission announces retention of controversial resale price maintenance system on copyrighted goods

Aki Puyu Dai Sukii (“I Love Spring” Spring/Fall Winter) (Zetima/Sony Music Entertainment Japan)

Vocal duo Chemistry placed songs in the top 30: “Pieces of a Dream” (the act’s debut single) at No. 2, “Point of No Return/Kimi wo Sagashita” (I Look for You) at No. 10, and “You Go Your Way” at No. 29.

Osaka rock band the Ulivos’ cover of Japanese pop chestnut “Ashita Ga Aru Sa” (“There’ll Be Tomorrow for Sure”) (Toshiba-EMI) was No. 15 on the year-end top 30. It was one of two versions of the song to be released during the year. The other, performed by an off-group of entertainers signed to the Yoshimoto Kogyo production agency, did not make it into the year’s top 30.

Singer/songwriter Keisuke Kuwata, leader of veteran rock band the Southern All Stars, made an impressive showing on the year-end chart with the No. 3 and No. 4 songs, “Naminori Johny” and “Shirio Koibitotachi” (White Lovers) respectively. Both were released by Victor Entertainment.

Conspicuously absent from the top 30 was male idol group SMAP, one of whose members—Goro Inagaki—tarnished the group’s squeaky-clean image when he was arrested in August for allegedly bumping a Tokyo policewoman with his car as she tried to give him a parking ticket. Inagaki was not charged.

**2001 IN REVIEW**

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Music Pulse

2001 IN REVIEW

JULY: Warner Music launches its first official releases in China. Denmark's Safir Duo enjoys success across Europe, and Nina Persson, vocalist with Sweden's the Cardigans, announces the August release of a solo album project under the name A Camp.

AUGUST: Danish boxer Brian Nielsen prepares for his bout with Mike Tyson by topping the singles chart in his homeland with a knock-about song, German dance group Schiller enjoys a huge Euro-hit with "Weltreise," and U.K. dance club Shiny embarks on a Nato-sponsored tour of Bosnia.

SEPTEMBER: Bob Geldof unveils an album about the tragic events in his recent life, including the deaths of his divorced wife Paula Yates and her boyfriend, INXS singer Michael Hutchence. He says, "Musically, it couldn't have sounded anything but exhausted and weary, because that's the place I was in." Pulse also reports on the rise of neo-Nazi bands in the Czech Republic and on Greece's first Dance & Electronic Festival.

OCTOBER: Peter Gabriel issues his latest charitable project, Spirit of Africa, a compilation of African artists using the medium of song to educate about the AIDS epidemic. Jean Michel Jarre reveals plans for a 2002 wind-energy-powered concert in Denmark. Italian 21-year-old singer Tiziano Ferro tops his homeland's singles chart ahead of the release of his EMi debut album, Rossa Relativa (Relative Red).

NOVEMBER: New trends in Australian Aboriginal music, led by Darwin-based act the Letterkist Band, are recognized at a Sydney award ceremony. Cat Stevens, now known as Yusuf Islam, releases a compilation of Islamic artists on his own Jamal label. The Indian government honors 68-year-old Bollywood singer Asha Bhosle with its highest artistic honor.

DECEMBER: Sweden's garage-rock revivers the Hives begin breaking out of their homeland, with sellout shows in the UK. On his new album, Cuba's 94-year-old Buena Vista Social Club star Compay Segundo duets with Chabuca, Cesaria Evora, and Charles Aznavour. Rolling Stones guitarist Ron Wood reveals the band is compiling a boxed set marking its 40th anniversary in 2002.
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**UPDATE**

**Events Calendar**

**JANUARY**

Jan. 9, American Music Awards, Shrine Auditorium, Los Angeles. 323-931-8200.

Jan. 9-12, 29th Annual International Assn. for Jazz Education Conference, Long Beach Convention Center and Hyatt Regency Hotel, Long Beach, Calif. 785-776-8744.

Jan. 11, North Florida Music Assn. Second Annual Showcase, Marquee Theater, Jacksonville, Fla. 896-3419.


**FEBRUARY**

Feb. 12-14, M3 REPlItech North America, Los Angeles Convention Center, Los Angeles. 800-800-5474.


Feb. 21-24, 14th Annual International Folk Alliance Conference, Adam’s Mark Hotel, Jacksonville, Fla. 305-588-8185.

Feb. 23, Start and Run Your Own Record Label, New York Hotel, New York City, 212-688-3504.


Feb. 27, 44th Annual Grammy Awards, Staples Center, Los Angeles. 310-392-3777.

**MARCH**


March 9-12, National Assn. of Recording Merchandisers Convention & Trade Show, San Francisco Marriott, San Francisco, 856-596-2221.


**APRIL**


**MAY**

May 7-9, Billboard Latin Music Conference Awards, Eden Roc Resort, Miami Beach. 646-654-4660.

**JUNE**
June 24-26, M3 REPlItech Europe, Amsterdam, Nederlands. 800-600-5474.

Submit items for Lifelines, Good Works, and Events Calendar to Jill Pesselnick at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at jpesselnick@billboard.com.

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**MEET THE ARTISTS**

**BIRTHS**
Girl, Shannon Rose, to Susanne and Patrick Elliott, Oct. 8 in Haverstraw, N.Y. Mother is a regional director for EMI Music Distribution.

Boy, Andre Lomas, to Esther and Eric Alexander, Nov. 11 in New York City. Father is a Milestone recording artist.

Girl, Emma Love, to Mary “Love” and David Erickson, Dec. 9 in Lewiston, Idaho. Mother is a morning co-host on KATW Lewiston. Father is a morning host/PD for KATW.

Girl, Mary Claire, to Becca and Dale Wiley, Dec. 10 in Springfield, Mo. Father is president of Slewfoot Records.

**DEATHS**
Rory A. Bennett, 36, after a lengthy battle with kidney disease, Dec. 11 in Burbank, Calif. Bennett was a songwriter/producer who is well-known for co-writing K-Ci & JoJo’s 1998 hit “All My Life.” He later wrote the music for the duo’s “Tell Me It’s Real” single and also produced songs on the soundtrack to The Prince of Egypt and The Rock of Oz. Bennett co-wrote two of the four new songs on Quincy Jones’ latest album, From Q With Love. He is survived by his mother and his brother. In lieu of flowers, the family suggested that donations be made to the R. Bennett Foundation, P.O. Box 9367, Philadelphia, Pa. 19139.

Bianca Halstead, 36, in a car accident, Dec. 15 in New Orleans. Halstead, the lead singer of the rock band Betty Blowtorch, was a passenger in a car that went out of control on Interstate 10. Halstead is believed to have been under the influence of alcohol. Betty Blowtorch had performed at New Orleans’ Howlin’ Wolf just hours before the accident. Halstead, also known as Bianca Butthole, previously fronted the punk band Butth Truck.

Stuart Adamson, 43, of undisclosed causes, in Hawaii. Adamson, the former lead singer of the Scottish rock group Simple Minds, was found dead in a hotel room Dec. 16. He had been reported missing in November. Adamson formed Big Country in 1981, and the band went on to record eight studio albums. The band’s first album took place last year. Adamson had moved to Nashville in the late 1990s and formed the duo the Raphaels with Marcus Hummon. According to The Guardian newspaper, he is survived by two children and his wife.

**FREEDOM PROJECT TEAM:** A group of producers, artists, and industry executives have joined together to form the Freedom Project Team in response to Sept. 11. The team’s goal is to reinforce the notion of freedom among America’s youth, who will be releasing the “United We Stand” single in early January 2002. The project features artists Nuance and Blaze and was produced by Carlos “C-Los Beats” Stephens. A full-CD release that is in the works will include different versions of the single and a Caribbean remix called “Freedom,” which features Maxi Priest, Freddie McGregor, and T.O.K. The Freedom Project Team is also developing a Freedom tour and a syndicated awards show. Contact: Tracey L’Stall Stutes at 212-830-0353.

**CYRUS FAN CLUB GIVES ITS ALL:** The Billy Ray Cyrus Fan Club will donate all of the profits from new T-shirts and autographed pictures commemorating the 10th anniversary of Cyrus’ debut album, Some Gave All, to the Ladder 101 Richards Street Heroes Fund. The fund benefits the widows and children of seven firefighters from Ladder Co. 101 in Brooklyn, N.Y., who lost their lives during the World Trade Center disaster. The merchandise is available at brcspirit.com. Contact: Steve Levesque at 310-860-9170.

**MAKE-A-WISH:** After the release of Stacie Orrico’s latest album, Christmas Wish, the teen artist went on an 11-city Christmas Wish mall tour to benefit the Make-a-Wish Foundation. At each stop, Orrico presented a $5,000 donation to a local Make-a-Wish chapter. In total, $55,000 was awarded to the organization. Contact: Lanie Miller at 615-771-4533.
A BILLBOARD SUPERSECTION
The Critics’ Poll
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EMI MUSIC PUBLISHING
Unlike previous years, the voting deadline for this year's Critics' Choice poll arrived in the wake of much sorrow, despair, reflection and defiance. With the tragic events of Sept. 11 indelibly etched in the mind, thoughts of picking and choosing our favorite recordings of the year seemed, at best, rather frivolous. That is, until we realized the true power of music. Along with family, friends and time, music proved to be an incredible healer.

Until all the votes were tallied, though, it remained unclear what music would most resonate and prevail with the voting panel. To refresh everybody's memories, last year's winner—with 13 votes—was Radiohead's Kid A (Capitol), which was more than double the votes of 1999's winner, Angie Stone's Black Diamond (Arista).

For the year of the space odyssey, 2001, the top two notches of the Critics' Choice poll are taken by, respectively, rock newcomers and a rock veteran. New York's Strokes take top honors with their wildly hyped debut Is This It (RCA), which received 11 votes. Bob Dylan's Love and Theft (Columbia) comes in a close second with 10 votes.

In third place is a three-way tie between soul, R&B and rock. With seven votes each are Angie Stone's Mahogany Soul (J), Alicia Keys' Songs In A Minor (J) and Radiohead's Amnesiac (Capitol). Taking home fourth place honors is U.K. dance/electronic duo Zero 7, whose debut Simple Things (Quango/Palm) earned six votes.

Ryan Adams' Gold (Lost Highway), the O Brother Where Art Thou? soundtrack (Mercury Nashville), Weezer's Weezer (Geffen/Interscope) and Missy "Misdemeanor" Elliott's Miss E...So Addictive (The Gold Mind/Elektra) garnered five votes each. And, earning four votes apiece are the Avalanches' Since I Left You (Modular Recordings/Sire), Daft Punk's Discovery (Virgin), Spoon's Girls Can Tell (Merge), Björk's Vespertine (Elektra), Patty Loveless' Mountain Soul (Epic), Jim White's No Such Place (Luaka Bop) and the Beta Band's Hot Shots II (Astralwerks).

This year, 57 Billboard writers and editors 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.
The Year in Music 2001

CRITICS' CHOICE
Continued from page YE-6

BRADLEY BAMBARGER
Contributor

2. Chris Whitley, Rocket House (ATO).
3. Kajia Saarihio, Grill Theatre/Cateau de l'Anet/Amers (Sony Classical) and Private Gardens/Priors (Native).
8. Reissues (Tie): The Band, Rock of Ages (Capitol) and Mahalia Jackson, Sunday Morning Prayer Meeting (Columbia/Legacy).
10. Singles goin' steady: Daryl Anne, "Everybody's Cool" (Excelsior Recordings); the Strokes, "Barely Legal" (RCA); Buddy Guy, "Tramp" (Silvertone); Blind Boys of Alabama, "Just Want to See His Face" (Real World); Anne Sofie von Otter/Evris Costello, "Rope" (Decca); Radiohead, "Dollars & Cents" (Capitol).

RHONDA BARAKA
Contributor

2. Janet, All For You (Virgin).
5. Michael Jackson, Invincible (Epic).
7. Maxwell, Now (Columbia).
8. Angie Stone, Mahogany Soul (J).

MATTHEW BENZ
Staff Writer

2. Tenacious D, Tenacious D (Epic).
3. Radiohead, Amnesiac (Capitol).
4. Ryan Adams, Gold (Lost Highway).
5. Gorillaz, Gorillaz (Parlophone/Virgin).
6. The Strokes, Is This It (RCA).
7. Actual Tigers, Gravelled and Greed (Netwerk America).
8. Sade, Lovers Rock (Epic).
10. Coolest use of music in a play: Writer/director Neil LaBute's blasting of various Smashing Pumpkins songs between the acts of the off-Broadway production, The Shape of Things. Yes, it's loud, but it's also pitch-perfect. The music sets the tune for the proceedings beautifully.

JIM BESSMAN
Special Correspondent/Music Publishing Editor

1. Laura Nyro, Angel in the Dark (Rounder). Final studio recordings from the dearly departed songstress are an angel's gift from heaven.

2. Graham Parker, Deepcut to Nowhere (Razor & Tie). Twenty-five years after G.P.'s groundbreaking 1976 debut album, Howlin' Wind, he remains the most consistently brilliant singer/songwriter in rock.
3. Alicia Keys, Songs in A Minor (J). So good it sounds like a throwback.
4. Tied: Mary Chapin Carpenter, Time's Sex/Lone (Columbia) and Loudon Wainwright III, The Last Man on Earth (Red House). Beautifully realized adult singer/songwriter sensitivity elevates Carpenter to veteran Wainwright's established level of excellence.
6. Rod Piazza & The Mighty Flyers, Beyond the Source (Tone-Cool/Island Def Jam). Together since 1980, harmonica ace Piazza and his mighty blues 'n' boogie quintet have never flown higher.
7. Tied: Tony Bennett, Playin' With My Friends: Bennett Sings the Blues (RPM/Columbia) and Ralph Sharon Quartet, The Ralph Sharon Quartet Plays the Ralph Blane Songbook (DRG). Bennett's spectacular blues-duo collection complemented by a jazz gem from his longtime backup group.
9. Sheryl Crow, May 29 at New York City's Shrine. One of several unannounced live Crow club gigs, this one lacked the "surprise guests" of others like Kid Rock and Keith Richards...and was all the better for it.
10. Puffy Ami Yumi, Spike (Sony Music Imports). Japan's charming pop chicks Yumi Yoshimura and Ami Onuki score domestically with delightful debut U.S. disc featuring brassy single/video "Boogie Woogie No. 5."
PICTURE YOURSELF AT THE MOLSON CENTRE MONTREAL • CANADA
the biggest shock of the chart year 2001 is that the No. 1 album of the year is by the Beatles. But wait—there’s a bigger shock. This is the first time in chart history that the Beatles have the No. 1 album of the year.

What? Is that possible?

A check of the Billboard archives says yes. It is the greatest-hits collection 1, which spent eight weeks in pole position on The Billboard 200, puts the Fab Four atop a year-end album recap. For the first time. I know I’m repeating myself, but it’s such a stunning fact that it’s worth saying twice.

In 1964, the year Beatlemania first washed over our shores, Meet the Beatles was the No. 8 album of the year. The best-selling LP that year was Louis Armstrong’s Hello, Dolly! In 1965, the Beatles had their highest year-end ranking until now, when Beatles ’65 ranked second. Another America-only release, Beatles VI, came in 10th. In 1966, two of the Mop Tops’ most revered albums finished in the top 10: Rubber Soul was No. 4, and Revolver was No. 8. In 1967, the album that changed the way we thought about albums, Sgt. Pepper’s Lonely Hearts Club Band, was No. 10 for the year. It continued to sell well enough to rank sixth in 1968, the same year that Magical Mystery Tour was No. 4. In 1969, the double album titled The Beatles but known as “the white album” was No. 8. In 1970, Abbey Road was No. 4 and Let It Be finished 31.

Twenty-five years later, the Beatles appeared again on the year-end album recaps. Live at the BBC was No. 46 in 1995, and Anthology I put them back in the top 10 at No. 8 in 1996, the same year Anthology II came in at No. 39. In 1997, Anthology III showed up at No. 107.

Perhaps as equally amazing as the Beatles collecting their first No. 1 album of the year is the fact that 2001’s top disc is made up of songs that are at least 30 years old. And placing first the Beatles above best-selling contemporary acts like Shaggy, the Backstreet Boys, ‘N Sync, Destiny’s Child and Alicia Keys.

On the pop tangles side, there’s also a surprise. After solo female artists had the top songs of the last two years (Cher in 1999 with “Believe” and Faith Hill in 2000 with “Breathe”), a male rock group takes top honors in 2001. Lifehouse never went to No. 1 on The Billboard Hot 100 with “Hanging by a Moment,” but cumulative week-to-week strength allowed this song to become the first album track to top a year-end list (airplay tracks have been allowed to chart on the Hot 100 since the beginning of the 1999 chart year). “Hanging by a Moment” was a No. 1 hit on Modern Rock Tracks and went top-10 on Mainstream Rock Tracks. On the Hot 100, it peaked at No. 2.

Here’s a closer look at the top formats:

**POP**

Although the top song of the year on the Hot 100 recap is by a male act, female artists capture 60% of the top 10. Alicia Keys’ debut single, “Fallin’,” places second, giving the new J imprint its highest-charted year-end title. Janet Jackson had the longest-running No. 1 hit of the year, when “All for You” (Virgin) reigned for seven weeks, and that title track from her latest album ranks third. Jennifer Lopez got some help from Ja Rule on the remix of “I’m Real” (Epic), the No. 5 song. Eve teamed up with Gwen Stefani, and both artists had the biggest hit of their careers with “Let Me Blow Ya Mind” (Ruff Ryders/Interscope), the No. 7 song. Dido made her chart debut with “Thank You” (Arista) and becomes the highest-ranked British act on the year-end chart, ranking No. 8 for 2001. And Destiny’s Child was a holdover from 2000, as the Charlie’s Angels track “Independent Women Part 1” (Columbia) ranks 10th.

It was another good year for rock groups, with three of them in the top 10. After Lifehouse’s triumph, Train has the No. 4 song with “Drops of Jupiter (Tell Me)” (Columbia), and matchbox twenty places sixth with “If You’re Gone” (Lava/Atlantic). The lone solo male artist in the top 10 is Lenny Kravitz, No. 9 with “Again” (Virgin).

Only two acts who had top-10 hits on last year’s recap repeat this year: in 2000, Destiny’s Child had the No. 6 song, “Say My Name,” and matchbox twenty was No. 9 with “Bent.”

“Hanging by a Moment” was good for Lifehouse, but also good to the band’s label, DreamWorks, which has its first No. 1 song of the year on a Hot 100 recap. Lifehouse is the first male pop or rock group to have the Hot 100’s top song of the year since 1988, when Chicago placed first with “Look Away.” “Hanging by a Moment” is also the No. 1 airplay title of 2001, followed by Lopez’s “I’m Real” and Keys’ “Fallin’.” The No. 4 sales title is “Loverboy” (Virgin), the first single from Mariah Carey’s Glitter soundtrack. Joe and Mystikal place second with “Stutter” (Jive). The influence of television was felt on the sales chart, where P!nk’s latest album, Ed Hardy’s No. 3 single, “Get Over Yourself!” (Atlantic/Sire) and the Making the Band band O-Town has the No. 4 single, “Liquid Dreams.”

A close examination of this year’s Hot 100 sales and airplay recaps is proof enough that the gap between what consumers buy and what radio plays has never been wider. The No. 1 sales track, “Loverboy,” is the No. 80 song of the year on the recap of the main Hot 100. The Eden’s Crush single, “Get Over Yourself!” is No. 92 on the Hot 100 recap. O-Town’s “Liquid Dreams” doesn’t even register on the Hot 100 recap. With single sales declining and the number of singles released by the major record corporations on the wane, sales have never been more irrelevant in determining the most popular pop songs of the year.

The third Hot 100 artists are all female acts. Destiny’s Child repeats from last year in the No. 1 position, making it three years in a row that a female group has been the top artist of the year (TLC took this honor in 1999). The top solo female artist is Jennifer Lopez, followed by Janet Jackson and Faith Hill. Matchbox twenty is the top group, followed by Lifehouse and 112. The top solo male artists are Ja Rule, Nelly and Shaggy.

The top Hot 100 writer is Rob Thomas, for the second year in a row. In 2001, he earns the crown strictly on songs recorded by his own group, matchbox twenty. Last year, Thomas led all writers, based in part on writing Santana’s “Smooth.” At age 21, Lifehouse’s Jason Wade is the No. 2 writer, followed by R. Kelly.

The top Hot 100 producers are the Neptunes, responsible for 11 chart hits, including “Southern Hospitality” by Ludacris, “There She Goes” by Babyface and “I’m a Slave 4 U” by Britney Spears. Pizzonia, who produced Shaggy’s two No. 1 hits, is the No. 2 producer, followed by Timbaland.

The No. 1 Hot 100 imprint is Columbia, which is also the No. 1 label, both repeating from 2000. The top two publishers are both EMI-owned: EMI-Appli and EMI-Blackwood, finishing in the same order as last year. That makes EMI Music the No. 1 publishing corporation.

The person who gets to be the most unhappy fella about the Beatles coining the No. 1 album of 2001 is Shaggy, who has to settle for second place with his hit-laden Hotshot (MCA). The Backstreet Boys, No. 9 last year with Millennium, improved this year, coming in third in Black & Blue (Jive). The Now That’s What I Call Music series performed much better in 2001 than in the previous years, when Now 3 was No. 26 and Now 4 was No. 33. Now 5 is the No. 4 album of 2001, with Now 6 at No. 15 and Now 7 at No. 24.

The only other act aside from the Backstreet Boys to repeat from last year’s top 10 is ‘N Sync. No Strings Attached was the No. 1 album of 2000, while Celebrity (Jive) ranks No. 9 for 2001. Irish new-age queen Enya ranks No. 9 with the highest-charting album of her 12-year chart span, A Day Without Rain (Reprise/Warner Bros.). Last year’s top soundtrack was Mission: Impossible 2, all the way down at No. 59. You don’t have to look that far down the list to find the top soundtrack of 2001. O Brother, Where Art Thou? (Mercury), which has proven it really has legs, checked in at No. 23.

The top Billboard 200 artist is the Beatles, followed by Shaggy and the Backstreet Boys. The top group is Destiny’s Child, and the top solo female artist is Enya. The top label is Columbia, second in both year-end chart, in 2001. Lifehouse, ‘N Sync, Destiny’s Child and Janet Jackson are the major labels of the top solo artists. The top female artists are Shaggy, Nelly and Ja Rule.

The top solo females are Jennifer Lopez, Janet Jackson and Alicia Keys. The top new artists are Lifehouse, Alicia Keys and Dream. Columbia is the top imprint and label, as it was last year.

R&B

R. Kelly has written and produced the No. 1 R&B single of the year before. The difference between 1999 and 2001 is that in ’99 the song was the Lox’s “Don’t Me” (MCA). This year, the song written and produced by Kelly is one he kept for himself. “Fiesta” (Jive), featuring guest star Jay-Z, takes top honors.

It’s a very male-dominated year-end top 10, although by no degree less than last year. In 2000, the only song by a female artist in the top 10 was “Hot Boyz” by Missy “Misdemeanor” Elliott at No. 4. This year, Alicia Keys is No. 9 with “Fallin’” (Jive), and Sunshine Anderson is No. 10 with “Heard It All Before” (Street/Atlantic). Both are first-chart entries. The other men in the top 10 include R&B and Hip-Hop.

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SHUFFLING STAFFS, DEALING WITH LAWSUITS AND MAKING CUTS, THE INDUSTRY WONDERS WHAT'S IN THE CARDS FOR NEXT YEAR

BY BRIAN GARRETT

Here's to 2002. That may be the attitude of many in the music industry when looking back on the events of the last 12 months.

Amid a backdrop of the economy slipping into recession in response to the Internet bubble bursting on Wall Street and the fallout from the events of Sept. 11, the music business found itself in a state of pronounced turmoil and transition in 2001.

Music sales were, at best, flat, and, in many cases down, with the lack of a new breakout genre to take over for teen pop and rap-metal; profits, as a result, also were down at four of the five major record labels; across the board, companies were laying off employees and restructuring operations; much of the start-up online music sector either went belly-up or sold out to larger media conglomerates; Internet piracy exploded with file-sharing and CD-burning becoming increasingly mainstream activities; and efforts to start legitimate digital-music offerings have been beset by industry infighting, a spate of lawsuits and accusations of monopolistic practices by the majors.

MAJORS IN TURMOIL

Much of the turbulence seen in the industry was perhaps best reflected in the tremendous change going on at a number of the major labels.

No company has been a bigger source of soap opera-esque plotlines in the last year than Bertelsmann AG's music division, BMG Entertainment. The company began the year in crisis with the unexpected death of Rudi Gassner, the BMG International executive who had been tapped to take over for departed chief executive Strauss Zelnick but never formally took office.

In a scramble to fill the top slot at BMG, Bertelsmann, at the beginning of January, gave the job to Rolf Schmidt-Holtz, the conglomerate's acting chief creative officer and a newcomer to the music business. Many of the executives Gassner had lined up to serve in his regime quickly were given positions on the Schmidt-Holtz management team.

However, the pairing of Schmidt-Holtz with Gassner's lieutenants proved not to be the best of matches. The company has been through a series of management shuffles over the past year. New-media chief David Kang, executive VP/chief administrative officer Konrad Hilbers and European/U.K. president Richard Griffiths, among others, all exited the company in less than 12 months.

Meanwhile, in the wake of a failed merger attempt with EMI Recorded Music in May—and a reported fiscal year loss of $4.5 million, down from a profit of $205 million the year before—BMG began extensive restructuring efforts in September that resulted in upwards of 600 layoffs globally.

But BMG wasn't alone in making layoffs and shuffling its

management. EMI also experienced a backlash when merger talks with BMG were scrapped. In October, EMI Recorded Music chief executive Ken Berry was sacked and replaced with former PolyGram president Alain Levy. Berry's wife Nancy, vice chairman of the Virgin Music Group, was also fired.

The company subsequently announced plans to restructure its business in November with the disclosure of a pre-tax loss of $2.5 million for the first half of its current fiscal year, down from a profit of $85 million in the same period the year before.

Likewise, Warner Music Group—which also struggled on its bottom line in 2001—announced plans in February to lay off at least 600 staffers from its workforce of 13,000 as part of a larger AOL Time Warner cost-cutting effort.

The financial forecast was also grim at Sony Music last year. However, the company was not engaged in substantial layoffs.

MANUFACTURING CONSOLIDATING

With an eye on fixing some of their profitability problems, all five major labels, in various combinations, engaged in secret negotiations throughout the year to consolidate their manufacturing and distribution facilities in the U.S.

No deals had been announced as of press time, but in most of those negotiations, the parties would create joint-venture companies that owned the manufacturing and distribution facilities, similar to arrangements that some majors have in the U.K. and Australia. The individual distribution companies that sell and market music were not part of the discussions and would continue to operate separately for their respective majors.

INTERNET ACQUISITIONS

Meanwhile, the major labels and their parent companies continued to look to the Internet as a long-term savior from current stagnation in pre-recorded music sales.

And, with the Internet music sector struggling from a lack of venture funding and self-sustaining profits, media giants and their music divisions emerged as consolidators of the space in 2001.

Most active on the acquisition front was Vivendi Universal, its direct-to-customer business, DirectGroup Bertelsmann. Andreas Schmidt, BeC's CEO, bolted the company as a result. Likewise, Viacom pulled the plug on its MTVI Internet division as a separate entity, folding it back into MTV Networks.

SUBSCRIPTION SERVICES IN DEVELOPMENT

At the same time, the majors continued to pump millions of dollars into research and development for digital music subscription services, which were set to bow by the end of 2001.

WMG, BMG and EMI announced a joint-venture with Real Networks to create a subscription service known as MusicNet, while UMG and Sony announced a rival joint-venture subscription service known as Pressplay.

Meanwhile, a host of technology companies also announced plans to develop their own services, including Streamwaves.com, Liquid Audio, RioPort and Listen.com. Also unveiling plans to get in on the act were online soccer services like Scour, the file-swapping network now owned by CenterSpan Communications, and Napster.

The rollout of such services, though, was stymied for much of the year by hesitancy by the major labels to license their content to services other than their own joint ventures, and an ongoing fight between subscription-service developers on one side and songwriters and publishers on the other over how much the publishers should collect in royalties from new digital music formats. The RIAA and publishers inked an agreement late in the year that allows for the launching of

Continued on page YE-14
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digital music services while royalty rates are hammered out. Such issues have caught the attention of Congress, as well as anti-trust regulators in both the U.S. and in Europe; and MusicNet and Pressplay found themselves the subject of much government scrutiny in 2001. A bill to promote competition in the digital-music marketplace was proposed in Washington and is still under consideration. Antitrust investigations remain ongoing.

FILE-SWAPPING PROLIFERATES
The services are an attempt by the majors to compete with free file-swap networks that are growing in popularity to the dismay of the industry. The RIAA continued its copyright-infringement court fight with Napster in 2001—a case that remains ongoing. While a resolution is yet to be reached, the court action managed to shut down the peer-to-peer network until a legitimate secure service can be launched. However, a wave of Napster clones followed in its wake, creating new challenges for the industry.

In October, the RIAA, along with the Motion Picture Assn. of America, filed a copyright-infringement lawsuit against a trio of Napster-like file-sharing services: Franklin, Tenn.-based MusicCity.com, which operates the popular Morpheus service; Nevis, West Indies-based Grokster.com; and Amsterdam-based FastTrack utilize software created by FastTrack parent Consumer Empowerment BV. Earlier in the year, the RIAA launched a similar action against Aimster, another service. And the trade group used the threat of legal action to increase illegal file-blocking by still another file-swapping site, Audiogalaxy.com.

Such services, however, are proving hard to police, leading the majors to announce that they will begin testing copyright-proof CDs in the marketplace. At the same time, the industry continues to develop a number of new physical formats—including DVD-Audio, Super Audio and DataPlay—that offer consumer enhancements in sound quality and/or storage capacity but cannot be copied.

IN SEARCH OF HITS
Meanwhile, the industry faced tough comparables in music sales from the year before. Whereas 'N Sync, Backstreet Boys, Britney Spears, and the Backstreet Boys failed to match 2000 sales marks and new albums from established acts like Michael Jackson, Garth Brooks, Madonna and Jewel, while posting solid sales, did not prove to be break-out hits.

Meanwhile, the touring industry—more so than the pre-recorded music business—felt the sting from the terrorist attacks of Sept. 11. Scores of shows in the U.S. were cancelled or postponed in the aftermath. What’s more, high-profile tours in Europe by the likes of Janet Jackson, Shaggy and Weezer were scrapped.

As for the road ahead, while the long-term outlook for the industry remains positive, 2002 may prove to be another challenging year. In retail and distribution, significant fallout is expected from the failed merger of Valley Media and Alliance Entertainment, and Valley subsequently filing for bankruptcy. Elsewhere, digital music will continue to be a source of much promise and frustration, as companies experiment with new business models to support subscription services.
CONGRATULATIONS

GODSMACK

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LONDON—While the links between Europe and the United States became much stronger during 2001, the events of Sept. 11 undoubtedly did major harm to the music industry on the Continent.

With the threat of a global recession already looming, the terrorist attacks further shook consumer confidence and sent touring and marketing plans into chaos.

Numerous European tours involving U.S. artists were cancelled in the wake of the attacks (Billboard, Sept. 29), and, with artists reluctant to journey across the Atlantic, promo appearances also fell by the wayside.

One European concert promoter tells Billboard that the industry relies “about 40%” on U.S. acts for touring in Europe. “In the wake of Sept. 11, we tried to come up with a list of European artists that could replace the U.S. acts in the touring arena, but, quite simply, there are not that many acts that sell cross-border in Europe,” he says.

How the touring scene in Europe will develop during 2002 could, unfortunately, be determined by forces completely beyond the control of the music industry. But promoters already are working on contingency plans, so the concertgoers throughout Europe should at least have a better range of events to attend compared to the latter third of 2001.

But security at music-related events is certain to become more stringent. Leading by example, MTV beefed up measures considerably for its annual Europe Music Awards this year in Frankfurt, as the 7,500 guests who attended the Nov. 8 ceremony were each required to pass through door-frame metal detectors. Universal won big at those awards, thanks in no small part to it maintaining its market leadership in Europe.

Across the continent, some of the biggest-selling homegrown artists included Andrea Bocelli, Börk, Eric Clapton, Daft Punk, Depeche Mode, Dido, Enya, Faithless, Gorillaz, Jamiroquai, Manu Chao, New Order, Radiohead, Rammstein, Travis and U2.

Elsewhere, executive changes dominated the headlines. In the year that Universal Music International (UMI) chairman/CEO Jorgen Larsen revealed his ambition to take the company to a 30% global market share, he promoted John Kennedy to the post of president/COO of UMI. Kennedy has been succeeded in the U.K. role by Lucian Grainge. Meanwhile, Universal Music Germany president Tim Renner was named chairman of parent Universal Holding GmbH, following the departure of the latter’s non-executive chairman, Wolf-D. Gramatke.

The October exit of Ken Berry at EMI Recorded Music allowed Alain Levy to take the reins as CEO, and the Frenchman soon brought in David Munns to restructure what many in the industry see as a formidable partnership. Levy and Munns must tackle the company’s U.S. business head-on if they are to make any significant impact, but in Europe their plans remain less obvious. In July, Berry promoted Emmanuel de Buretél to lead the company’s European operations; de Buretél, in turn, said he would appoint Euro heads of EMI and Virgin. Those appointments have yet to be announced, but with the new guard now in place at the most senior of levels, expect 2002 to bring about label consolidation at EMI, as part of a series of cost-cutting measures.

One such cost-cutting measure would have been the group’s merger with BMG—a move initiated by Bertelsmann chairman Thomas Middelhoff but never really endorsed by his opposite number, EMI’s Eric Nicoli. Middelhoff famously predicted that his company would become No. 1 in recorded music during 2001, but the failed merger, coupled with a controversial investment in en-suite terrible Napster, failed to deliver on that promise. The dismissal of BMG Europe president Richard Griffiths and his subsequent replacement by Thomas Stein also raised a few eyebrows. And the company announced a new presi- dent/CEO, Rolf Schmidt-Holz, who was brought in after the death of Rudi Gassner.

One of Schmidt-Holz’s initial impacts on the company was the decision to cut 600 employees at BMG, mostly in the U.S., but with around 100 job cuts in Germany. Warner Music Group also announced plans to cut approximately 600 jobs worldwide in its efforts to trim down.

With global recession and falling music sales affecting the European music business as a whole, it would appear that the bad times are far from over. Difficulties at German-based edel widened as the company announced larger than expected losses, while a number of music magazines, both consumer and trade, announced closure during the year.

And, with home piracy spiraling thanks to the continuing proliferation of CD burners, the work of lobbying bodies such as the International Federation of the Phonographic Industry, as well as affiliated national bodies, has never been more important. Germany suffered most heavily at the hands of the home copyists, but the inclusion of CD burners on new home-computer systems in 2001 has seen the problem spreading rapidly, in particular to the U.K., France and Scandinavia.

However, in an attempt to combat the problem, record companies have been forging partnerships with technology companies to produce so-called “secure” CDs, the first of which should be on retailers’ shelves by the beginning of 2002. It’s likely that many, many more releases will be recorded using security software during the next 12 months.

Also helping the industry’s cause is the European Copyright Directive, which, after three years of hectic lobbying, was finalized in February. Most of what the music industry was seeking (or rather, seeking to avoid) was ratified by the European Parliament—a considerable success.

European governments have until the end of 2002 to adopt the directive into national law, and individual trade bodies throughout Europe face a challenging year to ensure that politicians protect the rights of copyright owners when drafting each country’s new intellectual-property rights legisla-

The Year in South Africa

INDIES’ STRENGTH, BROADCAST RIGHTS AND A BLUEPRINT FOR BUSINESS IMPROVEMENT IN ’02

BY DIANE COETZER

JOHANNESBURG—The South African music industry, like markets elsewhere during 2001, was marked by a significant slowdown. In the first six months of the year, according to figures from the IFPI, shipments fell 14.3% in value to R31.6 million, despite a modest 0.6% rise in unit sales. Yet, in spite of this, homegrown product continued to sparkle and several key developments hold the promise of invigorating the industry to a significant degree come 2002. The first of these is the Music Industry Task Team (MITT) report, which, after several years in the making, brought forth several key recommendations that could dramatically alter the face of the business here. The report’s suggestions range from introducing broadcast-performance royalties and boosting anti-piracy measures such as improving artist/labelling systems, and it has been hailed as a potential blueprint for the African continent.

Draft legislation that aims to ensure performing artists get the royalties they are due when their work is broadcast has already been tabled in the South African parliament, satisfying all at last the request by performers for such legislation. The Performers’ Protection Amendment Bill and the Copyright Amendment Bill seek to legislate the payment of royalties to the owners of the rights to songs and other works. Performers will need to form collecting societies to bargain with broadcasters and recording companies on the payment of royalties.

A joint project of the Music Industry Development Initiative (MIDI); the Department of Arts, Culture, Science and Technology; the National Arts Council of South Africa and the Recording Industry of SA (RISA), among others, South African Music Week brought a boost in sales of domestic artists, according to organizers.

On a purely music front, 2001 saw several key developments—the most notable being the impact on the South African scene of independent record companies. Sheer Sound has, in many ways, spurred an explosion of recorded works by the country’s new and established Afro-jazz artists—which include Ernie Smith on Sheer, Judith Sephuma on BMG and Themba Mhize on Sony. The interest has led several of the country’s major labels to create jazz imprints.

Another independent company, Ghetto Ruff, scored remarkable platinum-level sales of more than 50,000 units and a radio-chart-topping hit with Unaftez,Pombe, the debut album from Zola (Thuthukani Bonginkosi Dlamini). The actor and singer (whose “Ghetto Scandalous” is a Zulu-hip-hop hybrid) recently scooped up several Metro FM music awards, voted on by listeners of South Africa’s largest national urban radio station.

This doesn’t mean stalwarts of the scene have been forgotten. Brenda Fassie released her Greatest Hits compilation this year, as well as the more recent Mina Nawe (Yourine) and Mine), which, according to her record company (CCP, a division of EMI SA), shipped platinum on release and is on the fast track to multi-platinum status. With a national airplay chart due out early next year (based on BDS technology), to be followed by a SoundScan sales chart, all signs are that South Africa in 2002 will see a revi-

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THE YEAR IN AUSTRALIA: AWAKENING FROM A NIGHTMARE

BY CHRISTIE ELIEZER

SYDNEY—For Australian record companies pursuing business growth, the past two years have been a nightmare.

Since 1998, almost every key record company in Australia has undergone a change at the top, as turmoil in the executive suites mirrored the tough state of the market. This year was no different. George Ash took over as MD of Universal Music Australia, Ed St. John as MD of BMG Australia, Michael Parisi in the chair at Festival Mushroom Records (FMR) and Paul Paoliello as GM of Zomba Records Australia.

Labels had to face the collapse of Internet companies as a viable distribution and marketing force, a flat market, the rise of piracy to 9% of the market, the growing popularity of CD burners, the failure of most local releases to crack the 200,000 unit mark and a decreased global interest in Aussie acts.

These were no different from problems faced by other territories. Yet, as Australian label heads worked smarter to cut inefficiencies through alliances and technology, they faced two particular situations that put spending on hold—the impact of the Olympics in Sydney and the 10% goods-and-services tax introduced in July 2000.

ON THE GOOD SIDE

There have been a few positive developments. These include the rise of a third radio network, the increased impact of music pay-TV, the continued growth of the dance and independent sectors and the introduction of copyright changes to bring business security to the Internet. All these gave Australian music a bounce and diversity.

This was the year that Kylie Minogue (FMR) and Powderfinger (Universal) became superstars and paulmack (Eleven/EMI), Something for Kate (Sony), John Butler Trio (JBT/Shock) and Superheist (Shock) broke into the mainstream.

The new faces who made chart debuts spanned all genres. Pop arrivals included Mishelle Bradford Jones on Warner, Nikki Webster on Gotham/BMG, Aneika on Merdienmusik/Roadshow, Delta on Sony and Hayley on Zomba. R&B breakthroughs included Selwyn and X3 on Sony and Tali on Liberation. Rock rock success came to Lash on FMR, Sick Puppies on Transistor/BMG and Eskimo Joe on Modular/EMI.

Electronics-rock drove Gerling on FMR and Resin Dogs on Hydrafunk/EMI. Dance debuts included Infusion on Thunk Records, Hive on its own Hive label and Love Tattoo on Hydrafunk/EMI. Brendon Walsdon was a country success for Compass/FMR.

Weekend, dance music showed phenomenal growth, with its own awards, magazines and college stations. The role of indie labels in this was an indication of the growth of the indie sector to an unofficial estimate of 20% of the local market.

"The independent sector is showing up substantially in sales and chart activity in the last 12 months," says Philip Morlock, board member of the Association of Independent Record labels (AIR), which set up charts this year for electronic and jazz and marketed independent music abroad with the aid of a marketing grant.

Pay-TV’s market penetration reached 20%, enough for labels to consider it an effective marketing tool. Channel IV, with a subscriber list of 1.2 million and a strong profile in the marketplace, is deemed most influential. Channel V’s second network, MusicMax, launched in December 2000, reaches 750,000 viewers in the 18-30 demographic with back catalog and new AC, while MusicCountry, which abandoned a straight country format to widen to pop and R&B, claims a straight country profile to wider to pop and R&B, claims a straight country profile.

Mid-year IFPI figures reported a unit sales increase of 26.3%, which helped drive up the market value by 10.9%. But this increase was due to a bounce-back from 2002’s low consumer spending. Also, the weak Australian dollar (which floated between 52 and 47 cents to the U.S. dollar) saw many labels export stock to overseas markets.

"It’s very much an open secret in the trade," says one retailer. "It’s significant in some companies, accounting for up to 8% of the growth of the entire music market here.

The Australian dollar—and security concerns in the wake of Sept. 11—saw international artists stay away. "The one positive from that is that it put the focus on Australian acts," says promoter Michael Chugg. But few promotions did not help retail activity. Retail had further gloom. Heavy discounting of CDs by department stores and supermarkets to gain a foothold in music retail saw the likes of Woolworth triple its music sales while Kmart doubled its turnover—both with independent retailers the losers.

With the music-retail market tightening, its two biggest retail chains took different approaches. Sanity (with a 29% share) entered the U.K. market in October by taking over 77 outlets of the Our House chain. It expects to double its sales in two years as a result. HMV Australia secured a 10.1% sales rise through back catalog and expanding its DVD range.

WRITE-UP

Publishers continued to be aggressive A&R sources. On its seventh anniversary, the Australasian Performing Rights Association announced a 9% rise in collections to $90.44 million ($57 million Australian), with a 23% rise worth $1.36 million ($3 million Australian) in foreign income. But, aside from the sales of a handful of such big acts as Savage Garden, Madison Avenue, the Avalanches, Tina Arena, Natalie Imbruglia and Kylie Minogue, most of that came from the export of films and TV series.

The challenge for 2001 is to secure global success. There were direct sign-ups to U.S. labels (Crash Palace and Noege signing to independent Trauma) and global tours by such rising acts as Invertigo, Killing Heidi, Powderfinger, 28 Days, Alex Lloyd and David Brude. But memories still linger of an Australian heyday just four years ago, when no less than 6 Australian acts were making their mark somewhere on the globe.
For Your Consideration

The

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THE YEAR IN JAPAN:
RINGING CHANGES, DEMO SHIFTS, FOREIGN INVESTMENT

BY STEVE McCLURE

TOKYO—For the Japanese music industry, 2001 was not one of its better years, to put it mildly. Music sales continued to decline, a trend that began after the boom years of the early '90s ended and the Japanese music biz finally woke up to the fact that it is a mature market. Make that rapidly maturing, given the radical demographic changes taking place in Japanese society.

According to the Recording Industry Assn. of Japan, production of audio software by its 24 member companies in the January–October period was down 11% from the corresponding period of 2000, to 314 million units for a value of 410.7 billion yen ($3.4 billion), down 6%.

Sales of non-Japanese music, however, bucked the trend of recent years by doing better than domestic repertoire, due to big-selling albums by artists such as the Backstreet Boys, Enya, the Beatles and Lenny Kravitz, as well as various thematic compilations put together by Japanese labels. Production of non-Japanese repertoire in the first 10 months of the year was unchanged from the same period of 2000, at 63 million units for a value of 89.5 billion yen ($734.2 million), also unchanged. Those totals represented 20% and 22% of overall shipments in quantity and value terms, respectively.

The corresponding figures in the first 10 months of 2000 for non-Japanese repertoire were 17% and 19% of the market, according to the RIAJ. But international repertoire still has some way to go before getting back to the market share of some 30% it enjoyed in the early '90s.

Domestic repertoire, in contrast, fared much worse in the January–October period, mainly due to a relative dearth of releases by such top-selling artists such as Ayumi Hamasaki (Avex), whose third album was due out Sept. 30 but is now scheduled for release in early 2002. Shipments of domestic product were down 13%, to 251 million units, for a wholesale value of 321.2 billion yen, ($2.6 billion), marking an 8% decline.

Somewhat better news was reported by Japanese authors' society JASRAC, which saw its copyright-fee collections for the year ending March 31, 2001, rise a healthy 7.4% to 106.3 billion yen ($866.8 million), mainly on the strength of increased karaoke and mobile-phone ring-tone collections.

BELLS ARE RINGING

While Japan's ubiquitous keitai mobile phones have sounded alarm bells for many in the music industry who see young people spending their disposable income on keitai fees instead of CDs, others are confident mobile phones will soon play a key role in promoting and marketing music in Japan in the future.

In September, five leading labels launched a site called Label Mobile, which they hope will ring in a new era for the music business. The site, called Reo-choku, features downloadable cellular-phone ring tones provided by the five labels (Avex, Sony Music Entertainment Japan, Toshiba EM, Victor Entertainment and Universal Music), plus nine others.

Besides being able to download ring tones based on songs by favorite artists, users can download album and single art for viewing on their cell-phone display, and the site also provides information on new releases by participating labels and a weekly top-20-downloads chart.

In October, NTT DoCoMo introduced third-generation (3G) mobile-phone service in key urban areas. The 3G service promises to make downloading music by phone much more attractive, since the new service has a much wider bandwidth than current keitai and PHS (personal handy phone) services.

DoCoMo hopes to attract 150,000 subscribers nationwide to the 3G service before April and 6 million by the end of fiscal 2003. But it will likely be some time before downloading music by phone becomes commonplace, due to questions of network capacity and the cost of downloading files, given the relatively high rates charged by keitai-service providers.

OUTSIDE FORCES

Another interesting development in the Japanese music industry in 2001 was New York–based investment firm Ripplewood L.L.C.'s purchase in May from Hitachi of controlling interest in Nippon Columbia, Japan's oldest label, which has been in the red for the past several years. Ripplewood named former BMG Entertainment CEO Strauss Zelnick chairman of the label and split off hardware division Denon as a separate company.

In October, BMG Funhouse MD/executive VP Jack Matsumura moved to Nippon Columbia to take over as the troubled label's president/CEO, replacing outgoing Tadahiko Shinohara. "It's a unique opportunity," says Matsumura. "Nippon Columbia has a vast catalog, and it covers all demographics."

The takeover by a foreign company of a prestigious, albeit fallen-on-hard-times label such as Nippon Columbia is part of a broader trend in which foreign capital is moving more aggressively into Japan, as local companies seek outside capital amid the country's continuing recession.

Nippon Columbia's immediate priority is to find new, marketable domestic talent, a challenge that all labels face to varying degrees in Japan's fast-paced music market.

While, on some levels, the Japanese industry experienced radical changes during 2001, in other respects things stayed very much the same. For example, the Japanese government's Fair Trade Commission (FTC) announced in March that it would retain the controversial resale price-management system on copyrighted goods such as CDs for the time being, ending a decade-long discussion of the controversial system. Under the system, known as saihan, Japanese labels are allowed to set the retail prices of domestically pressed product—including non-import international repertoire—for two years from the release date. In recent years, however, several labels have reduced the fixed-price period for various categories of product. The FTC, explaining its decision, says a "national consensus" on abolition of saihan has yet to be reached, citing what it claims is widespread public support for resale-price maintenance.

What was perhaps the most surreal note sounded during the year came in August, when Prime Minister Junichiro Koizumi lent his name to a collection of his favorite Elvis recordings. Junichiro Koizumi Presents My Favorite Elvis Songs was released by BMG Funhouse. Proceeds from the album's sales went to various charities.
HONG KONG—If there is one thing that Asian record executives can tell for certain it is that times are bad—and things are likely to get worse before they get better.

Most of Asia is still feeling the effects of the 1997 economic crisis, a situation that will no doubt be exacerbated by the expected global recession following the Sept. 11 terrorist attacks on the United States.

In a market that has already shrunk by more than 60% in the past four years, record executives are bracing themselves for worse to come. In Hong Kong, executives estimate that the market has shrunk by 15% to 20% in the past year.

However, this is still good news compared with Taiwan—previously the most lucrative market for Chinese-language products—where the market is estimated to have lost 50% of its value.

Although the International Federation of Phonographic Industry (IFPI) has not conducted an official study, IFPI Asia regional director J.C. Giouw says that sales returns in the organization's possession reflect a shrinkage in the market. "All the elements are negative," says Richard Denekamp, president of Sony Music Asia. "Every year, you think you have reached the bottom and things can only go up, but the next year it continues (going down). In Hong Kong, where the legitimate market used to be worth $200 million, it is now $70 million. The whole pie is getting smaller for everybody."

PIRATING ARTISTS

The pie is getting so small, in fact, that some independent labels have been edged out. Long-standing indie Capital Artists gave the industry a big jolt in October when it announced it was ceasing operations. The label had one of the most lucrative local back catalogs because many of today's top Canto-pop artists—such as Leung Lai, Aaron Kwok, Andy Lau and Sammi Cheng—had passed through its doors at one time or another. However, being a local label with limited capital, it was unable to stop its artists from being poached by bigger labels.

"If you have no strategy on a regional basis, it will be hard to survive," says Denekamp. While the general economic situation is partly to blame—after all, less disposable income equals less sales—most executives agree that the downturn is the result of a broader combination of factors. "It has been a combination of less spending money for young people, piracy and competition from cheaper alternatives such as the Internet, games and cell phones," says Denekamp. "It is getting more and more difficult to make Canto-pops-only albums, because that segment of the market is so small."

Undoubtedly, music piracy has been one of the biggest hurdles record labels have had to face. Since the advent of the compact disc, Asia has been fighting a seemingly losing battle with piracy.

A lack of legislative control in many Asian countries has helped breed the pirates. Hong Kong, which was one of the earliest to set anti-piracy laws in place, has been the biggest success story in the fight so far. Sustained government action has halved piracy numbers to 25%.

In China, as many as 90% of music products on the streets are illegal copies—which robs record labels of as much as $600 million. Malaysia, which only last year passed new copyright laws, still has the region's second-highest piracy rate—at 65% of the market—with Indonesia (55%) and Taiwan (45%) following closely behind.

"We have to accept that it is a battle we can't win," says one industry source gloomily. "Technology isn't helping, especially since anyone can actually sit at home and make illegal copies of albums. And the economic situation means that more people will be looking for cheap products, regardless of quality."

Perhaps it is the lack of quality that has led to some of the demand for pirated products. Hong Kong, which has long been the A&R leader in Asia, has been suffering from a lack of new talent and an unimaginative repertoire in the past few years. With most artists churning out the same old ballads album after album, it is hardly surprising that young fans with shallow pockets have been looking to free Internet downloads instead of forking out the money for a whole CD.

"Industry associations have lost to do to try improve the environment and woo back the consumers. They should put more investment into new talent," says the IFPI's Giouw.

VORACIOUS VIDEO APPETITE

However, there is some light at the end of the tunnel. Music channels such as MTV and Channel V, as well as the Internet, have cultivated a more voracious appetite for more genres of music. Where young kids were once satisfied with sugary Canto-pop ballads, they are now looking for more edgy music.

The demand has encouraged music labels to take risks on a new breed of artists. The successful introduction of rap-rock group Lazy Mutha Fuckas (LMF) and DJ Tommy by Warner Music's DNA label has opened up a small but fast-growing market for hip-hop and rap—genres that were previously chart poison in Hong Kong. Universal Music has added two non-mainstream Canto-pop artists to their artist roster: Ding Fei-fei with her electric erhu, and rap-rock band Lam Kee. In Singapore, the label also signed up hip-hop outfit Urban Exchange.

"Hong Kong audiences are definitely more receptive to new genres now," says Hans Ebert, director of A&R at Universal Music here. "Record companies have to get our people out into the streets and clubs to see what these young people are listening to. The days of churning out ballad after ballad are gone, although there will always be room for a good ballad. The formulaic way of writing is over."

Many are hoping that China's entry last month into the WTO will be a catalyst for the industry. The general consensus is that China's WTO accession is unlikely to bring any immediate financial benefits to the recording industry, on the contrary, it means that record labels will have to set aside more capital to establish a presence there. However, China would be a source of much-needed new blood in the industry.

"China is a promise for the future. Until we get a grip on piracy, we won't be seeing any returns from China. However, we have to start making investments now," says Sony's Denekamp.

Despite the promise of better things to come, Giouw at the IFPI warns that things are likely to be bleak in the first half of 2002. "Things look very bad for the first half in South East Asia and Taiwan, but, hopefully, things will get better in China and maybe Korea," he says. "We're praying for a small recovery in the second half."
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t was the year of regional Mexican.

That, at least, was the case for Latin music in the U.S., where popular Mexican music saw a surge in visibility and recognition after the RIAA’s first breakdown of Latin numbers by genre showed regional Mexican outselling everything else by a long shot.

But, in the remainder of the Latin region, it was simply the year of the low, as sales went down in virtually every territory, buffeted by recession and piracy.

But, good news first, for the sake of holiday cheer.

Despite the softness of the market and the lack of big sale names, Latin music hasn’t fared all that badly in the U.S. and Puerto Rico. According to the RIAA’s mid-year statistics, the genre had a slight decline in net shipments compared to mid-year 2000, but its performance, nevertheless, was superior to that of the market as a whole.

While net shipments decreased 3%—with 25.6 million units shipped mid-year 2001 versus 26.4 million shipped mid-year 2000—they increased 1% in dollar value, from $324.9 million last year to $329.3 million this year.

More importantly, the shipment of CDs, the preferred format for consumers, increased by 7%, from 20.2 million shipped mid-year 2000 to 21.6 million shipped mid-year 2001. This translates to an 8% increase in dollar value, from $269.9 million to $292.4 million this year.

Within that panorama, the label on top once again is Sony, which dominated in both sales and airplay in the U.S. and Puerto Rico, according to Billboard’s year-end charts. Only in the regional Mexican format did the label take second place—to Fonovisa, which in turn, took second place only to Sony in the Top Latin Albums Labels and Imprints charts. In the Hot Latin Tracks chart, Ariola came in second to Sony, thanks to top-charting artist Cristian.

Sony’s continued dominance comes at a time when the label has made a strong push to develop its regional Mexican operation. Indeed, the top artist by album sales this year was Vicente Fernández, but Sony also scored a coup with new signing Lupillo Rivera.

SEARCHING FOR GOLD
“From the past four, five years, we had the lead in pop and tropical,” says Sony Discos chairman Oscar Llort.

“And the weak link in our operation had been regional Mexican. We’ve taken several steps toward improving that, and they’re starting to really produce results. Our goal is to get the Triple Crown.”

Sony is not the only label in search of the gold. Virtually all the majors have been refocusing their attention on regional Mexican, and, at the same time, indie labels like Disa, Univision Music Group (which purchased 50% of Disa’s operation) and Balboa have upped their profile, thanks to the success of artists like Grupo Bryndis (Disa), Joan Sebastian and Pepe Aguilar (Balboa) and Jesse Morales (Univision). Last year, regional Mexican music barely made it into the Latin Grammy telecast. This year, Los Tigres del Norte are hip.

Which is not to say that labels were unaware of the selling power of regional Mexican. But a handful of numbers solidified that perception, especially to the outside.

According to the RIAA, regional Mexican music represented 56% of all Latin music units shipped in 2000 and 57% of all units shipped mid-year 2001. Pop and rock came in second, with 30% of all units shipped and tropical third with 13%

And, according to the census, Latinos of Mexican descent make up approximately 60% of the Latino population in the U.S. “The industry has looked at itself as being a pop/tropical industry,” says José Rosario, Fonovisa’s director of marketing, who is also in charge of the label’s central U.S. operation. “All of a sudden, they wake up and say, ‘Wow, we’re in a regional Mexican industry.’ For regional Mexican, this year has improved. And it’s improved because there’s a lot more traffic and acceptance from the major buyers. Before, they were mesmerized by the glamour of the Latin pop artists, when in reality they really don’t sell that much.”

Fonovisa, of course, reigns in regional Mexican, with acts like Los Tigres del Norte, Banda el Recodo and Los Angeles de Charly. But now, the label is also looking to beef up its pop position and has launched a new Miami-based pop imprint, Melody, which will have its own roster, as well as marketing and promotion operation.

Indeed, one of Fonovisa’s best-selling artists of the year was Marco Antonio Solís, who has crossed over from regional Mexican to pop.

And just who else sold this year?
Six of the top 10 artists in the Top Latin Albums Artists chart (led by Fernández) are regional Mexican. Another one, Marco Antonio Solís, comes from success in that market.

On the Top Latin Albums chart, the girls rule, with Paulina Rubio (who got airplay on regional Mexican stations) at the top, followed by Christina Aguilera. Two new artists, Azul Azul and Lupillo Rivera, both on Sony Discos, also made the top 10.

LACK OF ARTISTS
Beyond regional Mexican, however, it’s been a busy season for the Latin music industry. Labels like BMG, with its No Fronteras alliance (in conjunction with Arista), plans to continue promoting alternative artists through alternative means. EMI Latin has also launched the New Alternative.

And a host of new labels have opened shop, among them the aforementioned Univision Music Group and Melody, Mock ‘N Roll (distributed by Líderes), Maverick, Música and MuXXic Latino.

“It’s the best time,” says MuXXic Latino managing director Marco Antonio Rubí. “The biggest problem, in my opinion, is very expensive productions and not enough talent or development. There haven’t been many new artists. So it’s a question of adapting.”

In the Latin region, as a whole, labels are struggling to adapt. The bad news is: the numbers are abysmal. Sales of recorded music in Latin America fell by 24.5% in units for the first half of 2001—more than in any other region in the world—according to midyear numbers released by IFPI. The dramatic slide, which includes a 20.2% drop in value, reflects the region’s widespread economic woes and the devaluation of local currency, the proliferation of CD-Rs and an unprecedented surge in piracy, as governments have lent their attention to more pressing problems.

The year-end numbers, cautions Raul Vázquez, regional director for IFPI Latin America, will be bad. As for 2002, he says, “It’s too early to tell. If the U.S. market begins to recover, then Mexico will also recover. And we’re doing things about piracy that will hopefully have some kind of impact. I don’t know if things will get better, but I don’t think they’ll get worse.”

However, says Vázquez, recession eventually affects the way labels record. Not as much product is released, and emphasis is placed on established, rather than emerging artists. “Our business, after all, is recording artists,” he says.

As of now, says Frank Welzer, chairman of the IFPI Latin America board and president of Sony Music International–Latin America, “We haven’t seen a slip in the quality or in number of releases. The one thing that’s clear is we’re all cutting back, and we’re finding ways to reduce costs but generally not at the expense of the artists. We’ve all had bad moments in Latin America. We have a history of coming back.”

Cautious optimism tempered with adaptation seems to be the general mood.

ALTERNATIVE DISTRIBUTION
“There isn’t a new artist that has broken in many markets,” says Jesús López, chairman of Universal Music Latin America/Iberian Peninsula. “And there are no strong musical movements. But we’re very optimistic. We’re coming from a hard stage, and now there’s great security in the company, and we’re already seeing positive changes, especially in Argentina and Chile.”

In those countries, Universal has experimented with alternative distribution systems and gotten great success with acts like La Renga. A new outlook is also in the works in the U.S., where the Latin market has seen several of its major acts—including Ricky Martin, Enrique Iglesias and Shakira—crossing over into the English market and thus hurting not only sales but traffic flow in the Latin section of retail outlets.

“We as an industry have to come up with a new crop of superstar acts,” says Llort. “And I think the whole industry is now focused on coming up with that kind of talent.”

BY LEILA COBO

THE YEAR IN LATIN MUSIC
MEXICAN ON TOP, SALES DROP, LABELS OPEN SHOP

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**THE YEAR IN CHARTS**

**Continued from page YE-10**

artists Case (No. 2 with “Missing You”) and Musiq Soulchild (No. 3 with “Love”). The only groups in the top 10 are Jagged Edge and 112. The former had the No. 1 song of 2000 with “I Need A 9.” The latter, Jagged Edge has two songs on the So So Def imprint in this upper echelon: “Where The Party At,” featuring Nelly, at No. 4 and “Promise” at No. 8. The best-pop/hip-hop albums imprint, Island OutKast, Destiny’s Child and Jagged Alien.

The next three songs of the annual recap are all solo male artists. “It’s a Great Day To Be Alive” (Columbia) by Travis Tritt is No. 2. “Don’t Happen Twice” (BNA) by Kenny Chesney is No. 3, and “You Shouldn’t Kiss Me Like This” (DreamWorks) by Toby Keith is No. 4. Keith had the top song of 2000 with “How Do You Like Me Now?”

The highest-ranked song by a group is “I’m Already There” (BNA) by Lonestar. Last year, the group had the No. 3 song, “What About Now,” and Lonestar had the No. 1 song, “A Band.”

For the third year in a row, Tim McGraw is the top country singles & tracks artist. It’s a male-dominated list this year, with Toby Keith in second place and Travis Tritt finishing third, followed by Lonestar, Brooks & Dunn, Alan Jackson and Kenny Chesney. Jamie O’Neal, at No. 8, is the highest-ranked female. Keith Urban is No. 9, and the Dixie Chicks come in at No. 10.

The top solo male artists are Tim McGraw, Toby Keith and Travis Tritt. The top females are Jamie O’Neal, Jo Dee Messina and Sara Evans. The top duos or groups are Lonestar, Brooks & Dunn and Dixie Chicks. The top new artist is Jamie O’Neal. The top country songwriters of 2001 didn’t appear on last year’s recap. Alan Jackson, who has a good excuse for not making last year’s list (the released an album of cover versions, relying on songs written by others), is No. 1. Darrell Scott, whose credits include Travis Tritt’s “It’s A Great Day To Be Alive” and Sara Evans’ “Born To Be” is No. 2. Last year’s top song writer, Toby Keith, places third this year, followed by the woman who shines in all formats: Diane Warren moves up from No. 17 last year.

There’s a sharp contrast between the top producers of this year and last year. In 2000, not one of the top 10 producers had appeared in the top 10 of 1999. This year, eight of the top 10 producers are repeat performers, and all 10 made last year’s list. Byron Gallimore encore as the No. 1 producer. Keith Scott raises up from No. 4 into the runner-up position. Dann Huff slides from No. 2 to No. 3. Paul Worley is up from No. 5 to No. 4, and Mark Wright jumps from No. 11 to No. 5.

Last year, Arista was the No. 3 imprint and label; this year, it takes the No. 1 spot in both categories. The top two publishers switch places from last year, with Sony/ATV Tree coming in second and EMI April completing a clean sweep of being the No. 1 pop, R&B and country publisher. EMI Music performs the same last trick as the No. 1 publishing corporation for pop, R&B and country.

LeAnn Rimes’ “Can’t Fight The Moonlight” (Curb), an international pop hit, was the sixth-best-selling country single. This year, as a two-sided hit with “But I Do Love You” as the A-side, the pair of songs from the Country (MCA) album ranked No. 1 for the year’s best-selling single. LeAnn Rimes’ “The Way You Love Me” (Warner Bros.), No. 8 on the 2000 recap, ranks second. Billy Gilman’s doubled-sided “Okalahoma”/“Warm & Fuzzy” is No. 3, and Lee Ann Womack’s Grammy-winning “I Hope You Dance” (MCA), recorded with the Sons of the Desert, is No. 4, followed by Blake Shelton’s debut release, “Austin” (Giant). A couple of patriotic songs that found favor after the tragic events of Sept. 11 are included in the year’s best-selling singles: Lee Greenwood’s “God Bless the USA,” issued on the Capitol label, is No. 6, with Alan Jackson’s “Where The Stars and Stripes and the Eagle Fly” (Lyric Street/Hollywood) is No. 9.

Last year’s top two sales artists flip positions. LeAnn Rimes is No. 1 for 2001 and Faith Hill No. 2. Billy Gilman, at No. 3, is the top male sales artist, and Trick Pony at No. 4 is the top group. Country moves up from No. 2 to become the top sales imprint, and Warner Bros./Reprise Nashville moves up from second place to become the top sales label. WEA repeats as the top distributor.

Collecting all of his greatest hits in one album proved to be a good idea for Tim McGraw, whose Curb compilation is the No. 1 album. For the second year in a row, the soundtracks album is in the top three. The remarkable O Brother, Where Art Thou? (Mercury), which was No. 1 on the Top Country Albums for 24 weeks, is the No. 2 album of 2001, followed by Coyote Ugly (Curb), which was the No. 15 album of 2000. Faith Hill’s Breathe (Warner Bros.), the No. 2 album last year, is No. 4, while the Dixie Chicks’ Fly (Monument), No. 1 last year, is No. 5.

The husband-and-wife team of McGraw-Hill are No. 1 and No. 2 in the albums artists list. After McGraw, the top males are Billy Gilman, Kenny Chesney and Toby Keith. After Hill, the top females are LeAnn Rimes, Sara Evans and LeAnn Rimes. The top duos or groups are the Dixie Chicks, Lonestar and ShesDaisy. Curb, the No. 4 albums imprint last year, moves into first place. After not appearing in the top five last year, Curb is now the No. 1 distributor, up from second place to become the No. 1 albums distributor.

Combining singles and albums, Tim McGraw is the No. 1 artist. Sara Evans is the top female, and Lonestar is the top duo or group. Arista Nashville is the top country imprint, Curb the top label and WEA the top distributor.

**ADULT CONTEMPORARY / ADULT TOP 40**

After three years of international domination of the Adult Contemporary chart, a domestic artist has the No. 1 song of the year. Lee Ann Womack’s “I Hope You Dance” is No. 1 for the second year, making her the first top AC song of the year by a U.S. artist since 1997, when Toni Braxton led the list with “Un-Break My Heart.”

Australia’s Savage Garden was No. 1 in 1998 with “Truly Madly Deeply” and in 2000 with “I Knew I Loved You.” In 1999, Canadian artist Sarah McLachlan was No. 1 with “Angel.” The success of international acts peaked in 1998, when the highest-ranked American artist on the annual AC recap was the Backstreet Boys, No. 6 with “As Long As You Love Me.”

The situation is almost reversed this year. There are only three international acts in the top 10. Britain’s Dido is No. 4 with “Thank You” (Arista), Ireland’s Enya is No. 7 with “Only Time” (Reprise), and Savage Garden’s “I Knew I Loved You” repeats, this year at No. 9.

Boy bands continue to be popular at the AC format. ‘N Sync has the No. 2 song, “This I Promise You” (Jive), while labels the Backstreet Boys place eighth with “Shape of My Heart.” Country acts also remain popular at AC, with three leading ladies of country in the top 10. After Womack’s triumph, Faith Hill is No. 5 with “The Way You Love Me” (Warner Bros.), and LeAnn Rimes is No. 6 with “Irresistible,” the still-popular “I Need You” (Capitol/Curb) from the Jesus TV series that seems from so long ago.

One surprise in the top 10: Huey Lewis and actress Gwyneth Paltrow are in 10th place with “Cruisin” (Hollywood), their remake of the Smokey Robinson hit from theirvin Detroit.

Faith Hill is the No. 1 AC artist. In second place, for the fourth year in a row, are the Backstreet Boys. The top females after Hill are Lee Ann Womack, LeAnn Rimes and Dido. The only solo male artist in the top 10 is Don Henley. The top groups after the Backstreet Boys are ‘N Sync and Matchbox Twenty. The latter made chart history by taking the longest amount of time to reach No. 1 on the AC chart. “If You’re Gone” (Lava/Atlantic) took 42 weeks to make pole position
and is the No. 3 AC song of 2001. Jive is the No. 1 imprint, and Warner Bros. the No. 1 label.

After coming close in 1998 with the runner-up Adult Top 40 song of the year, matchbox twenty lays claim to first place with "If You're Gone." Dido has the No. 2 song, "Thank You," and the No. 1 song on the Hot 100 recap, Lifehouse's "Hanging by a Moment" (DreamWorks), is No. 3. The only artist in last year's top 10 to repeat, aside from matchbox twenty, is Train, No. 4 with "Drops of Jupiter (Tell Me)" (Columbia).

The No. 1 Adult Top 40 act is matchbox twenty, an honor the group first claimed in 1998. Lenny Kravitz is the top male, followed by Uncle Kracker. Dido is the leading female, followed by Nelly Furtado. The top groups, after matchbox twenty, are Train, Lifehouse and Barenaked Ladies. Luna is the top imprint, and Atlantic the No. 1 label.

ROCK

For the first time in the last four years, the No. 1 artist on the Mainstream Rock Tracks recap is not Creed. With a new album just out, the group could reclaim the title in 2002, but for 2001 the top act is Godsmack, followed by Staind, 3 Doors Down and Linkin Park. Staind has the No. 1 song, "It's Been Awhile" (Flip/Elektra), which also had a breakthrough on the pop side: Godsmack's "Awake" (Republic/Universal) is the No. 2 song, followed by Fuel's "Hemorrhage (In My Hands)" (550 Music/Epic) at No. 3. For the second consecutive year, Republic is the No. 1 imprint and Universal the top label.

Last year, Incubus had the No. 3 song on the Modern Rock Tracks recap with "Pardon Me." This year, Incubus lands on top, with the pop crossover hit "Drive" (Immortal/Epic). Staind's "It's Been Awhile," No. 1 at mainstream, is No. 2 on the modern list. Lifehouse is No. 3 with "Hanging by a Moment." Linkin Park is the No. 1 modern rock artist, followed by Staind and Incubus. Island, which didn't appear in last year's top 10, is the No.1 imprint, and Interscope moves up from No. 2 to be the top label.

RAP

Father and son both land in the top 25 rap singles of 2001, as Master P is No. 22 with "Soulja (No Limit/Priority)" and his offspring, Lil' Romeo, has the No. 1 rap title of the year with "My Baby" (Soulja/Priority). Another rapping youngster, Lil' Bow Wow, has the No. 4 rap single with "Bow Wow (That's My Name)" (So So Def). Newcomers City High rank second with "What Would You Do?" (Booya/Basement/Interscope), a track that originally appeared on the 1999 soundtrack Life. OutKast, who topped the Hot 100 with "Ms. Jackson" (LaFace/Arista), lands in third place with that hit.

Lil' Romeo is the No. 1 rap artist, followed by City High. Lil' Bow Wow, the only rapper to repeat from last year's top 10, moves up from ninth place to third. Soulja is the No. 1 imprint, and Interscope is the leading label.

DANCE MUSIC

In 1999 and 2000, the same song ruled both the Club Play and Maxi-Singles Sales recaps. Cher's "Believe" topped both charts two years ago, and Madonna's "Music" did the same thing last year. In 2001, the charts couldn't be more divergent. The top club-play track, "Keep Control" (Groovilicious/Strictly Rhythm) by Sono, doesn't appear anywhere on the Maxi-Singles Sales tally, and the No. 1 sales title, "Independent Women Part 1" (Columbia) by Destiny's Child, is similarly absent from the club-play list.

The club-play recap has an international flair, with the U.K.'s Jamiroquai, New Order and Depeche Mode sharing berths in the top 10 with French acts Daft Punk and Modjo. Madonna is the No. 1 club-play artist, repeating from last year. She also came out on top in 1998.

After Madonna, the top females are Janet Jackson and Tamia. The top groups are Depeche Mode, Destiny's Child and Daft Punk. Groovilicious moves up from No. 4 last year to become the top club-play imprint, and Strictly Rhythm encore as the top label.

On the sales recap, O-Town has the No. 2 song, "All or Nothing." (J). Destiny's Child takes two of the top three spots, as "Survivor" ranks third. Last year's No. 1 maxi-single, Madonna's "Music" (Maverick), comes in fourth, and Madonna is also fifth with "What It Feels Like for a Girl." Destiny's Child and Madonna finish as the top two artists, the same positions they occupied on last year's recap. After Destiny's Child, the top groups are O-Town, Daft Punk and Modjo. The top females after Madonna are Britney Spears, Pink and Jennifer Lopez. There are no solo male artists in the top 10. Columbia and the Columbia Records Group match their 2000 positions as the No. 1 imprint and label, respectively, with Sony the leading distributor.

Continued on page YE-85

In this year of unimaginable pain and suffering, the Recording Academy® and its MusiCares® and GRAMMY® Foundations pause to honor the healing and unifying powers of music.

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1961

The years 1961 and 2001 don’t have a lot in common, but one thing stands out on the singles recaps for these two years—the label that had the No. 1 title of the year was a first-time champ. Just as DreamWorks takes top honors for the first time in 2001, Joe Reneé’s Beltone label had the No. 1 single of 1961, with Bob Luman’s “Tears of Steel.” Beltone also had the No. 6 single of the year, the Jive Five’s “My True Story.” One major difference between the two years is that independent labels ruled the day in 1961, with imprints like Monument, Big Top, Parkway, Warwick and Vee Jay also figuring in the top 10.

Female artists were all but shut out of the year-end top 10. The only woman to make this upper echelon was country singer Patsy Cline, who claimed the runner-up spot with “I Fall to Pieces,” her second pop hit and her first in four years, after “Walkin’ After Midnight” charted in 1957.

Although he had two hits in the top singles recap for 1960, Elvis Presley’s biggest hit in 1961 was “Little Sister,” all the way down at No. 39, followed by “Surrender” at No. 51. There was an Elvis Presley song in the top 10, but it was by another artist. Producer Shelby Singleton, Jr. went to see a screening of Presley’s G.I. Blues one day before a scheduled recording session with Bloomington, Ind., native Joe Dowell. Singleton liked Presley’s rendition of “Wooden Heart,” an adaptation of a German folk song. Presley was moving up the Hot 100 with “I Feel So Bad,” so Singleton figured RCA wouldn’t release a single of Presley’s “Wooden Heart” very soon. He recorded the song with Dowell, released it on the Smash label and collected a No. 1 hit and the No. 10 song of 1961.

Foreshadowing a decade that would see the rise of the Supremes, the Shangri-Las, the Chiffons, the Marvelettes and other girl groups, the Shirelles became the first girl group to top the Hot 100. The Passaic, N.J., quartet placed three singles on the 1961 recap: “Dedicated to the One I Love” (No. 14), “Will You Love Me Tomorrow” (No. 16) and “Mama Said” (No. 81).

The No. 1 album of 1960 was also the No. 1 album of 1961 on the stereo recap, which was listed separately from the top monaural albums of the year. The original Broadway cast album of The Sound of Music topped the stereo list, while the original Broadway cast of Camelot ruled the mono tally. It was another great year for comedy albums, including some that were quite bawdy in an era without parent-advisory labels. Jessie Valentine was the No. 6 album of the year, and her Sensational ranked No. 36. Bob Newhart was No. 11 and No. 16 with The Button Down Mind of Bob Newhart and The Button-Down Mind Strikes Back, respectively. Moms Mabley, Shelley Berman, Jonathan Winters, Bill Dana, Mike Nichols & Elaine May, and Stan Freberg also had albums in the top 100.

Consumers just couldn’t get enough of the bouncy ball in 1961: Hitch Milker had 10 sing-along albums in the top 100, led by the original Sing Along With Hitch LP at No. 8.

1971

The singer/songwriter was king (and queen) of the charts in 1971. Carole King, James Taylor and Cat Stevens had LPs among the top 10 albums of the year, and King’s lead single from Tapestry, the double-sided “It’s Too Late”/“I Feel the Earth Move,” was No. 3 on the annual recap. King also wrote the No. 7 single, Donny Osmond’s remake of Steve Lawrence’s 1963 hit “Go Away Little Girl” and the No. 17 single, Taylor’s version of another Tapestry track, “You’ve Got a Friend.” John Denver had a top 10 single: “Take Me Home, Country Roads” was No. 8 for 1971.

Carly Simon made her first year-end appearance, at No. 47 with “That’s the Way I’ve Always Heard It Should Be.” Janis Joplin turned a Kris Kristofferson tune into a hit single: “Me and Bobby McGee” was No. 11 for the year. Rod Stewart’s take on Tim Hardin’s “Reason to Believe” was No. 2, as half of the double-sided single that also featured “Maggie May.” And a song Hoyt Axton originally wrote for a children’s program was the No. 1 single of the year—Three Dog Night’s version of “Joy to the World.”

A year after the Jackson 5 captured four spots on the top 30 of 1970, another family dynasty dominated the 1971 recap: The Osmonds had the No. 4 single with “One Bad Apple” and were No. 51 with “Yo-Yo.” Donny was in the top 10 with the aforementioned “Go Away Little Girl” and was also No. 32 with a remake of Roy Orbison’s “Sweet and Innocent.”

The No. 1 song of 1970 was back—in a different version. Simon & Garfunkel topped the previous year’s recap with “Bridge Over Troubled Water.” Aretha Franklin’s soulful take was No. 52 for 1971. Lady Soul was also No. 49 with another remake—“Spanish Harlem,” the No. 64 single of 1961 when it was recorded by Ben E. King. The top Motown song of the year was a sweat ballad from the Temptations: “Just My Imagination (Running Away with Me),” featuring the vocals of Eddie Kendricks, ranked No. 9.

The top album of 1971 wasn’t exactly a cast album, but it was the closest thing: a studio recording of Andrew Lloyd Webber and Tim Rice’s Jesus Christ Superstar managed to beat out Carole King’s Tapestry. The brother-and-sister duo known as the Carpenters had a commercial breakthrough with their second A&M LP, Close to You, which placed third. Janis Joplin, who died on Oct. 4, 1970, had a posthumous success with Pearl, No. 4 for 1971.

Elton John made his first appearance on an annual recap by placing three of his first four chart LPs on the list. Tumbleweed Connection, his second chart entry, was No. 24, while his eponymously titled predecessor ranked No. 30. The live album 11-17-70 came in at No. 83.

1981

Two of the rock era’s longest-running No. 1 singles led the list for 1981. Outside of Debby Boone’s 10-week reign with “You Light Up My Life” in 1977, no single had been on top for nine weeks or more since the Beatles’ “Hey Jude” in 1968.

Kim Carnes’ “Bette Davis Eyes” and Diana Ross & Lionel Richie’s “Endless Love” both had nine-week runs in pole position. Carnes had the top single of the year with her remake of a song originally recorded by co-writer Jackie DeShannon. Ross and Richie placed second with a single that, at the time, was the most successful Motown 45 of the rock era, the most successful duet and the most successful soundtrack single.

Three country artists were in the top 10. Kenny Rogers landed in third place with a song written by Richie, “Lady.” Eddie Rabbitt was No. 8 with “I Love a Rainy Night,” and Dolly Parton was appropriately No. 9 with “9 to 5.” There was another song in the top 20 titled “Nine to Five,” but, for its American release, the Sheena Easton song, No. 12 for the year, was retitled “Morning Train” to avoid confusion with the Parton hit.

John Lennon, murdered in the closing days of 1980, had his highest year-end placing with a solo single. The 45 that was on the charts when he died, “Imagine,” was No. 4. He was also No. 21 with the follow-up, “Woman.”

The Australian duo known as Air Supply made its U.S. debut in 1980: in 1981 Graham Russell and Russell Hitchcock were No. 27 with “Every Woman in the World” and No. 28 with “The One That You Love.” But they were eclipsed by another Australian: Rick Springfield had the No. 5 single of the year with “Jessie’s Girl.”

The year 1981 marked the first year-end appearance of the Anglo/American trio known as the Police. “De Do Do Do, De Da Da Da” ranked No. 57, and “Don’t Stand So Close to Me” came in at No. 71.

The parent album of those two Police hits, Zemutata Mondatta, was the No. 9 album of the year. It was a good year for rock, with R.E.O Speedwagon capturing the top spot on the album recap with Hi Infidelity. Also in the top 10: Pat Benatar, Styx, AC/DC and Bruce Springsteen.

John Lennon and Yoko Ono had the No. 2 album of the year with Double Fantasy, which continued to sell in high quantities after Lennon was murdered.

The highest-ranked soundtrack of 1981 was from the remake of The Jazz Singer, with new songs written and performed by the film’s leading man, Neil Diamond. The album ranked No. 14 for the year, just two runs lower than his duet partner on “You Don’t Bring Me Flowers,” a 1978 hit. Barbra Streisand teamed up with writer/producer Barry Gibb for the Gaity LP, a critically acclaimed and commercial success.

1991

Two soundtrack singles dominated the 1991 recap. Bryan Adams wasn’t the first choice to sing the title tune from Robin Hood: Prince of Thieves, but he proved to be a wise choice. “Everything I Do I Do It For You” remained in pole position for seven weeks, the same run posted by Bobby Lewis in 1961 with “Tossin’ and Turnin,” which also turned into the No. 1 single of the year. Adams was the first Canadian to have a No. 1 song of the year since 1961, when Percy Faith had the top single with “The Theme From A Summer Place.”

And, in the kind of coincidence that makes a chart-beat columnist’s head spin, the No. 8 single of 1991 was “I Like the Way (The Kissing Game)” by Hi-Five on the jive label. Thirty years earlier, the Jive Five were in the top 10 of 1961 with “My True Story.”

On the album side, Mariah Carey’s debut album was the best-seller of 1991. The introduction of SoundScan data to The Billboard 200 gave a truer picture of country artists’ sales, and Garth Brooks was a beneficiary, with his No Fences coming in second.
BY MICHAEL AMICONE

This year marked the tragic passing of another Beatle—George Harrison—and many other greats, including consummate bluesman John Lee Hooker, country gentleman Chet Atkins, country queen Dale Evans and the most successful big band leaders. He was also involved in the formation of the National Academy of Recording Arts and Sciences (NARAS).

Musician Larry Adler, in London. A top harmonica player, he performed with George Gershwin, Django Reinhardt and Stomu Yamashita. Jazz composer/arranger Manny Albam, in Croton-on-Hudson, N.Y. This saxophonist, who was a force in jazz education, worked with Dizzy Gillespie and Count Basie.

Country music icon Chet Atkins, in Nashville. This 1997 Billboard Century Award honoree made his mark on the Nashville sound as a guitarist, arranger, producer, executive and talent scout. In addition to his own successful recordings, he was a factor in the careers of many artists and was a leading player in RCA's Nashville operations.

Musician/composer Les Brown, in Los Angeles. Co-writer of pop standard "Sentimental Journey," Brown was one of the most successful big band leaders. He was also involved in the formation of the National Academy of Recording Arts and Sciences (NARAS).

Guitarist Sandy Bull, in Nashville. Bull recorded a series of notable, genre-bending albums for Vanguard in the '60s. Italian singer Renato Carosone, in Rome. A key figure in Italian music, Carosone recorded the 1958 hit "Torero." Soul singer James Carr, in Memphis. Carr was a top exponent of Southern soul, cutting a cache of classics in the '60s, including "The Dark End of the Street." Zydeco pioneer Boozoo Chavis, in Austin, Texas. Born Wilson Anthony Chavis, he recorded the 1954 hit "Paper in My Shoes." R&B singer Judy Clay, in Fayetteville, N.C. She recorded hits with Billy Vera and William Bell in the '60s. Veteran pop crooner Perry Como, in Jupiter Inlet Beach Colony, Fla. Known for his relaxed vocals, this Italian-American charted more than 100 singles, including "Prisoner of Love" and "It's Impossible."

Country legend Dale Evans, in Apple Valley, Calif. Born Frances Octavia Smith in 1912, Evans and husband Roy Rogers became cultural icons through a series of successful western films, TV shows and recordings, including the couple's signature song, "Happy Trails," which Evans wrote.

Singer Betty Everett, in Beloit, Wis. She scored the 1964 hits "The Shoop Shoop Song (It's in His Kiss)" and "Let It Be Me," a duet with Jerry Butler.

Guitarist/label owner/writer John Fahey, in Salem, Ore. This musical eccentric recorded a series of influential albums for various labels, including Takoma (which he founded) and Vanguard. He later established Revenant Records.

Singer Mimi Farina, in Mill Valley, Calif. Sister of Joan Baez, Farina was a luminary of the '60s folk scene, recording with her husband Richard Farina.

Musician Tommy Flanagan, in New York. This jazz pianist was a longtime companion for Ella Fitzgerald.

Drummer David "Panama" Francis, in Orlando, Fla. He performed on classic rock and R&B recordings by Buddy Holly, Ray Charles, Dion and the Belmonts, the Coasters and many others.

Producer/executive Milt Gabler, in New York City. Gabler recorded many jazz legends, including Billie Holiday and Lester Young, on his Commodore label. As A&R man with Decca, he oversaw Holiday's output and Louis Jordan hits before branching into rock 'n' roll.

Singer Danny Gaither, in Indianapolis, Ind. Gaither was a member of the Grammy-winning Gaither Trio, which has been inducted into the Gospel Hall of Fame.

Punk-rock guitarist Bryan Gregory, in Anaheim, Calif. Gregory was a founding member of the Cramps.

Gospel artist Danniebelle Hall, in San Jose, Calif. A featured singer in Andrace Crouch & The Disciples, Hall had her songs covered by Pat Boone and James Cleveland, among others.

Ex-Beagle George Harrison, in Los Angeles. As one-fourth of a musical and cultural phenomenon, Harrison's inventive guitar parts, songwriting skills (including penning the pop standard "Something") and mystical musings have influenced generations of fans and musicians. Following the Beatles' breakup, Harrison embarked on a successful solo career that included the 1970 hit single "My Sweet Lord" and the comeback hit album Cloud Nine in 1987. In addition to his formidable musical accomplishments, this 1992 Billboard Century Award honoree was also at the forefront of rock's humanitarian efforts with the Concert for Bangladesh in 1971.


Songwriter Michael Hazelwood, in Florence, Italy. Hazelwood's credits include "The Air That I Breathe" and "It Never Rains in Southern California," songs he co-wrote with Albert Hammond.

Tenor saxophonist Joe Henderson, in San Francisco. This jazzman recorded for Blue Note Records as both a leader and a sideman for Horace Silver and Herbie Hancock. He also cut notable sides for Milestone and Verve.

Jazz drummer Billy Higgins, in Inglewood, Calif. Higgins was a member of Ornette Coleman's band in the '60s.

Blues legend John Lee Hooker, in Los Altos, Calif. This leading post-war bluesman enjoyed a lengthy successful career, scoring such blues standards as "Boom Boom," "I'm in the Mood" and "Boogie Chillen" and inspiring countless rock and blues disciples.

Singer Glenn Hughes, in New York City. Hughes was the leather-clad biker in the Village People. During his disco heyday, the group scored such hits as "Macho Man" and "Y.M.C.A."

Trombonist James Louis "J.J." Johnson, in Indianapolis, Ind. A top jazz arranger, composer and trombone player, Johnson played with Count Basie, Dizzy Gillespie and Miles Davis.

Jazz singer Etta Jones, in Mount Vernon, N.Y. She performed with Earl Hines and Art Blakey.

Musician Michael Karol, in Essen, Germany. This guitarist/violinist/vocalist was a member of influential German experimental act Can.


Bluesman Lester "Big Daddy" Kinsey, in Gary, Ind. Kinsey was the patriarch of a well-known blues family, with his sons eventually forming the Kinsey Report.

Jazz instrumentalist Moe Koffman, in Orangeville, Ontario. This Canadian fiddle saxophone and clarinet player is known for his 1958 hit "The Swingin' Shepherd Blues."

Composer Raoul Krausshaar, in Pompano Beach, Fla. Krausshaar scored or supplied music for such classic TV series as Lassie and many films, including Cabaret and Intruders From Mars.

Saxophonist Harold Land, in Los Angeles. The jazz artist gained prominence in the '50s, when he joined a quintet led by trumpeter Clifford Brown and drummer Max Roach.

Jazz pianist/composer John Lewis, in New York. Lewis was the musical director of one of the greatest jazz ensembles, the Modern Jazz Quartet, which he co-founded in the early '50s.

Songwriter Jay Livingston, in Los Angeles. Livingston and partner Ray Evans penned such standards as "Silver Bells" and "Mona Lisa" and the TV themes for Bonanza and Mr. Ed.

Continued on page YE-64
Week by week. That’s how Billboard’s charts department builds the vast array of annual recaps that appear in each year’s Year in Music spotlight.

Most of the artist, 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) — that determined the weekly charts that appeared throughout the tracking period.

The 2001 chart year began with the Dec. 2, 2000, issue and concluded with the one dated Nov. 24. The rankings for BDS- and SoundScan-based charts only reflect airplay or sales during the weeks a title appeared on a relevant chart. That detail, and the December-November time period account for some of the differences that appear in these lists and annual recaps compiled by either of these chart sources.

Several title recaps have been lengthened this year, reflecting the expanded depth that some of our weekly charts saw when the magazine was redesigned in July. At greater depths are Top Latin Albums, Hot Latin Tracks (and the related Latin genre sales and airplay charts), Hot Adult Top-40 Singles & Tracks, Hot Adult Contemporary Singles & Tracks, Top Internet Albums and Top Soundtrack Albums.

Likewise, a few, including Hot Country Singles & Tracks, have been shortened to match revised weekly chart depths. Top Electronic Albums did not join Billboard’s lineup until July, and thus will not be added to the Year In Music spotlight until 2002.

Artists, imprint, label and distributor categories for all genres reflect accumulated chart performance for all titles on the pertinent chart. The umbrella “label” category refers to the “distributing labels” and/or “promotion labels” that are listed on our weekly and bi-weekly charts. If only one label appears on a chart listing, that company will be tallied as both an “imprint” and a “label” for that title.

Rankings for Hot Country Singles & Tracks, modern rock, mainstream rock, adult contemporary and adult top-40 categories are based on accumulated BDS-monitored plays for each week a title appeared on the chart. Similarly, the Hot 100 Airplay, Hot R&B/Hip-Hop Airplay, Top 40 Tracks and Hot Latin Tracks (and the three related Latin-format-airplay charts) are determined by adding up the total number of major impressions, as determined by BDS, for each week a track charted.

In The Billboard Hot 100 and Hot R&B/Hip-Hop Singles & Tracks categories, accumulated radio and sales points — based specifically on BDS and SoundScan, respectively — are combined with accumulated small-market radio-playlist points.

Year-end rankings for The Billboard 200, Top Pop Catalog Albums, all singles-sales charts (including Hot Rap Singles) and album lists for country, R&B/hip-hop, Latin, jazz, classical, gospel, contemporary Christian, reggae, world, blues, new age, internet, independent and kid audio are determined by accumulating the SoundScan units for each week titles appeared on the appropriate chart (including, for charts that are published bi-weekly, units from the unpubished weeks).

The Hee Haw imprint and label rankings reflect the number of titles that reached Hee Haw impact status by rising into the top half of The Billboard 200 during the chart year. Ties are broken according to accumulated Billboard 200 sales that Hee Haw titles have compiled, including sales that occurred after a title moved above the Hee Hawers chart.

The overall imprint, label and distributor rankings in classical reflect weekly performance on The Billboard Classical 50, an in-house chart that combines titles from the magazine’s Top Classical Albums, Top Classical Crossover, Top Midline Classical and Top Budget Classical lists. Similarly, the overall company standings in jazz combine results from both the Top Jazz Albums and Top Contemporary Jazz charts.

HOW WE CHART THE YEAR
By GEOFF MAYFIELD

The umbrella pop, R&B/hip-hop and country categories are based on a recap point system, which combines chart-performance data from, respectively, The Billboard 200 and The Billboard Hot 100, Top R&B Albums and Hot R&B/Hip-Hop Singles & Tracks, and Top Country Albums and Hot Country Singles & Tracks. This system awards points, based on a complex, inverse relation to chart position, for each week a title appeared on the pertinent chart.

The new artist categories in pop, country and R&B/hip-hop are acts who did not have an album on the market prior to October 2000. Charting a single prior to October 2000 does not disqualify an artist, unless that act received enough chart points to show up in a new artist list in a previous Year In Music issue. Solo artists from groups that have previously charted are also eligible, as long as said artist’s name was not credited in that earlier act’s billing.

The above-mentioned inverse-recap point system is also used to construct Dance Club Play rankings, as well as the overall dance categories, which combine performance on the Maxi-Singles Sales and Club Play charts.

Catalog albums are titles that are two years old and have fallen below the top half of The Billboard 200. Since a title can move from current to catalog status during the chart year, there may be cases in our Year In Music recaps where an album appears on both title lists.

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 they administer but do not own.

Billboard’s recaps are organized by Anthony Golumbo and Michael Cusson, with assistance from Alex Vitoulis, Keith Caulfield and the rest of the charts staff.

Top Pop Artists

Pac. Artist (No. of charted Weeks) Imprint/Label

1. DESTINY’S CHILD (5) (5) Columbia

2. SNAGGY (3) MCA

3. JENNIFER LOPEZ (4) Epic

4. NELLY (4) Fo’/Def Jam/Universal

5. LIL’ KIM (3) (1) Interscope

6. JAY-Z (5) (9) Virgin

7. Lenny Kravitz (4) Virgin

8. ALICIA KEYS (3) (1)

9. DIDDY (2) Arista

10. Usher (3) Arista

11. Train (1) Columbia

12. DESTINY’S CHILD (3) Columbia/Columbia

13. BAD BOY (2) Arista

14. STAING (2) Arista

15. N Sync (2) Jive

16. JAY-Z (9) Def Jam/Universal

17. MADONNA (4) Warner Bros.

18. JAGGED EDGE (4) (2) So So Def/Columbia

19. FAITH HILL (2) Arista/Atlantic/Warner Bros.

20. CREED (4) Arista

21. MATCHBOX TWENTY (3) Arista

22. EVA (3) LaFace

23. ENYA (1) Reprise

24. DREAM (3) Bad Boy/Arista

25. TIM McGRAW (4) Curb


27. BLU CANTRELL (2) Arista

28. UNCLE KRACKER (1) (1) Capitol

29. J. KELLY (3) Arista

30. NELLY FURTDOSO (2) DreamWorks

31. MISSY "MISDEMEANOR" ELLIOTT (3) (1) Def Jam

32. LIMP BIZKIT (4) Interscope

33. MADONNA (4) Warner Bros.

34. O-TOWN (3) (1)

35. CODY TOWN (1) Columbia

36. NTYA (2) Universal/Interscope

37. 3 DOORS DOWN (4) Epic/Universal

38. LUDACRIS (4) Def Jam/Universal

39. MATCHBOX TWENTY (2) (1) Columbia

40. BACKSTREET BOYS (4) Jive

41. INCUBLUS (4) Interscope

42. DAVE MATHIEU BAND (3) RCA

43. UZI (2) Interscope

44. THE BEATLES (1) Capitol

45. GINUWINE (3) Intersope

46. LEE ANN WOMACK (3) RCA Nashville

47. AARON CARTER (2) Jive

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### Top Pop artists - Female

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Artist</th>
<th>Label/Limelight</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Jennifer Lopez</td>
<td>(4) Epic</td>
</tr>
<tr>
<td>2</td>
<td>Janet</td>
<td>(4) Virgin</td>
</tr>
<tr>
<td>3</td>
<td>Alicia Keys</td>
<td>(3) J/Epic</td>
</tr>
<tr>
<td>4</td>
<td>Diddy</td>
<td>(2) J/Epic</td>
</tr>
<tr>
<td>5</td>
<td>Faith Hill</td>
<td>(2) Warner Bros./DreamWorks</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(2) Warner Bros.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(1) Hollywood/Warner Bros.</td>
</tr>
<tr>
<td>6</td>
<td>Eve</td>
<td>(3) J/Epic</td>
</tr>
<tr>
<td>7</td>
<td>Enya</td>
<td>(1) Rhythm &amp; Blues/Warner Bros.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(1) Rhythm &amp; Blues</td>
</tr>
<tr>
<td>8</td>
<td>Blu Cantrell</td>
<td>(2) J/Epic</td>
</tr>
<tr>
<td>9</td>
<td>Ludacris</td>
<td>(4) DreamWorks/DreamWorks</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(1) DreamWorks/DreamWorks</td>
</tr>
<tr>
<td>10</td>
<td>Missy “Misdemeanor” Elliott</td>
<td>(3) J/Epic</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(1) J/Epic</td>
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<td></td>
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<td>(1) J/Epic</td>
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### Top Pop artists - Duo/Group

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<th>Artist</th>
<th>Label/Limelight</th>
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<tbody>
<tr>
<td>1</td>
<td>Destiny’s Child</td>
<td>(5) Columbia</td>
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<tr>
<td>2</td>
<td>Lifehouse</td>
<td>(1) DreamWorks/DreamWorks</td>
</tr>
<tr>
<td>3</td>
<td>Train</td>
<td>(1) Columbia</td>
</tr>
<tr>
<td>4</td>
<td>112</td>
<td>(4) J/Epic</td>
</tr>
<tr>
<td>5</td>
<td>311</td>
<td>(4) J/Epic</td>
</tr>
<tr>
<td>6</td>
<td>Outkast</td>
<td>(3) J/Epic</td>
</tr>
<tr>
<td>7</td>
<td>N’Sync</td>
<td>(2) J/Epic</td>
</tr>
<tr>
<td>8</td>
<td>Jagged Edge</td>
<td>(4) So So Def/Columbia</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(2) So So Def/Columbia</td>
</tr>
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### Top Pop Imprints

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<tr>
<td>1</td>
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<td>(93)</td>
</tr>
<tr>
<td>2</td>
<td>Jive</td>
<td>(39)</td>
</tr>
<tr>
<td>3</td>
<td>Epic</td>
<td>(45)</td>
</tr>
<tr>
<td>4</td>
<td>MCA</td>
<td>(23)</td>
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<tr>
<td>5</td>
<td>DreamWorks</td>
<td>(21)</td>
</tr>
<tr>
<td>6</td>
<td>Virgin</td>
<td>(22)</td>
</tr>
<tr>
<td>7</td>
<td>Arista</td>
<td>(73)</td>
</tr>
<tr>
<td>8</td>
<td>Jive</td>
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</tr>
<tr>
<td>9</td>
<td>Bad Boy</td>
<td>(18)</td>
</tr>
<tr>
<td>10</td>
<td>Elektra</td>
<td>(12)</td>
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<tr>
<td>11</td>
<td>Def Jam</td>
<td>(44)</td>
</tr>
<tr>
<td>12</td>
<td>Warner Bros.</td>
<td>(76)</td>
</tr>
<tr>
<td>13</td>
<td>Interscope</td>
<td>(14)</td>
</tr>
<tr>
<td>14</td>
<td>Curb</td>
<td>(17)</td>
</tr>
<tr>
<td>15</td>
<td>Fo’ Real</td>
<td>(6)</td>
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### Top Pop Labels

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<tr>
<th>Pos.</th>
<th>Label/Limelight</th>
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<tbody>
<tr>
<td>1</td>
<td>Columbia Records Group (77)</td>
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<tr>
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<td>Interscope (73)</td>
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<tr>
<td>3</td>
<td>Arista (61)</td>
</tr>
<tr>
<td>4</td>
<td>Epic (70)</td>
</tr>
<tr>
<td>5</td>
<td>Island Def Jam Music Group (80)</td>
</tr>
</tbody>
</table>

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**COLUMBIA**

- **Jennifer Lopez**
- **Lifehouse**

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**Top Pop Artists - Female**

1. **Jennifer Lopez**
2. **Janet**
3. **Alicia Keys**
4. **Diddy**
5. **Faith Hill**
6. **Eve**
7. **Enya**
8. **Blu Cantrell**
9. **Ludacris**
10. **Missy "Misdemeanor" Elliott**

**Top Pop artists - Duo/Group**

1. **Destiny’s Child**
2. **Lifehouse**
3. **Train**
4. **112**
5. **311**
6. **Outkast**
7. **N’Sync**
8. **Jagged Edge**

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**Top Pop Imprints**

1. **Columbia**
2. **Jive**
3. **Epic**
4. **MCA**
5. **DreamWorks**
6. **Virgin**
7. **Arista**
8. **Warner Bros.**
9. **Elektra**
10. **Def Jam**
11. **Warner Bros.**
12. **Interscope**
13. **Curb**
14. **Fo’ Real**

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**Top Pop Labels**

1. **Columbia Records Group**
2. **Interscope**
3. **Arista**
4. **Epic**
5. **Island Def Jam Music Group**

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**Shaggy**

**Lifehouse**
the year in music 2001

Top Billboard 200 Artists

<table>
<thead>
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<th>Pos.</th>
<th>ARTIST</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>THE BEATLES</td>
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<td>SHAGGY</td>
<td>RCA</td>
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<td>BACKSTREET BOYS</td>
<td>Jive/Zomba</td>
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<td>'N SYNC</td>
<td>Columbia/Capitol</td>
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<td>5</td>
<td>LIMP BIZKIT</td>
<td>Elektra</td>
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<td>DESTINY'S CHILD</td>
<td>Columbia/EMI</td>
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<td>TIM McGRAW</td>
<td>RCA</td>
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<td>8</td>
<td>LUNKIN PARK</td>
<td>Warner Bros.</td>
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<tr>
<td>9</td>
<td>STAINBD (2)</td>
<td>Jive/Zomba</td>
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<tr>
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<td>Sony</td>
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<td>Jive/Zomba</td>
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<td>JA RULE (2)</td>
<td>Murder Inc./Def Jam/Universal</td>
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<td>ALICIA KEYS (1)</td>
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<td>BRITNEY SPEARS (3)</td>
<td>Jive/Zomba</td>
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<tr>
<td>16</td>
<td>SADIE (1)</td>
<td>Epic</td>
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<tr>
<td>17</td>
<td>DAVE MATTHEWS BAND</td>
<td>RCA</td>
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<tr>
<td>18</td>
<td>LENNY KRAVITZ (2)</td>
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<td>19</td>
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<td>JAY-Z (3)</td>
<td>Roc-A-Fella/Def Jam/Universal</td>
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<td>21</td>
<td>DIOO (1)</td>
<td>Arista</td>
</tr>
<tr>
<td>22</td>
<td>R. KELLY (1)</td>
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<tr>
<td>23</td>
<td>JENNIFER LOPEZ (1)</td>
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<td>24</td>
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<tr>
<td>25</td>
<td>JANET (1)</td>
<td>Virgin</td>
</tr>
<tr>
<td>26</td>
<td>UX (1)</td>
<td>Interscope</td>
</tr>
<tr>
<td>27</td>
<td>LUDACRIS (1)</td>
<td>Disturbing the Peace/Def Jam South/Atlantic/Universal</td>
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<td>28</td>
<td>SNOOP DOGG (1)</td>
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<td>29</td>
<td>BØRN VOG</td>
<td>RCA</td>
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<td>30</td>
<td>LIFEHOUSE (1)</td>
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<td>31</td>
<td>FAITH HILL</td>
<td>Warner Bros. (Nashville)/Warner Bros.</td>
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<tr>
<td>32</td>
<td>LIL BOW WOW (1)</td>
<td>So So Def/Columbia/Interscope</td>
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<tr>
<td>34</td>
<td>TOOL (2)</td>
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<td>35</td>
<td>SPAC (1)</td>
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<td>CHRISTINA AGUILERA (2)</td>
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<td>37</td>
<td>DIZZEL (1)</td>
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<td>38</td>
<td>TRAIN (1)</td>
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<td>DIXIE CHICKS (1)</td>
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Top Billboard 200 Albums

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<tr>
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<tr>
<td>1</td>
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<td>Apple/Capitol</td>
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<td>HOFSTATT</td>
<td>Shugge</td>
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<tr>
<td>3</td>
<td>BLACK &amp; BLUE</td>
<td>BMG/Reprise</td>
</tr>
<tr>
<td>4</td>
<td>BARRACUDA</td>
<td>RCA</td>
</tr>
<tr>
<td>5</td>
<td>CHEESE &amp; HAM</td>
<td>RCA</td>
</tr>
<tr>
<td>6</td>
<td>BREAK THE CYCLE</td>
<td>Sony</td>
</tr>
<tr>
<td>7</td>
<td>A DAY WITHOUT RAIN</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>8</td>
<td>A GREATEST HITS</td>
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### The Billboard 200 and Heatseekers

#### The Billboard 200

Continued from page YE-33

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<tr>
<th>No.</th>
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<tr>
<td>11</td>
<td>JILL SCOTT</td>
<td>The Heat of the Moment</td>
</tr>
<tr>
<td>12</td>
<td>NELLY</td>
<td>Album: Nelly (Universal)</td>
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<td>14</td>
<td>SHAGGY</td>
<td>Album: In the Mood (Universal)</td>
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<td>15</td>
<td>Lenny Kravitz</td>
<td>Album: Mysterious tribute to Jimi Hendrix (Virgin America)</td>
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<td>16</td>
<td>D3</td>
<td>Album: The Death Row (EastWest)</td>
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<td>JILL SCOTT</td>
<td>Album: The Heat of the Moment (Universal)</td>
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<td>Snoop Dogg</td>
<td>Album: Doggystyle (Tha Doggystyle Records)</td>
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<td>20</td>
<td>JILL SCOTT</td>
<td>Album: The Heat of the Moment (Universal)</td>
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#### Top Billboard 200 Artists—Male

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<tr>
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<td>NELLY</td>
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<td>TIM McGRAW</td>
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<td>JIMMY KRAVITZ</td>
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<td>JAY-Z</td>
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<td>R. KELLY</td>
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<tr>
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<td>SNOOP DOGG</td>
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<td>SONY</td>
<td>173</td>
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<td>WEA</td>
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#### Heatseeker Imprints

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#### Heatseeker Labels

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<tr>
<td>5</td>
<td>RCA</td>
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#### Critics' Choice

Continued from page YE-34

**Tom Ferguson**

International Editor


2. **Sparklehorse**, It's a Wonderful Life (Capitol). Extraordinary third album by Mark Linkous. What would Jimmy Stewart have made of this?


5. **Nick Cave & The Bad Seeds**, No More Shall We Part (Mute). Cave is maturing—not mellowing—madly.


8. **Captain Beefheart & the Magic Band**, In the Court of the Lonely Ox (Flying.)

9. **No Such Place**

10. **The Strokes**, Is This It (Rough Trade). Yes it is. Spirit of '76, N.Y.-style.


**Larry Flick**

Senior Talent Editor

1. **Travis**, The Invisibles (Epic).

2. **Stevie Nicks**, Trouble in Shangri-La

(Reprise/Rufus Bros.).


6. **Britney Spears**, Britney (Jive).


8. **Ultra Naté**, Stranger Than Fiction (Strictly Rhythm).

9. **Plouznoad, Shift** (Wigglezou).

10. **Dream Jukebox of Singles**: Alicia Keys, "Fallin'" (Jive); Puddle of Mudd, "Control" (Flawless/Geffen); Robbie Williams, "Eternity" (Chrysalis U.K.);

Jennifer Paige, "These Days" (Hollywood); Mandy Moore, "In My Pocket" (Epic);

Dave Navarro, "Relax" (Capitol);

Kylie Minogue, "Can't Get You Outta My Head" (Parlophone U.K.);

Mary J. Blige, "Family Affair" (MCA);

and Sugar Ray, "When It's Over" (Lava/Atlantic).

**Brian Garrity**

Associate Editor, Merchants & Marketing/New Media

Best Album: The Strokes, Is This It (RCA).

Listening To: The Shins, Oh, Inverted World (Sub Pop).

Best Album You Can't Buy: Wilco, Yankee Hotel Foxtrot (Internet only: wilcoworld.net).


Best Album By A Band Named After a Uterus: Spoon, Girls Can Tell (Merge).

Best of the Rest, 2001: The White Stripes, White Blood Cells (Sympathy for the Record Industry); Björk, Vespertine (Elektra); Death Cab for Cutie, The Photo Album (Barsuk Records); Beta Band, Hot Shots II (Astralwerks); Mouse on Mars, Idology (Thrill Jockey).

Best Albums I Should've Been Listening To Last Year: Clinic, Internal Wrangler (Domino);

Sigur Rós, Agaetis Byrjun (PIAS America);

Doves, Lost Souls (Heavenly/Astralwerks).

Best 20-Year-Old Album: Shuggie Otis, Inspiration Information (Luaka Bop).

Cranktastic Singles: Missy "Misdemeanor" Elliott, "Get Ur Freak On" (The Gold Mind/Elektra); Mary J. Blige, "Family Affair" (MCA);

Jennifer Lopez FeaturingJa Rule, "I'm Real" (Epic); Alicia Keys, "Fallin'" (Jive); Weezer, "Hash Pipe" (Geffen); Jay-Z, "Izzo (H-O-V-A)" (Roc-A-Fella/Defjam); Gorillaz, "Clint Eastwood" (Parlophone/Virgin);

Destiny's Child, "Bootylicious" (Columbia);

Five FeaturingGwen Stefani, "Let Me Blow Ya Mind" (Ruff Ryders/Interscope);

the Avalanches, "Since I Left You" (Modular Recordings/Sire).

**Jon Guynn**

Airplay Monitor Publisher


A great showcase for one of rap's most talented artists.

2. Radiohead, Amnesiac (Capitol). More satisfying than Kid A.


Gave me the same feeling as my first listen to Prince's For You: an emerging talent.

5. Tool, Lateralus (Volcano). One great rock suite.


8. Stevie Nicks, Trouble in Shangri-La

(Reprise/Warner Bros.).


Dwight rocks. Admit it, you love it.

10. Releases from 2000 that impacted this year: Jay Jay Johanson, Poison (RCA Sweden); U2, All That You Can't Leave Behind (Interscope); Coldplay, Parachutes (Capitol).

**Rashaul Hall**

Staff Writer

1. Nicka Costa, Everybody Get Their Something (Cheeba Sound/Virgin).

2. India.Arie, Acoustic Soul (Motown).

Continued on page YE-48
IN 2000 WE RELEASED 25% OF THE YEAR’S NEW AND DEVELOPING ARTISTS AND ACCOUNTED FOR 43% OF THE SCANS*

+ 

IN 2001 WE RELEASED 23% OF THE YEAR’S NEW AND DEVELOPING ARTISTS AND ACCOUNTED FOR 36% OF THE SCANS**

= 

we stand for artistry & artist development.

WE ALSO STAND FOR THE BEST LABELS IN THE BUSINESS

* Source: SoundScan 10/1/99 - 9/30/00 
** Source: SoundScan 10/1/00 - 9/30/01
the year in music 2001

Top Independent Artists

Pos. ArtIST (No. of Charted Titles) Imprint/Label
1 BAHIA MEN (1) S.Curve/Artenis
2 FUNKMASTER FLEX (1) Loud
3 JIM JOHNSTON (1) Snack Down/Koch
4 LOU DEVIOTO (1) Ecko
(1) Dee Vee/Musicares
5 LIL JON & THE EAST SIDE BOYS (1) Jive/TVT
6 DREAM STREET (1) Jive/Edel
7 CAPONE-N-NOREAGA (1) Tommy Boy
8 THA EASTSIDEZ (1) Jive
(1) Dogg House/TVT
9 PRODIGY OF MOBB DEEP (1) Interscope/Violeta/Laud
10 NIKURU (1) Artenis
11 NICKEL CREEK (1) Sugar Hill
12 THREE 6 MAFIA (1) Hypnotize Hitchy/Laud
(1) Smoked Out Smoove/New Level
13 SLIPKNOT (1) IAM/Radisson
14 RZA AS BOBBY DIGITAL (1) Wu-Lang/In The Porth/Koch
15 SNOOP DOGG (1) D3/Dreth Row
(1) Jive/TVT
16 EVERLAST (1) Tommy Boy
17 MAANNHEIM STEAMROLLER (2) American Gramaphone
18 THA DOGS POUND (1) Bash Cash/DT
19 PAUL OAKENFOLD (1) London/Sire
(1) Reflective/Madonna
(1) Doggerby/Hypnotic
20 MARCO ANTONIO SOLIS (2) Fonovisa

Top Independent Albums

Pos. TITLE (No. of Charted Titles) Imprint/Label
0 WHO LET THE DOGS OUT — Bahia Men — S.Curve/Artenis
1 FUNKMASTER FLEX 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE — Funkmaster Flex — Loud
2 WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5 — Jim Johnston — Smack Down/Koch
4 DUCES 'N TRAYZ — THE OLD FASHIONED WAY — Snoop Dogg Presents The Eastsidaz — Jive
5 PUT YO HOOD UP — Lil Jon & The East Side Boys — Jive/TVT
6 DREAM STREET — Dream Street — Jive/TVT
7 THE REUNION — (Capone-N-Noreaga) Tommy Boy
8 H-H-H-F-C — Prodigy of Mob Dawg — Infinious/Viltnas/Laud
9 N.Y.C. UNDERGROUND PARTY VOLUME 3 — Love DaVinci — Epic
10 SPACE BOOGIE: SMOKE ODDESSY — Krayzie/Artenis
11 NICKEL CREEK — Nickel Creek — Sugar Hill
12 SLIPNOT — Nigaz — IAM/Radisson
13 DIGITAL BULLET — RIA as Bobby Digital — Wu-Tang-In The Pong/Koch
14 EAT AT WHITEY’S — Exekiel — Tommy Boy
15 LOVE & BASKETBALL — Soundtrack — Overbook/New Line
16 WHEN THE SMOKE CLEAR SIXTY & SIXTY I — Three & Mafia — Hypnotize Hitchy/Laud
17 MTV: THE RETURN OF ROCK VOLUME 2 — Various Artists — Roadrunner
18 DEATH ROW PRESENTS: Tha Dogg Pound 2002 — Tha Dogg Pound — Death Row/Epic
19 PUNK O RAMA 2001 VOLUME 6 — Various Artists — Epitaph
20 CHRISTMAS EXTRAORDINAIRE — Various Artists — American Gramaphone
21 REVELLING/RECKONING — Are DaFranza — Righteous Babe
22 THE GIFT — Ricky Bone — AMC
23 LITTLE SPARROW — Dolly Parton — Sugar Hill

Top Independent Imprints

Pos. Imprint (No. of Charted Titles)
0 S.Curve (1)
1 LOUD (2)
3 TOMMY BOY (6)
4 SMACK DOWN! (1)
5 ROADRUNNER (8)

Top Independent Labels

Pos. LABEL (No. of Charted Titles)
1 ARTEMIS (11)
2 TVT (19)
3 Koch (19)
4 LOUD (5)
5 TOMMY BOY (13)
6 TQ (8)
7 FONOVISA (13)
8 SUGAR HILL (3)
9 BRL (1)
10 UGG (1)

Top Internet Albums

Pos. TITLE — Artist — Imprint/Label
1 THE BEATLES (2) — Apple/Capitol
2 ENYA (3) — Reprise/Warner Bros.
3 EVA CASSIDY (4) — Bli Street
(1) CBG/Lasion (1) Nettwerk
4 DAVE MATTHEWS BAND (1) — RCA
(1) Bono Boys/RCA
5 U2 (1) Interscope
6 BACKSTREET BOYS (2) — Jive/Zomba
7 SADE (1) Epic
8 DIDO (1) Atlantic
9 ‘N SYNC (2) — Jive/Zomba
10 LENNY KRAVITZ (2) — Virgin

Top Internet Imprints

Pos. IMPRINT (No. of Charted Titles)
1 COLUMBIA (31)
2 REPRISE (9)
3 APPLE (3)
4 JIVE (9)
5 INTERSCOPE (3)

Top Internet Labels

Pos. LABEL (No. of Charted Titles)
1 COLUMBIA RECORDS GROUP (31)
2 WARNER BROS. (17)
3 CAPITOL (12)
4 Zomba (17)
5 INTERSCOPE (21)

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### Hot 100 Artists

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<td>LIFEHOUSE</td>
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<td>112</td>
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<td>26</td>
<td>DREAM</td>
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<td>27</td>
<td>LEE ANN WOMACK</td>
<td>2 (MCA Nashville)</td>
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<td>28</td>
<td>INCUBUS</td>
<td>2 (Capitol/Epic)</td>
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<td>29</td>
<td>N'SYNC</td>
<td>5 (Epic)</td>
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<td>30</td>
<td>R. KELLEY</td>
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<td>31</td>
<td>NELLY FURTADO</td>
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<td>32</td>
<td>UNCLE KRACKER</td>
<td>1 (Delta/Tommy/South)</td>
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<td>O-TOWN</td>
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<td>34</td>
<td>CITY HIGH</td>
<td>2 (Interscope/Atlantic)</td>
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<td>35</td>
<td>FUNK</td>
<td>2 (Loud/Arista)</td>
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<td>TIM McGRAW</td>
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<td>37</td>
<td>BACKSTREET BOYS</td>
<td>4 (J Records)</td>
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<td>LUDACRIS</td>
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<td>BROOKS &amp; DUNN</td>
<td>2 (Arista)</td>
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<td>42</td>
<td>MYSTICAL</td>
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<td>43</td>
<td>MISSIO SOULCHILD</td>
<td>2 (Def Jam/RCA)</td>
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<td>44</td>
<td>LONESTAR</td>
<td>3 (RCA)</td>
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<td>45</td>
<td>R. KELLEY &amp; JOJO</td>
<td>1 (RCA)</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>CRAIG DAVID</td>
<td>1 (Mjz/Atlantic)</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>CASE</td>
<td>1 (Def Jam/Atlantic)</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>TRAVIS TRITT</td>
<td>2 (Columbia)</td>
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<tr>
<td>49</td>
<td>GINUWINE</td>
<td>2 (Epic)</td>
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<td>50</td>
<td>ALAN JACKSON</td>
<td>4 (Arista Nashville)</td>
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### Hot 100 Singles & Tracks

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>HANGING ON A MOMENT</td>
<td>Telephone</td>
<td>DreamWorks</td>
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<tr>
<td>2</td>
<td>FALLIN'</td>
<td>Alicia Keys</td>
<td>J</td>
</tr>
<tr>
<td>3</td>
<td>ALL FOR YOU</td>
<td>Janet Jackson</td>
<td>Virgin</td>
</tr>
<tr>
<td>4</td>
<td>DROPS OF JUPITER</td>
<td>(Tell Me)</td>
<td>Columbia</td>
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<tr>
<td>5</td>
<td>I'M REAL</td>
<td>Jennifer Lopez</td>
<td>Epic</td>
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<td>6</td>
<td>IF YOU'RE GONE</td>
<td>(Matchbox Twenty)</td>
<td>Epic</td>
</tr>
<tr>
<td>7</td>
<td>LET ME BLOW YA MIND</td>
<td>(Featuring GNAW)</td>
<td>Epic</td>
</tr>
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<td>8</td>
<td>THANK YOU</td>
<td>Babs</td>
<td>Arista</td>
</tr>
<tr>
<td>9</td>
<td>AGAIN</td>
<td>(Lenny Kravitz)</td>
<td>Virgin</td>
</tr>
<tr>
<td>10</td>
<td>INDEPENDENT WOMEN</td>
<td>(Dionne Warwick)</td>
<td>Columbia</td>
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<tr>
<td>11</td>
<td>HIT 'EM UP STYLE (DOOP)</td>
<td>(B2K)</td>
<td>Def Jam/Atlantic</td>
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<tr>
<td>12</td>
<td>IT WASN'T ME</td>
<td>Shaggy Featuring RikRok</td>
<td>Def Jam/Atlantic</td>
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<td>STUFFER</td>
<td>Joe Featuring Mystikal</td>
<td>J Records</td>
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<td>IT'S BEEN AWHILE</td>
<td>Snoop Dogg Family</td>
<td>Epic</td>
</tr>
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<td>15</td>
<td>UP AGAIN</td>
<td>B2K</td>
<td>Epic</td>
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<td>WHERE THE PARTY AT</td>
<td>2Pac</td>
<td>Def Jam/Atlantic</td>
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<td>17</td>
<td>ANGEL</td>
<td>Shaggy Featuring Rayvon</td>
<td>RCA</td>
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<td>18</td>
<td>RIDE WITH ME</td>
<td>(Featuring City Spud)</td>
<td>J Records</td>
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<td>19</td>
<td>FOLLOW ME</td>
<td>Uncle Kracker</td>
<td>Epic</td>
</tr>
<tr>
<td>20</td>
<td>PEACHES &amp; CREAM</td>
<td>1 (Bad Boy/Arista)</td>
<td>Interscope</td>
</tr>
<tr>
<td>21</td>
<td>DRIVE</td>
<td>(Lil' Mo)</td>
<td>Epic</td>
</tr>
<tr>
<td>22</td>
<td>WHAT YOU GONNA DO</td>
<td>(City High)</td>
<td>Def Jam/Atlantic</td>
</tr>
</tbody>
</table>

(Continued on page 40)
Congratulations to those ASCAP members whose outstanding achievements in 2001 have brought pride to our entire organization.
The year in music 2001

Hot 100

Continued from page YE-38

23 SURVIVOR — Destiny’s Child — Columbia
24 LADY MARMALADE — Christina Aguilera, Lil’ Kim, Mya & Pink — Interscope
25 MS, JACKSON — Objection/LaToya/Aretha
26 LOVE DON’T COST A THING — Jennifer Lopez — Epic
27 THE WAY YOU MAKE ME FEEL — Faith Hill — Warner Bros.
28 HE LOVES U NOT — Usher — Warner Bros.
29 BUTTERFLY — Crazy Town — Columbia
30 PUT IT ON ME — Ja Rule Featuring LL Cool J & Viva — Murder Inc./Def Jam/Rhino
31 FAMILY AFFAIR — Mary J. Blige — MCA
32 I HOPE YOU DANCE — Lee Ann Womack — MCA
33 SOUTH SIDE — Ja Rule Featuring Green Streetz — V2
34 DON’T TELL ME — Nicki Minaj — Maverick/Warner Bros.
35 GET UR Freak ON — Missy “Misdemeanor” Elliott — The Gold Mind/Def Jam/Tha Translation
36 CRAZY — Foxy & JoJo — MCA
37 FILL ME IN — Craig David — WEA/Atlantic
38 SOMEONE TO CALL MY LOVER — Case — Def Jam/Ruff Rydz
39 CASE OF THE EX (WHATCHA GONNA DO) — Mya — Universal/Island
40 ALL OR NOTHING — O-Town — Jive
41 DOOTLICKOUS — Destiny’s Child — Columbia
42 I’M LIKE A BIRD — Kelly Rowland — DreamWorks
43 KRYPTONITE — 3 Doors Down — Republic/Universal
44 FIESTA — R. Kelly Featuring Jay-Z — Jive
45 WHEN IT’S OVER — Sugar Ray — Interscope
46 JAGGER — Aaliyah — Columbia
47 PROMISE — Jodeci Fabo — So So Def/Columbia
48 MISS ME — The Estelle Brothers Featuring Ronald Isley & Miki Howard — J Records/Ruff Rydz
49 MISS ME AGAIN — Jessica Simpson — Interscope
50 DIFFERENCES — Giovanni — Epic
51 THIS I PROMISE YOU — N’Sync — Epic
52 IZZO (H.O.V.A.) — Izzo — Ruff Rydz/Def Jam/Tha Translation
53 SUPERWOMAN PT. II — LL Cool J Featuring Fabolous — EpicWest/Epic
54 CRAW FOR THIS GIRL — Echa & Jermaine — Columbia
55 NURSE I WANT I BE LOVELY — Ricky Martin — Warner Bros.
56 I JUST WANTED LOVE U GIVE IT 2 ME — Jay-Z — Roc-A-Fella/Def Jam/Ruff Rydz
57 ONE MINUTE MAN — Mary "Misdemeanor" Elliott — The Gold Mind/Def Jam/Tha Translation
58 DANGER (BENGN SO LONG) — Physical Aesthetic
80-60
59 ONLY TIME — Enya — Reprise
60 I DO — J.Lo — Arista
61 NEVER HAD A DREAM COME TRUE — S Club 7 — Sony/Warner
62 STRANGER IN MY HOUSE — Tamer — Def Jam/EEG
63 IRRESISTIBLE — Jessica Simpson — Columbia
64 HEARD IT ALL BEFORE — Sam Hill/Atlantic
65 THE SPACE BETWEEN — Dave Matthews Band — RCA
67 LOVE — Mary J. Blige — Def Jam/Tha Translation
68 IT’S OVER NOW — 112 — Bad Boy/Arista
69 NO MORE (BABY I’M DO RIGHT) — J Records/Ruff Rydz
70 TURN OFF THE LIGHT — Kelly Rowland — DreamWorks
71 AIN’T NOTHING’BOUT YOU — Brooks & Dunn — Arista Nashville
72 PLAY — Jennifer Lopez — Epic
73 I’M ALREADY THERE — Lauryn Hill — BMG
74 MY BABY — U2 — Sony/Interscope
75 BEAUTIFUL DAY — U2 — Sony/Interscope
76 JUAN — Rosario & Shades — MCA Nashville
77 SOUTHERN HOSPITALITY — Ludacris — Def Jam/Tha Translation
78 GROWN MEN DON’T CRY — Tim McGraw — Curb
79 LIVIN’ IT UP — Ja Rule Featuring Case — Murder Inc./Def Jam/Ruff Rydz
80 LOVERBOY — Mariah Carey Featuring Damon — Virgin
81 CONTAGIOUS — The Starship Featuring Ronald Isley & Miki Howard — J Records/Ruff Rydz
82 MUSIC — Eddy Grant Featuring Sharon Keye & A. Z. — La/c/l Def Squad/Frontline
83 I’M GONNA BE BAD — Wyclef Jean — Virgin
84 DON’T HAPPEN TWICE — Kasey Chambers — BMG
85 ONE MORE DAY — Diamond Rio — Arista Nashville
86 IF I WISH — R. Kelly — Jive
87 IT’S A GREAT DAY TO BE ALIVE — Travis Tritt — Columbia (Mute)
88 I’M A THUG — Foxy — Spy-Fi/Atlantic
89 HERE’S TO THE NIGHT — Foxy — J Records/Ruff Rydz
90 YOU SHOULDN’T KISS ME LIKE THIS — Jody Smith — DreamWorks/Tha Translation
91 GET OVER YOURSELF — O-Town — Jive
92 DANCE WITH ME — Deborah Morgan — The DJS
93 SO FRESH, SO CLEAN — Outkast — LaFace/Arista
94 E.I. — Babyface — Epic
95 ANYTHING GOES — Destiny’s Child — Columbia

Jennifer Lopez

96 BE LIKE THAT — 3 Doors Down — Republic/Universal
97 MOST GIRLS — Pink — LaFace/Atlantic
98 DOCHWEE WALLY — Q103 Featuring N’Sessa & Brandy — J Records/Ruff Rydz
99 HERO — Enrique Iglesias — Interscope

100 HOMEROMPHMATOME IN MY HANDS) — Sony — SSO

Hot 100 Artists — Duos/Groups

Pos. ARTIST (No. of Chalked Titles) Import/Label
1 DESTINY’S CHILD (5) Columbia
2 MATCHBOX TWENTY (2) Sony/Atlantic
3 LIFEHOUSE (1) DreamWorks
4 112 (3) Bad Boy/Arista
5 JAGGED EDGE (4) So So Def/Columbia
6 TRAIN (1) Columbia
7 OUTFRONT (2) LaFace/Jetta
8 3 DOORS DOWN (3) RoadRunner/Arista
9 STAIN (2) Fly/Atlantic/EEG
10 DREAM (2) Bad Boy/Arista

Hot 100 Artists — Females

Pos. ARTIST (No. of Chalked Titles) Import/Label
1 JENNIFER LOPEZ (3) Epic
2 JANET (2) Virgin
3 FAITH HILL (1) Warner Bros.
4 BRITNEY SPEARS (1) Jive
5 KATY PERRY (1) Interscope
4 ALICIA KEYS (2) Jive
5 MISSY "MISDEMEANOR" ELIOTT (2) The Gold Mind/Def Jam/EEG
6 DIDD (1) Atlantic
7 MYA (1) University/Interscope
8 MADONNA (3) Warner Bros.
9 EVE (2) Ruff Rydz/Interscope
10 BLU CANTRELL (1) Ruff Rydz/Atlantic

COLUMBIA

Hot 100 Imprints

Pos. IMPRINT (No. of Chalked Titles)
1 COLUMBIA (15)
2 JIVE (19)
3 EPIC (13)
4 VIRGIN (8)
5 MCA (7)
6 ARISTA (9)
7 BAD BOY (13)
8 J (1)
9 LAVA (7)
10 DREAMWORKS (7)
11 ARTIST NASHVILLE (5)
12 MCA NASHVILLE (11)
13 CAPITOL (8)
14 EMERITA (10)
15 DEF JAM (15)

Hot 100 Labels

Pos. LABEL (No. of Chalked Titles)
1 COLUMBIA (32)
2 ARTISTA (31)
3 INTERSCOPE (22)
4 ISLAND DEF JAM MUSIC GROUP (31)
5 EPIC (22)

www.americanradiohistory.com
3. THE NEPTONES (1)
4. TIMBALAND (2)
5. BRYAN-MICHAEL COX (12)
6. JASON "JAY Z" EPPERSON (4)
7. BRENDAN O'BRIEN (7)
8. KEVIN STAGG (27)
9. TERRY LEEW (6)
10. MIKE CITY (3)
11. PAUL EBERSOLD (3)
12. NELLY (12)
13. TROY OLIVER (2)
14. RICK WAKE (2)

At 100 Singers

1. TITO - "I Love You"/"Hey Jude"
2. ELVIS PRESLEY - "I Want To Be A Singing \nSailor"
3. THE BEATLES - "To Love Somebody"
4. THE DOOBIE BROTHERS - "Listen To The Music"
5. ALAN JACKSON - "Don't Know Where I've Been"
6. TINA TURNER - "Let's Stay Together"
7. THE BEATLES - "Yesterday"
8. THE BEATLES - "A Hard Day's Night"
9. THE BEATLES - "Let It Be"
10. THE BEATLES - "Help!"
11. THE BEATLES - "Yesterday"
12. THE BEATLES - "Can't Buy Me Love"
13. THE BEATLES - "Eleanor Rigby"
14. THE BEATLES - "Yesterday"
15. THE BEATLES - "Help!"
16. THE BEATLES - "Let It Be"
17. THE BEATLES - "A Hard Day's Night"
18. THE BEATLES - "I Want To Be A Sailorman"
19. THE BEATLES - "The Long, Long, Road"
20. THE BEATLES - "A Day In The Life"

At 1000 Singles

1. "I Want To Be A Sailorman" (1)
2. "Hey Jude" (2)
3. "Let It Be" (3)
4. "Yesterday" (4)
5. "Eleanor Rigby" (5)
6. "Help!" (6)
7. "Can't Buy Me Love" (7)
8. "Eleanor Rigby" (8)
9. "Help!" (9)
10. "A Hard Day's Night" (10)
11. "Let It Be" (11)
12. "Yesterday" (12)
14. "I Want To Be A Sailorman" (14)
15. "The Long, Long, Road" (15)
16. "A Day In The Life" (16)
17. "I Want To Be A Sailorman" (17)
18. "Hey Jude" (18)
19. "Let It Be" (19)
20. "Yesterday" (20)
**Top R&B/ Hip-Hop Artists**

**Pos. ARTIST**

1. **R. KELLY**
   - *Love Letter* (Jive/Universal)
   - *Vogue* (MCA/Universal)
   - *First* (Jive/Universal)
   - *When* (Jive/Universal)

2. **JAY-Z**
   - *R 2 D2: The Harder They Come* (Def Jam/RCA)
   - *Vol. 2... Harder* (Def Jam/RCA)
   - *Vol. 3... Life and Times of S. Carter* (Def Jam/RCA)

3. **MARY J. BLIGE**
   - *The Breakthrough* (Motown/Universal)
   - *No More Drama* (MCA/Universal)
   - *Growing Pains* (MCA/Universal)

4. **TAMIA**
   - *5* (EMI/Atlantic)
   - *Happily Ever After* (EMI/Atlantic)
   - *Here We Go Again* (EMI/Atlantic)

5. **ENGLISH SOUL/CHILD**
   - *The Definition of Love* (MCA/Universal)
   - *Love Is Like* (MCA/Universal)
   - *Black* (MCA/Universal)

6. **JILL SCOTT**
   - *The Real Thing* (Motor/Atlantic)
   - *Golden* (Motor/Atlantic)
   - *Unplug* (Motor/Atlantic)

7. **ANTHONY MACKIE**
   - *Love Is A Journey* (MCA/Universal)
   - *The Journey* (MCA/Universal)
   - *Love Is A Journey* (MCA/Universal)

8. **KELLY CLARKSON**
   - *Voices In The Dark* (Atlantic/Warner Bros.)
   - *Breakaway* (Atlantic/Warner Bros.)
   - *Breakaway* (Atlantic/Warner Bros.)

9. **KELLY ROWLAND**
   - *Sello* (Columbia/EMI)
   - *Sello* (Columbia/EMI)
   - *Sello* (Columbia/EMI)

10. **CHE LEE**
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)

11. **PAULIKA**
    - *Paul* (Interscope/Universal)
    - *Paul* (Interscope/Universal)
    - *Paul* (Interscope/Universal)

12. **REGgie* CARLTON**
    - *Love* (Motown/Universal)
    - *Love* (Motown/Universal)
    - *Love* (Motown/Universal)

13. **MARTHA WRIGHT**
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)

14. **MUSiq SOULCHILD**
    - *Miss Me* (Elektra/Interscope)
    - *Miss Me* (Elektra/Interscope)
    - *Miss Me* (Elektra/Interscope)

15. **TO SEE & HEAR**
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)

16. **THE ISLEY BROTHERS**
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)

17. **MUSiq SOULCHILD**
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)

18. **JILL SCOTT**
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)

19. **ANTHONY MACKIE**
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)

20. **KELLY CLARKSON**
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)

21. **CHE LEE**
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)

22. **PAULIKA**
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)

23. **THE ISLEY BROTHERS**
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)

24. **MUSiq SOULCHILD**
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)

25. **THE ISLEY BROTHERS**
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)

26. **KELLY CLARKSON**
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)

27. **THE ISLEY BROTHERS**
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)

28. **THE ISLEY BROTHERS**
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)

29. **THE ISLEY BROTHERS**
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)

30. **THE ISLEY BROTHERS**
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)
    - *The Debut* (Motown/Universal)

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**Note:** The list includes information on artists, albums, and labels. For a full list and additional information, please refer to the source material.
22 MISSY "MISDEMEANOR" ELLIOTT (1) (The Gold Medal:Del/Def/TEG)
23 MAXINE (1) (Columbia/CBS)
24 ONWUNWU (1) Epic
25 THE ESKY BROTHERS FEATURING RONALD ISLEY
AKA MR. BIGGS (1) (Dawn/Island/Amplex)
26 D12 (1) Street/Interscope
27 MYSTikal (1) (Turbulence:Virgin)
28 EVE (1) Rap/Fire!/Interscope
29 MARILYN DIETZ (2) RCA
30 JILL SCOTT (1) Arista
31 ANDREW BROWN (1) Universal
33 GLORY - Lambert / Def/Jam/YMO
34 MUSTA DON'T PLAY EVERYTHING WORKIN — Prodigy Presents: Incog/Interscope
35 THUGS ARE US — Tech-N9ne / Slip-M/Side/Atlantic/AG
36 RESTLESS — Pooh/Rap/Loud/Def/Jam/YMO
37 KID - Junior Caps / Epic
38 DJ CLUE (2) (Rap/Fire!/Def/Jam/YMO)
39 JENNIFER LOPEZ (1) Epic
40 INDIA.ARI (1) Motown/Universal
41 ST. LUNATICS (1) (Fre/Rap/Def/Jam/YMO)
42 DAVE HOLLISTER (1) (Def/Sport/Def/SportWorks/Interscope)
43 LUTHER VANDROSS (7) (1)
44 ILL WILL (1) Cash Money/Universal
45 P. DIDDY (1) Bad Boy/Def/Jam/YMO
46 DMX (2) Bad Boy/Def/Jam/YMO
47 JADDAKISS (1) (Rap/Fire!/Def/Jam/YMO)
48 TAMIA (1) (Rap/Fire!/Def/Jam/YMO)
49 WU-TANG CLAN (1) (Rap/Fire!/Def/Jam/YMO/Columbia/CBS)
50 YOLANDA ARKANS (3) (Def/Epic/Def)
51 DONNIE McCURRICK (1) Viva/Zomba

OSCE (1) (1)
33 THE UNDERSTANDING — Marsha Ambrosius / Roc-A-Fella / Def/Jam/YMO
33 GLORY - Lambert / Def/Jam/YMO
33 MUSTA DON'T PLAY EVERYTHING WORKIN — Prodigy Presents: Incog/Interscope
33 THUGS ARE US — Tech-N9ne / Slip-M/Side/Atlantic/AG
33 RESTLESS — Pooh/Rap/Loud/Def/Jam/YMO
33 KID - Junior Caps / Epic
33 DJ CLUE (2) (Rap/Fire!/Def/Jam/YMO)
33 JENNIFER LOPEZ (1) Epic
33 INDIA.ARI (1) Motown/Universal
33 ST. LUNATICS (1) (Fre/Rap/Def/Jam/YMO)
33 DAVE HOLLISTER (1) (Def/Sport/Def/SportWorks/Interscope)
33 JADDAKISS (1) (Rap/Fire!/Def/Jam/YMO)
33 TAMIA (1) (Rap/Fire!/Def/Jam/YMO)
33 WU-TANG CLAN (1) (Rap/Fire!/Def/Jam/YMO/Columbia/CBS)
33 YOLANDA ARKANS (3) (Def/Epic/Def)
33 DONNIE McCURRICK (1) Viva/Zomba

Top R&B/Pop Tracks

1. MISSY "MISDEMEANOR" ELLIOTT (1) (The Gold Medal:Del/Def/Epic)
2. MYSTikal (1) (Turbulence:Virgin)
3. ONWUNWU (1) Epic
4. THE ESKY BROTHERS FEATURING RONALD ISLEY
AKA MR. BIGGS (1) (Dawn/Island/Amplex)
5. EVE (1) Rap/Fire!/Interscope
6. D12 (1) Street/Interscope
7. JILL SCOTT (1) Arista
8. MARILYN DIETZ (2) RCA
9. ANDREW BROWN (1) Universal
11. MUSTA DON'T PLAY EVERYTHING WORKIN — Prodigy Presents: Incog/Interscope
12. THUGS ARE US — Tech-N9ne / Slip-M/Side/Atlantic/AG
13. RESTLESS — Pooh/Rap/Loud/Def/Jam/YMO
14. KID - Junior Caps / Epic
15. DJ CLUE (2) (Rap/Fire!/Def/Jam/YMO)
16. JENNIFER LOPEZ (1) Epic
17. INDIA.ARI (1) Motown/Universal
18. ST. LUNATICS (1) (Fre/Rap/Def/Jam/YMO)
19. DAVE HOLLISTER (1) (Def/Sport/Def/SportWorks/Interscope)
20. LUTHER VANDROSS (7) (1)
21. ILL WILL (1) Cash Money/Universal

P os. TITLE — Artist — imprint/label

1. TP-2.COM — TP-2 — Hot-Trax
2. HOT SHOESHOP — MaC
3. SONGS IN A MINOR — Alicia Keys — J
4. ALLUSIVEWANSING (I JUST WANT TO SING) — Music Soldier — Def/Def
5. LOVERS ROCK — Snoop Dogg
6. STANKOMIA — Qwest/Def/Def
7. THE LAST MEAL — Snoop Dogg — Def/Def/Def
8. WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 — Jill Scott — Hidden Track/Epic
9. UNTIL THE END OF THE TIME — The Prophets — Def/Def
10. RULE 3:38 — Jr. Walker — Def/Def
11. BACK FOR THE FIRST TIME — The Bill — Def/Def
13. COUNTRY GRAMMAR — Nelly — Feat/Sport
15. AALIYAH (1) — Blackground
16. SURVIVOR — Destiny's Child — Columbia/Def
17. ALL FOR YOU — Janet — Epic
18. PART III (1) — Bad Boy/Def
19. BEWARE OF DOG — Lil Bow Wow — So So Def/Def/Columbia/Def
20. MAMA'S GUN — Duddy Bicka — Motown/Universal
21. GETTIT LOYALTY — Duddy Bicka — Motown/Universal
22. MISS E. SO ADORABLE — Marilyn Manson — Def/Def
23. THE LIFE — Guy / Def
24. ETERNAL — The Black Brothers Featuring Ronald Isley MIA X
Bros. — Def/Def
25. DEVIL'S NIGHT — D12 — Def/Def
26. LET'S GET READY — Mystikal — Viva/Zomba
27. SCORPION — Eek-A-Pookie — Interscope
28. BOOM! — LIL' WAYNE — Def/Def
29. X — Snoop Dogg — Def/Def
30. FORCE OF NATURE — Tech / Blackground
31. NO MORE DRAAMA — Mary J. Blige — MCA
32. THE UNDERSTANDING — Marsha Ambrosius / Roc-A-Fella / Def/Jam/YMO
33. MUSTA DON'T PLAY EVERYTHING WORKIN — Prodigy Presents: Incog/Interscope
34. THUGS ARE US — Tech-N9ne / Slip-M/Side/Atlantic/AG
35. RESTLESS — Pooh/Rap/Loud/Def/Jam/YMO
36. KID - Junior Caps / Epic
37. DJ CLUE (2) (Rap/Fire!/Def/Jam/YMO)
38. JENNIFER LOPEZ (1) Epic
39. INDIA.ARI (1) Motown/Universal
40. ST. LUNATICS (1) (Fre/Rap/Def/Jam/YMO)
41. DAVE HOLLISTER (1) (Def/Sport/Def/SportWorks/Interscope)
42. LUTHER VANDROSS (7) (1)
43. ILL WILL (1) Cash Money/Universal
44. P. DIDDY (1) Bad Boy/Def/Jam/YMO
45. DMX (2) Bad Boy/Def/Jam/YMO
46. JADDAKISS (1) (Rap/Fire!/Def/Jam/YMO)
47. TAMIA (1) (Rap/Fire!/Def/Jam/YMO)
48. WU-TANG CLAN (1) (Rap/Fire!/Def/Jam/YMO/Columbia/CBS)
49. YOLANDA ARKANS (3) (Def/Epic/Def)
50. DONNIE McCURRICK (1) Viva/Zomba

BILLBOARD DECEMBER 29, 2001 YE-43
### Hot R&B/Hip-Hop Singles Sales

<table>
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<tr>
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<th>Artist</th>
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<td>Ludacris</td>
<td>J Records</td>
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<td>FILL ME IN</td>
<td>Ginuwine</td>
<td>Duc/RCA</td>
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<td>Barry White</td>
<td>Capitol</td>
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<td>I D.O.D.</td>
<td>DMX</td>
<td>Geffen</td>
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<td>Bad Boy/RCA</td>
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<td>Ja Rule</td>
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<td>CROSS THE BORDER</td>
<td>Foxy Brown</td>
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<td>29</td>
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<td>Missy Elliott</td>
<td>Loud</td>
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<td>MY PROJECTS</td>
<td>Big Gipp</td>
<td>Big Star/Interscope</td>
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<td>Aaliyah</td>
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<td>PURPLE HILLS</td>
<td>Dr. Dre</td>
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### Hot R&B/Hip-Hop Singles & Tracks Imprints

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<td>DEF SOUL</td>
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<td>(19)</td>
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### Hot R&B/Hip-Hop Singles & Tracks Labels

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### Hot R&B/Hip-Hop Producers

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<td>3</td>
<td>KELLY</td>
<td>(8)</td>
</tr>
<tr>
<td>4</td>
<td>MIKE CITY</td>
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**Billboard December 29, 2001**

**YE-45**
the year in music 2001

J&M R&B/hip-hop Airplay

Pos. TITLE Artist Label
1. "LIL' ROMEO (1) Sweet/ Priority
2. "LIL BOW WOW (2) So So Def/Columbia/Capitol
3. "OUTKAST (2) LaFace/Atlantic
4. "DIRTY (1) Def Jam
5. "PETTY (1) Interscope
6. "COO COO CA (1) Interscope
7. "BOW WOW (1) LaFace
8. "JACKSON (1) Arista

Hot Rap Artists

Pos. ARTIST Label
1. "LIL' ROMEO (1) Sweet/ Priority
2. "LIL BOW WOW (2) So So Def/Columbia/Capitol
3. "OUTKAST (2) LaFace/Atlantic
4. "DIRTY (1) Def Jam
5. "PETTY (1) Interscope
6. "COO COO CA (1) Interscope
7. "BOW WOW (1) LaFace
8. "JACKSON (1) Arista

Hot Rap Singles

Pos. TITLE Label
1. "MY BABY (1) Boogie/ Priority
2. "WHAT WOULD YOU DO? (1) City High/Boogie
3. "I'M A THUG (1) Boogie/ Priority
4. "I'M NOT A ROCKSTAR (1) Boogie/ Priority
5. "TAKE A WALK ON THE WILD SIDE (1) Boogie/ Priority
6. "DON'T LEAVE ME THIS WAY (1) Boogie/ Priority
7. "WHY DO YOU LIE? (1) Boogie/ Priority
8. "WE'RE NOT GONNA STAY (1) Boogie/ Priority
9. "I'M NOT A ROCKSTAR (1) Boogie/ Priority
10. "TAKE A WALK ON THE WILD SIDE (1) Boogie/ Priority

Hot Rap Imprints

Pos. IMPRINT Label
1. "SOULSAVIA (1) Priority
2. "BOOGIE BASEMENT (1) Priority
3. "RAWKUS (1) Priority
4. "LAFACE (1) Priority
5. "MCA (1) Priority
6. "JIVE (1) Priority
7. "COLUMBIA (1) Priority
8. "ATLANTIC (1) Priority
9. "SHABY (1) Priority
10. "DEF JAM (1) Priority

Hot Rap Labels

Pos. LABEL (No. of Dental Sites)
1. "INTERSCOPE (1)
2. "PRIORITY (1)
3. "COLUMBIA RECORDS GROUP (1)
4. "ARISTA (1)
5. "RAWKUS (1)
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CRITICS’ CHOICE
Continued from page YE-34

CARLA HAY
Associate Editor, Music Video/MTVaskers
1. Fatboy Slim, "Weapon of Choice" (Skint/Atlantic). Director: Spike Jonze. This video is a unique classic and deserves all the accolades it has gotten.
2. Divine Comedy, "Bad Ambassador" (Parlophone/EMI). Director: Mike Mills. The best underground video of the year.
3. Gorillaz, "Clint Eastwood" (Parlophone/Virgin). Directors: Jamie Hewlett & Pete Cheadland. Excellent use of animation that presents this artist brilliantly.
5. Cake, "Short Skirt/Long Jacket" (Columbia). Director: John Mc Een. A hilarious, self-effacing video that proves you don't need a fancy budget to make a great clip.
7. R.E.M., "Stadium Arcadium" (Warner Bros.). Director: Carter Jenkins of Hammer & Tong. One of the only unique videos of the year, with outstanding editing.

WAYNE HOFFMAN
Deputy Editor
4. The White Stripes, "Fell In Love With A Girl" (Elephant). Another example of the band's unique video style.

Hot Dance Club-Play Artists
Pos. ARTIST (wk. of chart peak) Hugo/ID&T
1 MADONNA (3) *Out Of Control* (Virgin)/*Out Of Control*
2 ANGELIQUE Kidjo (2) *Ponor* (Sony Music)
3 DEPECHE MODE (2) *Mute* (Mute)
4 DESTINY’S CHILD (1) *Columbia* (Columbia)
5 TAMIA (2) *Epic* (Epic)
6 DAFT PUNK (3) *Virgin* (Virgin)
7 CELEDA (2) *Sony* (Sony)
8 THUNDERPUSS (2) *Tommie Ray Silver Label* (Tommie Ray)
9 INFORMATION SOCIETY (1) *Tommie Ray Silver Label* (Tommie Ray)
10 NAOMI/ETTA JONES (1) *Virgin* (Virgin)

Hot Dance Club-Play Singles

Hot Dance Club-Play Imprints
Pos. IMPRINT (wk. of chart peak)
1 RUSH (3) *Virgin* (Virgin)
2 GROOVICIOUS (2) *Tommy Boy Silver Label* (Tommy Boy Silver Label)
3 STAR 69 (10) *Virgin* (Virgin)
4 EPIC (4) *Virgin* (Virgin)
5 STRIKELY RHYTHM (10) *Virgin* (Virgin)

Hot Dance Club-Play Labels
Pos. LABEL (wk. of chart peak)
1 STRIKELY RHYTHM (43) *Virgin* (Virgin)
2 TOMMY BOY SILVER LABEL (29) *Tommy Boy Silver Label* (Tommy Boy Silver Label)
3 VIRGIN (31) *Virgin* (Virgin)
4 REPRISE (11) *Virgin* (Virgin)
5 EPIC (9) *Virgin* (Virgin)
Hot Dance Maxi-Singles Sales Artists

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST</th>
<th>Labels</th>
<th>Title</th>
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<th>Date</th>
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<tr>
<td>1</td>
<td>Destiny's Child</td>
<td>Columbia/EMI</td>
<td>#1</td>
<td>3187</td>
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<tr>
<td>2</td>
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<td>Like a Virgin</td>
<td>28</td>
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<tr>
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<td>O-Town</td>
<td>Dreamville/Warner Bros.</td>
<td>When I'm With You</td>
<td>27</td>
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<tr>
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<td>Daft Punk</td>
<td>Virgin</td>
<td>Discovery</td>
<td>25</td>
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<tr>
<td>5</td>
<td>Britney Spears</td>
<td>Jive/Interscope</td>
<td>Baby One More Time</td>
<td>23</td>
<td>11/2/00</td>
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<tr>
<td>6</td>
<td>Fink</td>
<td>Interscope</td>
<td>Ms.</td>
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<td>Epic</td>
<td>Elephant</td>
<td>21</td>
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<tr>
<td>8</td>
<td>Sade</td>
<td>Virgin</td>
<td>Love Is My Kingdom</td>
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<td>MOJO</td>
<td>Barclay/Warner Bros.</td>
<td>Girls Talk</td>
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<td>Elektra/EGC</td>
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Hot Dance Maxi-Singles Sales

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Hot Dance Maxi-Singles Sales Labels

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Hot Dance IMprints

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CRITICS' CHOICE

Continued from page YE-48

yet prescient:
3. Fluke, Progressive & Future X (Astralwerks). Can you resist dancing to these techno gems? Only if your feet are nailed to the floor.
7. Marc Almond, Stranger Things (Blue). Star XII's best album. Modern rock's poet laureate of urban squalor swingers up, with equal parts irony and romance.
8. Lea DeLaria, Play It Cool (Warner Bros.). DeLaria's voice is one of the band's great strengths. An evocative score by Paul Anka is the real star of this show.
9. New Order, Get Ready (Reprise/Warner Bros.). Album opener and first single, "Stardust," proves these British rockers are at the top of their game.
10. Original Cast Recording, Urinetown (RCA Victor). Inventive score from Broadway's weakest offering of 2001 deserves to be taken seriously—甚至 the laughter dies down.

BILL HOLLAND
Washington, D.C., Bureau Chief

3. Dave Holland Quintet, Not for Nothing (ECM).
4. Ralph Stanley and the Clinch Mountain Boys, Man of Constant Sorrow (Rounder). Finally, Legacy recording makes up for the clumsy-sounding 80's versions.
5. Brother Jack McDuff, Brotherly Love (Concord). Certainly among the best B-3 grooves/jazz recordings in years.
7. Mary Chapin Carpenter, Thin Line (Columbia).
8. Brad Mehldau Trio, Progression: Art of the Trio, Volume 5 (Warner Bros.).

CAROLYN MORWITZ
Billboard Bulletin Managing Editor

1. The Strokes, Is This It (RCA).
2. Beta Ray, Hot Shots II (Astralwerks).
3. Radiohead, Amnesiac (Capitol).
5. Alicia Keys, Songs in the Key of Life (J)
6. Built to Spill, Ancient Melodies of the Future (Warner Bros.).
7. Weezer, We're Printed (Interscope).
9. The Mary Janes, Family Affair (MCA) and Eve Featuring Gwen Stefani, "Let Me Blow Ya Mind" (Ruff Ryders/Interscope).

BARRY A. JECHEL
Billboard.com Senior Editor

1. Soundtrack, O Brother, Where Art Thou? (Mercury Nashville). My folks are so proud.
2. Tori Amos, Strange Little Girls (Atlantic). Concept albums can be cool.
3. Pete Yorn, Musicforthemorningafter (Columbia). Damned good friends turned me on to a damned good album.
7. They Might Be Giants, Mink Car (Restless). Not 1965's best, but better than most.

WADE JESSEN
Country, Contemporary Christian, Gospel Chart Manager

1. Patty Loveless, Mountain Soul (BPI). The album that made all the forgettable pop-country records of the past 10 years worth suffering through. Stunningly beautiful.
2. Alan Jackson, When Somebady Loves You (Arista Nashville). Simply put, the most stylish country album of the year.

Continued on page YE-53
**Billboard December 29, 2001**

**Top Country Artists**

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**Top New Country Artists**

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**Top Country Artists—Male**

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**Top Country Artists—Female**

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**Country Artists**

- Top Country Artists
- Top New Country Artists
- Top Country Artists—Male
- Top Country Artists—Female
- Top Country Imprints
- Top Country Labels
Top Country Album Artists

1. TIM McGRAW (3) - Republic
2. Faith Hill (1) - Warner Bros./WN
3. Dixie Chicks (1) - Sony
4. Billy Gilman (2) - Sony
5. Lee Ann Womack (1) - MCA Nashville
6. Kenny Chesney (2) - RCA/RID
7. Toby Keith (2) - DreamWorks/Interscope
8. Lonestar (3) - DreamWorks/Interscope
9. Alan Jackson (2) - Arista Nashville/RID
10. Sara Evans (1) - RCA/RID
11. LeAnn Rimes (2) - Sony
12. Travis Tritt (1) - Columbia/Sony
13. SHeDAISY (3) - Lyric Street/Hollywood
14. George Strait (3) - MCA Nashville
15. Brooks & Dunn (2) - Arista Nashville/RID
16. Jessica Andrews (2) - Arista Nashville/RID
17. Jamie O'Neal (1) - Mercury
18. Johnny Cash (1) - Columbia/Sony
19. Rodney Carrington (1) - Arista Nashville/RID
20. Johnny Reid (2) - Arista Nashville/RID

Country Albums

Top Country Album Artists

1. TIM McGRAW (3) - Republic
2. FAITH HILL (1) - Warner Bros./WN
3. DIXIE CHICKS (1) - Sony
4. BILLY GILMAN (2) - Sony
5. LEE ANN WOUMACK (1) - MCA Nashville
6. KENNY CHESNEY (2) - RCA/RID
7. TOBY KEITH (2) - DreamWorks/Interscope
8. LONESTAR (3) - DreamWorks/Interscope
9. ALAN JACKSON (2) - Arista Nashville/RID
10. SARAH EVANS (1) - RCA/RID
11. LEANN RIMES (2) - Sony
12. TRAVIS TRITT (1) - Columbia/Sony
13. SHeDAISY (3) - Lyric Street/Hollywood
14. GEORGE STRAIT (3) - MCA Nashville
15. BROOKS & DUNN (2) - Arista Nashville/RID
16. JESSICA ANDREWS (2) - Arista Nashville/RID
17. JAMIE O'NEAL (1) - Mercury
18. JOHNNY CASH (1) - Columbia/Sony
19. RODNEY CARRINGTON (1) - Arista Nashville/RID
20. JOEY MARTIN (2) - Arista Nashville/RID

Top Country Album Labels

1. Republic
2. Warner Bros./WN
3. Sony
4. Columbia/Sony
5. Arista Nashville/RID
6. MCA Nashville
7. RCA/RID
8. DreamWorks/Interscope
9. Arista Nashville/RID
10. MCA Nashville
11. Sony
12. Republic
13. MCA Nashville
14. Sony
15. Republic

Top Country Album Imprints

1. CurB
2. Republic
3. Warner Bros./WN
4. Sony
5. Columbia/Sony
6. Arista Nashville/RID
7. MCA Nashville
8. RCA/RID
9. DreamWorks/Interscope
10. Arista Nashville/RID
11. MCA Nashville
12. Sony
13. Republic
14. Warner Bros./WN
15. Sony

Top Country Album Distributors

1. Wea (41)
2. Universal (53)
3. BMG (23)
4. Sony (24)
5. EMI (17)
6. Independents (22)
The Year in Music 2001

Hot Country Singles & Tracks Artists

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<td>48</td>
<td>Sons of the Desert</td>
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<td>The Clark Family Experience</td>
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<td>50</td>
<td>John Michael Montgomery</td>
<td>Atlantic/ MCA Nashville</td>
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Tim McGraw

8. WHO I AM – Jessica Andrews - DreamWorks
9. AUSTIN – Blake Shelton – DreamWorks
10. WHAT I MEAN TO SAY – Cyndi Thomson - Capitol
11. WHEN I THINK ABOUT ANGELS – Jo Dee Messina - MCA
12. GROWN MEN DON’T CRY – Tim McGraw - Curb
13. I’m JUST TALKIN’ ABOUT TONIGHT – Toby Keith - DreamWorks
14. ONLY IN AMERICA – Brooks & Dunn – Arista Nashville
15. WHERE THE BLACKTOP ENDS – Keith Urban - Capitol
16. BUT FOR THE GOD OF GRACE – Keith Urban - Capitol
17. I WOULD’VE LOVED YOU ANYWAY – Tracy Byrd
18. I COULDN’T BE FOR YOU – Sara Evans - RCA
19. MY NEXT THIRTY YEARS – Tim McGraw - Curb
20. IF I FALL YOU’RE GONNA COME DOWN WITH ME – Blake Shelton - Atlantic
21. BORN – Jo Dee Messina - Curb
22. COMPLICATED – Reba McEntire - Arista Nashville
23. ASHES BY NOW – Lee Ann Womack - MCA Nashville
24. WHERE I COME FROM – Alan Jackson - Arista Nashville
25. ON A NIGHT LIKE THIS – Tracy Byrd – Warner Bros/MCA
26. TWO PEOPLE FELL IN LOVE – Brad Paisley - Arista Nashville
27. ANGRY ALL THE TIME – Tim McGraw - Curb
28. RIGHT WHERE I NEED TO BE – Gary Allan - MCA Nashville

Hot Country Singles & Tracks Imprints

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<th>Pos.</th>
<th>IMPRINT (No. of Charted Titles)</th>
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Hot Country Singles & Tracks

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<th>TITLE</th>
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<td>Brooks &amp; Dunn - Arista Nashville</td>
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<td>Travis Tritt - Columbia</td>
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<td>Don’t Happen Twice</td>
<td>Kenny Chesney - Arista Nashville</td>
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<td>4</td>
<td>You Shouldn’t Kiss Me Like This</td>
<td>Toby Keith - Arista Nashville</td>
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<td>5</td>
<td>I’m Already There</td>
<td>Lonestar - Warner Bros/MCA</td>
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<td>6</td>
<td>One More Day</td>
<td>Diamond Rio - Arista Nashville</td>
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<td>7</td>
<td>She Couldn’t Change Me</td>
<td>Montgomery Gentry - Columbia</td>
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Tim McGraw

Brooks & Dunn

60. I WANNA TALK ABOUT ME – Toby Keith - DreamWorks

Byron Gallimore
**Top Country Singles Sales Artists**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (Of Or Owned Titles)</th>
<th>IMPRINT/Label</th>
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<tr>
<td>1</td>
<td>LEANN RIMES (4)</td>
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<td>FAITH HILL (2)</td>
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<td>BILLY GILMAN (2)</td>
<td>Epic/Sony</td>
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<td>TRICK PONT (2)</td>
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<td>BLAKE SHELTON (1)</td>
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<td>7</td>
<td>LEE GREENWOOD (1)</td>
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<td>CYNDI THOMSON (1)</td>
<td>Capitol</td>
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<tr>
<td>9</td>
<td>AARON TIPPIN (1)</td>
<td>Lyric Street/Hollywood</td>
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<tr>
<td>10</td>
<td>MATT McGUINN (1)</td>
<td>VRT</td>
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**Top Country Singles Sales**

**Top Country Singles Sales Imprints**

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<th>Pos.</th>
<th>LABEL (No. of Original Tapes)</th>
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<td>RIVERBIRD (4)</td>
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<td>GIANT (2)</td>
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**Top Country Singles Sales Distributors**

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<tr>
<td>10</td>
<td>WARNER BROS. (5)</td>
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</table>

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**CRITICS’ CHOICE**

Continued from page YE-49

The only flaw is that "The Thrill Is Back" wasn't selected as a single.

3. George Jones, The Rock - Stone Cold Country 2001 (Randy/BNA). The very heart and soul of country music still beats inside this man's chest. I say my hillbilly heart at his feet again.

4. Carolyn Dawn Johnson, Room With a View (Arista Nashville). Prized the Lord, the bloody-button era in country music is officially over. This is the album that prompted the fat lady to clear her throat. Classey beyond description.


6. David Ball, Amigo (Dualtone). As cool as it is to have him back on the radio, the best songs on Ball's album are yet to be heard. More singles, pretty please.

7. Rhonda Vincent, The Storm Still Rages (Rounder). Bluegrass and alt-country claim much of the best traditional country music on the scene today, and here's one helluva good example. Mainstream country radio should summon the courage to make her a core artist.

8. Jim Lauderdale, The Other Sessions (Dualtone). See No. 7 above and raise a glass of Jim Beam to the gents of honky tonk.

9. The Del McCoury Band, Del & The Boys (Skaggs Family). Easily the band's best work yet. And, for my money, the tightest bluegrass outfit on the road.

10. Ralph Stanley & Friends, Clinch Mountain Streakshots (Rebel). The good Dr. Ralph teams with 15 of his favorite ladies. His cover of Hank Williams' "You Won Again" with Melvin Montgomery is the cherry cordial of the assortment.

---

**MARIN JORGENSEN**

Special Sections Coordinator

**KATY KROLL**

Special Sections Assistant Editor

---

**KANGZUKU**

Contributor

---

**KWAKI**

Contributor

---

**KWAI**

Contributor

---

**KEVIN FRANT & SPEARHEAD, Shy Hanan (Parlophone) Musically and lyrically deep.

---

**ROZIAH ZELLE, World Music Network: Vocalist and masterfully enriching experience.

---

**TY, Antena (Big Dada) Menu of quality British rap/hip-hop unexpected by foot-and-mouth disease.**

Continued on page YE-59
### Hot Country Songwriters

<table>
<thead>
<tr>
<th>Pos.</th>
<th>SONGWRITER</th>
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<td>TROY KEITH</td>
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<td>RIVERS RUTHERFORD</td>
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<td>CAROLYN DAWN JOHNSON</td>
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### Hot 100 Publishers

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<td>4</td>
<td>WARNER-TAMERLANE, BMI</td>
<td>(52)</td>
</tr>
<tr>
<td>5</td>
<td>ZOMBA, ASCAP</td>
<td>(23)</td>
</tr>
<tr>
<td>6</td>
<td>BMG SONGS, ASCAP</td>
<td>(17)</td>
</tr>
<tr>
<td>7</td>
<td>UNIVERSAL MUSIC</td>
<td>(9)</td>
</tr>
<tr>
<td>8</td>
<td>SEAGULL MUSIC</td>
<td>(71)</td>
</tr>
<tr>
<td>9</td>
<td>UNIVERSAL-SONGS OF POLYGRAM INTERNATIONAL, BMI</td>
<td>(9)</td>
</tr>
</tbody>
</table>

### Hot 100 Songwriters

<table>
<thead>
<tr>
<th>Pos.</th>
<th>SONGWRITER</th>
<th>No. of Chartered Titles</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ROB THOMAS</td>
<td>(3)</td>
</tr>
<tr>
<td>2</td>
<td>JASON WADE</td>
<td>(2)</td>
</tr>
<tr>
<td>3</td>
<td>R. KELLY</td>
<td>(4)</td>
</tr>
<tr>
<td>4</td>
<td>LONNY CRAVITZ</td>
<td>(3)</td>
</tr>
<tr>
<td>5</td>
<td>ALEXIA KEEN</td>
<td>(3)</td>
</tr>
<tr>
<td>6</td>
<td>TRAIN</td>
<td>(3)</td>
</tr>
<tr>
<td>7</td>
<td>STAIND</td>
<td>(3)</td>
</tr>
<tr>
<td>8</td>
<td>DALLAS AUSTIN</td>
<td>(3)</td>
</tr>
<tr>
<td>9</td>
<td>NELLY FURTADO</td>
<td>(3)</td>
</tr>
<tr>
<td>10</td>
<td>TIMOTHY MOSELEY</td>
<td>(5)</td>
</tr>
<tr>
<td>11</td>
<td>DIANE WARREN</td>
<td>(4)</td>
</tr>
<tr>
<td>12</td>
<td>PHARRELL WILLIAMS</td>
<td>(72)</td>
</tr>
<tr>
<td>13</td>
<td>MORGY</td>
<td>(1)</td>
</tr>
<tr>
<td>14</td>
<td>BEYONCE KNOWLES</td>
<td>(4)</td>
</tr>
<tr>
<td>15</td>
<td>BRYAN-MICHAEL COX</td>
<td>(3)</td>
</tr>
<tr>
<td>16</td>
<td>MIKE CITY</td>
<td>(3)</td>
</tr>
<tr>
<td>17</td>
<td>PAUL HERMAN</td>
<td>(2)</td>
</tr>
<tr>
<td>18</td>
<td>DIDO ARMSTRONG</td>
<td>(3)</td>
</tr>
<tr>
<td>19</td>
<td>ALAN JACKSON</td>
<td>(4)</td>
</tr>
<tr>
<td>20</td>
<td>JERMAINE DUPRI</td>
<td>(10)</td>
</tr>
<tr>
<td>21</td>
<td>NELLY (4)</td>
<td>(4)</td>
</tr>
<tr>
<td>22</td>
<td>IRVING LORENZO</td>
<td>(7)</td>
</tr>
<tr>
<td>23</td>
<td>JEFFREY ATKINS</td>
<td>(6)</td>
</tr>
<tr>
<td>24</td>
<td>SHAWN CARTER</td>
<td>(7)</td>
</tr>
<tr>
<td>25</td>
<td>MISSY ELLIOTT</td>
<td>(3)</td>
</tr>
</tbody>
</table>

### Hot 100 Publishing Corporations

<table>
<thead>
<tr>
<th>Pos.</th>
<th>PUBLISHING CORPORATION</th>
<th>No. of Chartered Titles</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>EMI MUSIC</td>
<td>(182)</td>
</tr>
<tr>
<td>2</td>
<td>WARNER/CHAPELL MUSIC</td>
<td>(132)</td>
</tr>
<tr>
<td>3</td>
<td>UNIVERSAL MUSIC</td>
<td>(98)</td>
</tr>
<tr>
<td>4</td>
<td>SONY ATV MUSIC</td>
<td>(54)</td>
</tr>
<tr>
<td>5</td>
<td>ZOMBA MUSIC</td>
<td>(47)</td>
</tr>
<tr>
<td>6</td>
<td>WINDSWEPT HOLDINGS</td>
<td>(20)</td>
</tr>
<tr>
<td>7</td>
<td>BMG MUSIC</td>
<td>(28)</td>
</tr>
<tr>
<td>8</td>
<td>FAMOUS MUSIC</td>
<td>(28)</td>
</tr>
<tr>
<td>9</td>
<td>CHRYSALES MUSIC</td>
<td>(15)</td>
</tr>
<tr>
<td>10</td>
<td>REALSONGS MUSIC</td>
<td>(4)</td>
</tr>
</tbody>
</table>
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independent

“The Little Company That Could.”

POS. PUBLISHING CORPORATION

1. EMI MUSIC
2. WARNER/CHAPPELL MUSIC
3. UNIVERSAL MUSIC
4. SONY/ATV MUSIC
5. ZOMBA MUSIC
6. WINDSWEPT HOLDINGS
7. BING MUSIC
8. FAMOUS MUSIC
9. CHRYSALIS MUSIC
10. REALSONGS MUSIC

WINDSWEPT
Songwriters + Publishers

Hot R&B/Hip-Hop Songwriters

Pos. SONGWRITER (No. of Chords Used)

1. R. KELLY (11)
2. TIMOTHY MOSLEY (13)
3. PHARELL WILLIAMS (22)
4. MIKE CITY (6)
5. BRYAN-MICHAEL COX (15)
6. CHAD HUGO (19)
7. SHAWN CARVER (12)
8. ANDRE HARRIS (8)
9. ALICIA KEYS (3)
10. MICHAEL GORDON (3)

Hot R&B/Hip-Hop Publishers

Pos. PUBLISHER (No. of Chords Used)

1. EMI APRIL, ASCAP (156)
2. EMI BLACKWOOD, BMI (96)
3. WIL, ASCAP (87)
4. ZOMBA, BMI (33)
5. MIKE CITY, BMI (6)
6. R. KELLY, BMI (11)
7. UNIVERSAL, ASCAP (28)
8. WARNER-TAMERLANE, BMI (43)
9. JOETE, ASCAP (14)
10. ZOMBA, ASCAP (21)

Hot Latin Tracks Songwriters

Pos. SONGWRITER (No. of Chords Used)

1. JUAN CARRILLO (4)
2. OMAR ALFARO (6)
3. ESTEFANO (7)
4. MARCO ANTONIO SOUSA (4)
5. MARIO QUINTERO LARA (4)
6. JOAN SEBASTIAN (6)
7. JORGE LUIS PILOTO (4)
8. ERNIE MENDOZA (22)
9. JUAN NAVARETE CURIEL (1)
10. RUBEN PEREZ (5)
11. NOE HERNANDEZ (1)
12. RAMON GONZALEZ MORA (1)
13. VICTOR TUNES CASTILLO (1)
14. FATO (1)
15. JOSE VACA FLORES (2)
16. YASMIN MARRUFO (2)
17. XIOMEYI (12)
18. ANTONIO SANTANT (3)
19. LEYDI RUIZ (1)
20. EDUARDO REYES (3)
21. RICARDO MONTANER (4)
22. GUSTAVO SANTANDER (3)
23. CARLOS VALE (1)
24. LUIS PADILLA (1)
25. FELIPE DE JESUS MARTINEZ JR. (3)

Hot Latin Tracks Publishers

Pos. PUBLISHING CORPORATION (No. of Chords Used)

1. WB, ASCAP (22)
2. EMI APRIL, ASCAP (15)
3. EMD, ASCAP (4)
4. VANDER, ASCAP (5)
5. BMG SONGS, ASCAP (6)
6. SONY/ATV LATIN, BMI (11)
7. PEER INTERNATIONAL, BMI (13)
8. CRIMSON, SESAC (9)
9. FLAMINGO, BMI (4)
10. UNIVERSAL MUSIC, ASCAP (9)

11. EMI, BMI (2)
12. EDIMONSA, ASCAP (4)
13. SONY, BMI (6)
14. SAN ANGELO, ASCAP (3)
15. WINDSWEPT, BMI (14)
16. SONY/ATV DISCOS, ASCAP (5)
17. TN EDITIONES, BMI (5)
18. F.I.P.P., BMI (7)
19. EMI BLACKWOOD, BMI (5)
20. SEG SONGS, BMI (2)
21. VENTURA, ASCAP (5)
22. LAMFRANCO, ASCAP (4)
23. CLEAR HOUSE, ASCAP (7)
24. ARPA, BMI (3)
25. HUAMO, BMI (2)
26. PMG, ASCAP (1)
27. WARNER-TAMERLANE, BMI (6)
28. EIZA, BMI (2)
29. FONOMUSIC, SESAC (1)
30. CRIMSON, BMI (17)
31. UNIVERSAL MUSIC, ASCAP (3)
32. EL CONQUISTADOR, BMI (2)
33. CARPETA, ASCAP (1)
34. EDIMONSA, ASCAP (2)
35. CRISMA, ASCAP (1)
36. CAREERS-BMG, BMI (2)
37. MAS MUSIC, ASCAP (2)
38. JUAN, ASCAP (2)
39. SAC AH, ASCAP (6)
40. REALSONGS, ASCAP (4)
41. VLAJES, ASCAP (1)
42. SONGS OF PEE, ASCAP (2)
43. FONOMUSIC, ASCAP (5)
44. PSO, ASCAP (1)
45. ORUM, ASCAP (3)
46. RUBET, ASCAP (4)
47. CARIBEAN WAVES, ASCAP (1)
48. HECHO A MANO, ASCAP (2)
49. AMBERNEL, BMI (1)
50. SONY/ATV TUNES, ASCAP (4)
We're Feeling Pretty Hot Right Now.
The #1 Latin Music Publishing Company.

SONY/ATV DISCOS MUSIC PUBLISHING

www.americanradiohistory.com
Top Latin Albums of 2001

1. **Vicente Fernández**
   - **Album**: "Historia Musical Romántica" (Sony Discos)

2. **Ana Gabriel**
   - **Album**: "Guardianes" (EMI Latin)

3. **Banda Machos**
   - **Album**: "Bandas" (EMI Latin)

4. **Shakira**
   - **Album**: "La Bicicleta" (EMI Latin)

5. **Oscar de la Hoya**
   - **Album**: "Oscar de la Hoya" (EMI Latin)

6. **Jorge E. Humaní**
   - **Album**: "Mildary" (EMI Latin)

7. **Enrique Iglesias**
   - **Album**: "Aurora" (EMI Latin)

8. **Marc Anthony**
   - **Album**: "Back to Earth" (EMI Latin)

9. **Juan Luis Guerra**
   - **Album**: "Tu Mundo" (EMI Latin)

10. **Cristian**
    - **Album**: "Amor de Dios" (EMI Latin)

11. **Marc Anthony**
    - **Album**: "Tears of a Dream" (EMI Latin)

12. **Ana Gabriel**
    - **Album**: "Guardianes" (EMI Latin)

13. **Banda Machos**
    - **Album**: "Bandas" (EMI Latin)

14. **Shakira**
    - **Album**: "La Bicicleta" (EMI Latin)

15. **Oscar de la Hoya**
    - **Album**: "Oscar de la Hoya" (EMI Latin)

16. **Jorge E. Humaní**
    - **Album**: "Mildary" (EMI Latin)

17. **Enrique Iglesias**
    - **Album**: "Aurora" (EMI Latin)

18. **Cristian**
    - **Album**: "Amor de Dios" (EMI Latin)

19. **Marc Anthony**
    - **Album**: "Tears of a Dream" (EMI Latin)

20. **Ana Gabriel**
    - **Album**: "Guardianes" (EMI Latin)

Top Latin Artists

1. **Vicente Fernández**
2. **Ana Gabriel**
3. **Banda Machos**
4. **Shakira**
5. **Oscar de la Hoya**
6. **Jorge E. Humaní**
7. **Enrique Iglesias**
8. **Cristian**
9. **Marc Anthony**
10. **Ana Gabriel**
11. **Banda Machos**
12. **Shakira**
13. **Oscar de la Hoya**
14. **Jorge E. Humaní**
15. **Enrique Iglesias**
16. **Cristian**
17. **Marc Anthony**
18. **Ana Gabriel**
19. **Banda Machos**
20. **Shakira**
The year in music 2001

Latin albums and hot latin tracks

CRITICS' CHOICE
Continued from page YE-53

LARRY LeBLANC
Contributor

1. Macy Gray, The Robert (EMI). Gray's music is
both achingly honest and compelling.

The lady continues to evolve artistically.

3. Alicia Keys, Songs in A Minor (J. B).
 Bundling.

4. Amanda Marshall, Everybody's Got A
Story (Columbia). The turnaround story
of the year in Canada. This third album will
flatten her detractors.

5. Oh Susanna, Songs New Sailor (Sire).
Susie remains Canada's purest roots music
performer.

6. Hawksley Workman, (Last Night We
Were) The Delicious Wafers (Island). As
compelling as its title.

7. Ray Wylie Hubbard, Eternal and
Laudavina (Philco). Texas is the home of un-
diluted country music, right?

8. Tom Wilson, Planet Love (Columbia).
Playful, crumbly, and a joy to listen to from
Junkhouse frontman.

9. Various Artists, Earl Scruggs and
Friends (MCA). Elton John trotting a crack
bluegrass band is reason enough to hail this
recording.

10. Cake, Comfort Eagle (Columbia). On
repeated listening, this recording grows in
musical depth.

KAI R. LOFTUS
North Bureau Chief

No. 1 Artist of the Year:
Bjork, Vespertine (Universal).
Art is not a mirror, it is a
hammer with which

No. 1 Album of the Year:
Babyface, Face2Face (MCA). Hopefully, a reason
why the market won't slump an additional 0.1% this
year.

No. 1 Electronic Record of the Year:
Röyksopp, Electro. A.M. (Virgin). The
essence of pure beauty.

No. 1 Artist We Appreciate That There Is
A Place For: Jim White, No Such Place (Virgin).
No. 1 Record to Listen to During the
Scandinavian Winter: Magnus Carlsson, Aller
Ar Bara Du, Da, De (Everything Is Just You, You,
You, You) (Warner). Emotions are definitely
in style again.

No. 1 Reason Why Norwegians Still Buy
Records: Kaada, Thank You for Giving Me
Your Valuable Time (EMI). The gospel
of Harlem, progressive jazz and a tad
Scandinavian soul.

No. 1 Song of the Year: Alicia Keys,
"Fallin" (EMI). BWK

No. 2 Song of the Year: Roger Sanchez,
"Another Chance" (Sun).
No. 3 Song of the Year: Faith Hill,
"The Way You Love Me" (Love to Infinity remix)
(Warner).

No. 1 Hit Collective: Anders Bagge,
Arthor Bigisson, Bloodsody, the other
producers at Muniay in Stockholm for their
R&B-inspired pop candy.
THESE ARE THE NUMBERS

MARCO ANTONIO SOLIS
"Trozos De Mi alma" Over 1,000,000 Sold

MARCO ANTONIO SOLIS Y LOS BUKIS
"Por Amor A Mi Pueblo" Over 500,000 Sold

LOS TIGRES DEL NORTE
"De Paisano A Paisano" Over 500,000 Sold

MARCO ANTONIO SOLIS
"Mas De Mi Alma" Over 500,000 Sold

MARCO ANTONIO SOLIS
"En Pleno Vuelo" Over 500,000 Sold

LOS TIGRES DEL NORTE
"Herencia De Familia" Over 500,000 Sold

MARCO ANTONIO SOLIS
"Marco" Over 500,000 Sold

MARCO ANTONIO SOLIS Y LOS BUKIS
"Iinalcanzable" Over 500,000 Sold

LOS TIGRES DEL NORTE
"Jefe De Jefes" Over 500,000 Sold

MARCO ANTONIO SOLIS Y LOS BUKIS
"20 Aniversario" Over 500,000 Sold

LOS BUKIS
"Quiéreme" Over 500,000 Sold

LOS TIGRES DEL NORTE
"Así Como Tu" Over 500,000 Sold

EVERYTHING ELSE IS FI

www.americanradiohistory.com
THAT REALLY MATTER...

LOS TIGRES DEL NORTE
"El Ejemplo" Over 500,000 Sold

LOS TEMERARIOS
"Como Te Recuerdo" Over 1,000,000 Sold

ENRIQUE IGLESIAS
"Enrique Iglesias" Over 1,000,000 Sold

LOS TIGRES DEL NORTE
"Los Dos Pieles" Over 500,000 Sold

LOS TEMERARIOS
"En La Madrugada So Fue" Over 600,000 Sold

CONJUNTO PRIMAVERA
"Morir De Amor" Over 500,000 Sold

LOS TIGRES DEL NORTE
"Unidos Para Siempre" Over 500,000 Sold

LOS TEMERARIOS
"15 Exitos Para Siempre" Over 500,000 Sold

CONJUNTO PRIMAVERA
"Necesito Decirte" Over 500,000 Sold

NOELIA
"Noelia" Over 500,000 Sold

BANDA EL RECODO
"Lo Mejor De Mi Vida" Over 500,000 Sold

CERTIFIED SALES AWARD

RIA A
THE LATIN MUSIC LEADER
www.fonovisa.com

www.americanradiohistory.com
the year in music 2001

CRITICS’ CHOICE
Continued from page YE-59

TODD MARTENS
Billboard Bulletin Assistant Editor

1. Wilco, Uncarved Bone (Nonesuch). The band’s first
major studio effort since 1992, this album exudes
a certain wistfulness that 70s rock bands were
capable of. The music is melodic, and there are
numerous standout tracks.

2. The Black Keys, Rubber Factory (Interscope).
This album features a blend of blues and rock
with a sound that is both raw and sophisticated.

3. Arcade Fire, Funeral (Dine Alone/EMI). This
album features a mix of rock, pop, and
indie influences. The songs are powerful and
emotional, with a sound that is both
melancholic and uplifting.

4. The National, Boxer (Beggars Banquet). This
album features a mix of rock and indie
influences. The songs are fast-paced and
energetic, with a sound that is both
dynamic and intense.

5. Beck, Sea Change (Capitol). This album
features a mix of rock and pop
influences. The songs are slow and
mellow, with a sound that is both
sensuous and introspective.

GEORGE MAYFIELD
Director of Charts

1. Toni Braxton, Un-Break My Heart (Motown).
This album features a mix of R&B and pop
influences. The songs are slow and
mellow, with a sound that is both
sensuous and introspective.

2. Destiny’s Child, Survivor (Columbia). This
album features a mix of pop and R&B
influences. The songs are upbeat and
dynamic, with a sound that is both
fun and energetic.

3. Mariah Carey, Butterfly (Capitol). This
album features a mix of pop and R&B
influences. The songs are slow and
mellow, with a sound that is both
sensuous and introspective.

4. Aaliyah, One in a Million (LaFace/Interscope).
This album features a mix of pop and
R&B influences. The songs are
upbeat and dynamic, with a sound that is both
fun and energetic.

This album features a mix of pop and
R&B influences. The songs are slow and
mellow, with a sound that is both
sensuous and introspective.

Top Latin Pop Album Artists

1. Paulina Rubio
2. Ricardo Montaner
3. Christian Aguilera
4. Marco Antonio Solís
5. Sony

Top Latin Pop Albums

1. Paulina Rubio
2. Ricardo Montaner
3. Christian Aguilera
4. Marco Antonio Solís
5. Sony

Hot Latin Pop Airplay

1. ABRAZAMI MUY FUERTE - Juan Gabriel / A4/ BMG Latina
2. POR AMARTE ASÍ - Cócteles / A4/ BMG Latina
3. AZUL - Cristian / A4/ BMG Latina
4. TRAS TODO - Pepe Aguilar / A4/ BMG Latina
5. TE QUISE OLVIDAR - A4/ BMG Latina

Top Latin Pop Album Imprints

1. Sony Discos
2. BMG Latina
3. A4
4. Universal Latino
5. WEA Latina

Top Latin Pop Airplay Artists

1. Christian
2. Paulina Rubio
3. Ricardo Montaner
4. Christian Aguilera
5. Marco Antonio Solís

Hot Latin Pop Airplay Imprints

1. Sony Discos
2. BMG Latina
3. A4
4. Universal Latino
5. WEA Latina
6. Fonovisa
7. EMI Latina
8. Nusart
9. UPC
10. Ludres

Hot Latin Pop Airplay Labels

1. Sony Discos
2. BMG Latina
3. A4
4. Universal Latino
5. WEA Latina
6. Fonovisa

Continued on page YE-69
It translates into another record-breaking year for Sony Discos.

SONY DISCOS
- Top Latin Pop Album Label
- Top Latin Pop Album Imprints
- Top Latin Pop Airplay Label
- Top Latin Pop Airplay Imprints
- Top Latin Album Label
- Top Latin Album Imprints
- Top Latin Album Distributor
- Top Hot Latin Track Label
- Top Hot Latin Track Imprints
- Top Latin Tropical/Salsa Airplay Label
- Top Latin Tropical/Salsa Airplay Imprints
- Top Tropical/Salsa Album Label
- Top Tropical/Salsa Album Imprints

VICENTE FERNANDEZ
- Top Latin Album Artist
- Top Regional Mexican Album Artist
- Top Regional Mexican Album Title: "Historia de un Idolo Vol. 1"

VICTOR MANUELLE
- Top Latin Tropical/Salsa Airplay Artist
- Top Latin Tropical/Salsa Airplay Title: "Me da lo Mismo"

SON BY FOUR
- Top Tropical/Salsa Album Artist
- Top Tropical/Salsa Album Title: "Son by Four"

Thanks to all our artists who made it possible.
SONY DISCOS/SONY MUSIC INTERNATIONAL

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**Tropical/Salsa**

**Top Tropical/Salsa Album Artists**

**Pos.** | ARTIST | (No. of Current Titles) | IMPRINT/LABEL
---|---|---|---
1 | SON BY FOUR | (2) | Sony Discos
2 | MARC ANTHONY | (1) | RMM/Sony Discos
3 | ELVIS CRESPO | (1) | Sony Discos
4 | JUAN LUIS GUERRA A440 | (2) | Euro/Universal Latino
5 | VICTOR MANUELLE | (1) | Sony Discos
6 | GILBERTO SANTA ROSA | (1) | Sony Discos
7 | HUYET DUNBAR | (1) | Sony Discos
8 | OLGA TANON | (1) | WEA Latina
9 | CARLOS VIVES | (1) | Sony Latino
10 | RUBEN GONZALEZ | (1) | World Circuit/Novus/AG

**Top Tropical/Salsa Albums**

**Pos.** | TITLE | IMPRINT/LABEL
---|---|---
1 | SON BY FOUR | Sony Discos
2 | BACHATAS 2001 | Various Artists | RMM/Sony Discos
3 | DESDE UN PRINCIPIO—FROM THE BEGINNING | Marc Anthony | RMM/Sony Discos
4 | MERENHITOS 2001 | Various Artists | RMM/Sony Discos
5 | WOW FLASH! | Elvis Crespo | Sony Discos
6 | COLECCION ROMANTICA | Juan Luis Guerra A440 | Euro/Universal Latino
7 | INSTINTO Y DISCISO | Victor Manuelle | Sony Discos
8 | SAISSHTIS 2001 | Various Artists | RMM/Sony Discos
9 | INTENSO | Silvio Rodriguez | Sony Discos
10 | YO SI ME ENAMORE | Hugy Dunbar | Sony Discos
11 | YO POR TI | Olga Tanon | WEA Latina
12 | CHANCHULLO | Kike Gonzalez | World Circuit/Novus/AG
13 | EL GENERAL IS BACK | El General | Mack & Roll/Videos
14 | EL AMOR DE MI TIERRA | Carlos Vives | EMI Latin
15 | ALMA CARIBENA—CARIBBEAN SOUL | Gloria Estefan | EMI Latin/Sony Discos
16 | MANIA 2005 | Gustavo Manzano | Universal Latino
17 | CELIA CRUZ & FRIENDS: A NIGHT OF SALSA | Celia Cruz | Viva
18 | CACHACATO | Carlos Lopez | Nonessa/AG
19 | BIRMA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER | Oscar Fuentes | World Cup/Nonessa/AG
20 | BIRMA VISTA SOCIAL CLUB PRESENTS OMARA PORTUINDO | Omara Portuondo | World Cup/Nonessa/AG

**Top Tropical/Salsa Album Imprints**

**Pos.** | IMPRINT | (No. of Current Titles)
---|---|---
1 | SONY DISCOS | (13)
2 | JKN | (2)
3 | RMM | (3)
4 | NONESSUCH | (5)
5 | KAREN | (2)

**Top Tropical/Salsa Album Labels**

**Pos.** | LABEL | (No. of Current Titles)
---|---|---
1 | SONY DISCOS | (23)
2 | ATLANTIC GROUP | (5)
3 | UNIVERSAL LATINO | (5)
4 | WEA LATINA | (2)
5 | LUDERS | (4)

**Hot Tropical/Salsa Airplay**

**Pos.** | TITLE | ARTIST — IMPRINT/LABEL
---|---|---
1 | ME DA LO MISMO | Victor Manuelle — Sony Discos
2 | PERO NO ME AMA | Gilberto Santa Rosa — Sony Discos
3 | ME LIBERE | El Gran Combo — Caribbean
4 | COMO SE LO EXPLICO AL CORAZON | Victor Manuelle — Sony Discos
5 | QUIERO | Sony Discos
6 | FUERDEN DECIR | Olympic Sound System — Sony Discos
7 | CON CADA BESO | Ruben Blades — Sony Discos
8 | COMO OLVIDAR | Olga Tanon — WEA Latino
9 | SOLO QUIERO AMARTE | Nelly Martinez — Columbia/Sony Discos
10 | HISTORIA ENTRE TUS BESOS | Rickey Toussaint — Sony/Universal Latino
11 | LA ROMBA | Luis Vargas — Sony Discos
12 | AZUL | Celia Cruz — Mundo/RMM
13 | MI PRIMER AMOR | Kevin Celestino — RMM
14 | POR AMARTE ASI | Tony Lozada — Universal Latino
15 | TE QUISI OLVIDAR | MBD — Sony Discos
16 | CUA CONSEGA BIEN | Sony by Four — Columbia/Sony Discos
17 | TE ERES AJENA | Sony Discos
18 | YO SIGO AQUÍ | Paulito Rivera — Universal Latino
19 | CORRIENTE DE BESOS | Frankie Negron — WEA Latino
20 | PEÑA DE AMOR | Puerto Rican Power — RMM/Sony Discos
21 | PEGAME TU VICIO | Sony by Four — Columbia/Sony Discos
22 | LA NOCHE | Olga Tanon — Sony Discos

**Hot Tropical/Salsa Airplay Imprints**

**Pos.** | IMPRINT | (No. of Current Titles)
---|---|---
1 | SONY DISCOS | (46)
2 | ARIOLA | (14)
3 | UNIVERSAL LATINO | (18)
4 | JKN | (14)
5 | COLUMBIA | (13)
6 | WEA LATINA | (14)
7 | WEACARIBE | (8)
8 | KAREN | (7)
9 | COMBO | (1)
10 | RMM | (4)

**Hot Tropical/Salsa Airplay Labels**

**Pos.** | LABEL | (No. of Current Titles)
---|---|---
1 | SONY DISCOS | (28)
2 | UNIVERSAL LATINO | (29)
3 | WEA LATINA | (24)
4 | BMG LATIN | (19)
5 | COMBO | (1)

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The year in music 2001

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30 | YO TE AMO | Chayanne — Sony Discos
31 | ABRAZAME MUY FUERTE | Juan Gabriel — Arista/BMG Latino
32 | TU RECIBIENDO | Tupele — Arista/BMG Latino
33 | WOW FLASH | Das Grape — Sony Discos
34 | UN AMOR ASI | Los Veizas — WEA/WEA Latino
35 | TU VAS A VOLAR | Rubly Perez — Universal Latino
36 | DEVUELVEME | Edna Nances — Sony Discos
37 | CANDELAR | Joanique — Sony Discos
38 | QUE VUELVAS | Alex Bebe — Sony Discos
39 | LLORAN LAS ROSAS | Bambino — Veronica/Sony Discos
40 | SUERTE | Shakti — Epic/Sony Discos

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www.americanradiohistory.com
### Top Regional Mexican Album Artists

<table>
<thead>
<tr>
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<th>TITLE (Artists</th>
<th>Label</th>
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<td>3</td>
<td>GRUPO BYBRYOS</td>
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<td>4</td>
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<td>EMI Latin</td>
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<tr>
<td>5</td>
<td>LOS TIGRES DEL NORTE</td>
<td>Fonovisa</td>
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<td>6</td>
<td>CONJUNTO PRIMAVERA</td>
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<tr>
<td>7</td>
<td>LOS TUCANES DE TIJUANA</td>
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<td>8</td>
<td>BANDA EL RECOYO</td>
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<td>JOAN SEBASTIAN</td>
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<td>LOS ANGELES CHARLY</td>
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### Top Regional Mexican Airplay Artists

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<td>3</td>
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<td>EMI Latin</td>
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### Top Regional Mexican Album Labels

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<td>HISTORIA MUSICAL ALEMANIA</td>
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<tr>
<td>SECRETO DE AMOR</td>
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<td>14 GRANDES EXITOS</td>
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<td>14 O ME VOY A TE VAS</td>
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<td>13 VAZ EL EXTRANO MAS</td>
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<td>12 DEJA</td>
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<tr>
<td>11 DIME, DIME, DIME</td>
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<td>10 TE QUIERO MAS</td>
<td>Fonovisa</td>
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<td>10 ME VAS A DAR</td>
<td>Fonovisa</td>
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<tr>
<td>9 SUERTE EL TEMPO</td>
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<tr>
<td>8 ME OLVIDARES</td>
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<tr>
<td>7 TE QUIERO MAS</td>
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<td>6 ME OLVIDARES</td>
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<td>5 TE QUIERO MAS</td>
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<tr>
<td>4 TE QUIERO MAS</td>
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<td>4 AMORCITO MIO</td>
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<td>3 ABRAZAME MUY FUERTE</td>
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<td>2 AMORCITO MIO</td>
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### Top Regional Mexican Airplay Imprints

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<tr>
<td>LOS TUCANES DE TIJUANA</td>
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<tr>
<td>LUPILLO RIVERA</td>
<td>Sony Discs</td>
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<tr>
<td>INTOCABLE</td>
<td>EMI Latin</td>
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<tr>
<td>LOS TIGRES DEL NORTE</td>
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<td>PALOMO</td>
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<td>LUPILLO RIVERA</td>
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<td>INTOCABLE</td>
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<td>LOS TIGRES DEL NORTE</td>
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<tr>
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<td>PALOMO</td>
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<tr>
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<td>PEPE AGUILAR</td>
</tr>
<tr>
<td>Sony Discs</td>
<td>VINCENTE FERNANDEZ</td>
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</tbody>
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**Note:** The image contains a list of top artists, albums, and airplay information for Regional Mexican music, along with various labels and imprint details. The text is organized into tables and lists, providing a comprehensive overview of the most popular tracks and albums in the Regional Mexican genre.
### Top Classical Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Artist</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Andrea Bocelli</td>
<td>Philips/Universal Classics Group</td>
</tr>
<tr>
<td>2</td>
<td>Yo-Yo Ma</td>
<td>Sony Classic</td>
</tr>
<tr>
<td>3</td>
<td>Luciano Pavarotti</td>
<td>Sony Classic</td>
</tr>
<tr>
<td>4</td>
<td>Placido Domingo</td>
<td>Decca/Universal Classics Group</td>
</tr>
<tr>
<td>5</td>
<td>Jose Carreras</td>
<td>Sony Classic</td>
</tr>
<tr>
<td>6</td>
<td>Steven Mercurio</td>
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<tr>
<td>7</td>
<td>Renee Fleming</td>
<td>Sony Classic</td>
</tr>
<tr>
<td>8</td>
<td>Richard Poe</td>
<td>Sony Classic</td>
</tr>
<tr>
<td>9</td>
<td>Murray Perahia</td>
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<td>10</td>
<td>Maria Callas</td>
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### Top Classical Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Title</th>
<th>Label</th>
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<tbody>
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<td>1</td>
<td>The Three Tenors Christmas</td>
<td>Decca/Universal Classics Group</td>
</tr>
<tr>
<td>2</td>
<td>Sacred Arias</td>
<td>Philips/Universal Classics Group</td>
</tr>
<tr>
<td>3</td>
<td>Appalachian Journey</td>
<td>Sony Classic</td>
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<tr>
<td>4</td>
<td>Fantasia 1970</td>
<td>Decca/Universal Classics Group</td>
</tr>
<tr>
<td>5</td>
<td>Passion &amp; Delusions</td>
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<tr>
<td>6</td>
<td>Japanese Spirit</td>
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<td>7</td>
<td>Flanders and Schubert</td>
<td>Decca/Universal Classics Group</td>
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<tr>
<td>8</td>
<td>Mormon Tabernacle Christmas</td>
<td>Decca/Universal Classics Group</td>
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<tr>
<td>9</td>
<td>Naive</td>
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<td>10</td>
<td>Back: Goldberg Variations</td>
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### Top Classical Imprints

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<td>3</td>
<td>Decca (15)</td>
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<td>4</td>
<td>Columbia (1)</td>
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<td>5</td>
<td>Emi Classics (8)</td>
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### Top Classical Crossover Artists

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<th>Artist</th>
<th>Label</th>
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<tr>
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<td>Charlotte Church</td>
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<tr>
<td>2</td>
<td>Sarah Brightman</td>
<td>Decca/Universal Classics Group</td>
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<tr>
<td>3</td>
<td>Russell Watson</td>
<td>Decca/Universal Classics Group</td>
</tr>
<tr>
<td>4</td>
<td>Joshua Bell</td>
<td>Sony Classical</td>
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<td>5</td>
<td>Three Mo' Tenors</td>
<td>RCA Victor/Decca/Universal Classics Group</td>
</tr>
<tr>
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<td>John Williams</td>
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<td>London Symphony Orchestra</td>
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<tr>
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<td>Elvis Costello</td>
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<tr>
<td>9</td>
<td>Anne Sofie von Otter</td>
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### Top Classical Crossover Imprints

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### Top Combined Classical Imprints

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<td>4</td>
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### Top Combined Classical Labels

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<td>Angel (10)</td>
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<td>4</td>
<td>St. Clair (20)</td>
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### Top Combined Classical Distributors

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<td>Independents (170)</td>
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<td>Emp (19)</td>
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<td>Angel (13)</td>
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<tr>
<td>4</td>
<td>Atlantic Group (15)</td>
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<td>5</td>
<td>Telarc (2)</td>
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### Charlotte Church

<table>
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<tr>
<th>Pos.</th>
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<tr>
<td>1</td>
<td>Dream A Dream</td>
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<td>2</td>
<td>La Luna</td>
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<tr>
<td>3</td>
<td>Crouching Tiger, Hidden Dragon</td>
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<td>4</td>
<td>The Voice</td>
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<tr>
<td>8</td>
<td>Born</td>
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<tr>
<td>9</td>
<td>Classical Hits</td>
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<tr>
<td>10</td>
<td>The Andrew Lloyd Weber Collection</td>
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<td>11</td>
<td>Hannibal</td>
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<td>12</td>
<td>Eden</td>
<td>Sony Classical</td>
</tr>
<tr>
<td>13</td>
<td>For The Stars</td>
<td>Sony Classical</td>
</tr>
</tbody>
</table>

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**Billboard December 29, 2001**

www.americanradiohistory.com
### Top Midline Classical Artists

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST (Num. of Charted Titles)</th>
<th>Label</th>
<th>Title (Num. of Charted Titles)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE BOSTON POPS ORCHESTRA (3)</td>
<td>RCA</td>
<td>BEST OF THE MILLENNIUM - Various Artists - DG/Universal Classics Group</td>
</tr>
<tr>
<td>2</td>
<td>MICHAEL AMANTE (1)</td>
<td>RCA</td>
<td>ROMANTIC ADAGIOS - Various Artists - Decoy/Universal Classics Group</td>
</tr>
<tr>
<td>3</td>
<td>ANDRE RIEU (1)</td>
<td>RCA</td>
<td>MOZART FOR YOUR MIND - Various Artists - RCA VICTOR/RCA</td>
</tr>
<tr>
<td>4</td>
<td>SUZY ADAMS (4)</td>
<td>RCA</td>
<td>THE MILLION DOLLAR CLASSIC - Various Artists - RCA VICTOR/RCA</td>
</tr>
<tr>
<td>5</td>
<td>LUCIANO PAVAROTTI (4)</td>
<td>RCA</td>
<td>PORTRAIT OF BACH - Various Artists - Sony Classical</td>
</tr>
<tr>
<td>6</td>
<td>PLACIDO DOMINGO (4)</td>
<td>RCA</td>
<td>SERENADE - Various Artists - Sony Classical</td>
</tr>
<tr>
<td>7</td>
<td>JOSE CARRERAS (4)</td>
<td>RCA</td>
<td>THE HELLO MIDNIGHT - Various Artists - Sony Classical</td>
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<tr>
<td>8</td>
<td>MICHAEL AMANTE (1)</td>
<td>RCA</td>
<td>BEST OF THE MILLENNIUM - Various Artists - DG/Universal Classics Group</td>
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<tr>
<td>9</td>
<td>ANDRE RIEU (1)</td>
<td>RCA</td>
<td>SONGS OF GRATITUDE - Various Artists - RCA VICTOR/RCA</td>
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<tr>
<td>10</td>
<td>LUCIANO PAVAROTTI (4)</td>
<td>RCA</td>
<td>ROMANTIC ADAGIOS - Various Artists - Decoy/Universal Classics Group</td>
</tr>
<tr>
<td>11</td>
<td>PLACIDO DOMINGO (4)</td>
<td>RCA</td>
<td>LET'S DO IT - Various Artists - Sony Classical</td>
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<tr>
<td>12</td>
<td>JOSE CARRERAS (4)</td>
<td>RCA</td>
<td>THE BEST OF BEETHOVEN - Vol. 1 - Various Artists - St. Clair</td>
</tr>
<tr>
<td>13</td>
<td>MICHAEL AMANTE (1)</td>
<td>RCA</td>
<td>BEST OF THE MILLENNIUM - Various Artists - DG/Universal Classics Group</td>
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<tr>
<td>14</td>
<td>ANDRE RIEU (1)</td>
<td>RCA</td>
<td>PORTRAIT OF BACH - Various Artists - Sony Classical</td>
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### Top Midline Classical Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>TITLE (No. of Charted Titles)</th>
<th>Label</th>
<th>Title (No. of Charted Titles)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BEST OF THE MILLENNIUM - Various Artists - DG/Universal Classics Group</td>
<td></td>
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<tr>
<td>2</td>
<td>ROMANTIC ADAGIOS - Various Artists - Decoy/Universal Classics Group</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>MOZART FOR YOUR MIND - Various Artists - RCA VICTOR/RCA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>THE MILLION DOLLAR CLASSIC - Various Artists - RCA VICTOR/RCA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>PORTRAIT OF BACH - Various Artists - Sony Classical</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>SERENADE - Various Artists - Sony Classical</td>
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</tr>
<tr>
<td>7</td>
<td>THE HELLO MIDNIGHT - Various Artists - Sony Classical</td>
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### Top Midline Classical Imprints

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<th>Title (No. of Charted Titles)</th>
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<tr>
<td>1</td>
<td>RCA VICTOR (19)</td>
<td>)-- Best of the Millennium</td>
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<tr>
<td>2</td>
<td>DECCA (12)</td>
<td>)-- Classical Hits</td>
</tr>
<tr>
<td>3</td>
<td>SONY CLASSICAL (16)</td>
<td>)-- 20 Classical Favorites</td>
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<tr>
<td>4</td>
<td>DG (2)</td>
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<td>5</td>
<td>PHILIPS (5)</td>
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### Top Midline Classical Labels

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<td>1</td>
<td>UNIVERSAL CLASSICS GROUP (22)</td>
<td>)-- Classical Hits</td>
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<td>2</td>
<td>RCA VICTOR (26)</td>
<td>)-- Classical Hits</td>
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<tr>
<td>3</td>
<td>SONY CLASSICAL (16)</td>
<td>)-- Classical Hits</td>
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<td>4</td>
<td>ATLANTIC GROUP (4)</td>
<td>)-- Classical Hits</td>
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<tr>
<td>5</td>
<td>METALLIST (1)</td>
<td>)-- Classical Hits</td>
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**RCA VICTOR**

**UNIVERSAL CLASSICS**

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**Top Budget Classical Artists**

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST (Num. of Charted Titles)</th>
<th>Label</th>
<th>Title (Num. of Charted Titles)</th>
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<tr>
<td>1</td>
<td>AMORARTIS CHAMBER CHOIR (1)</td>
<td>Universal Special Products</td>
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<td>2</td>
<td>BERLIN SYMPHONY ORCHESTRA (1)</td>
<td>Laserlight</td>
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<td>3</td>
<td>LUCIANO PAVAROTTI (1)</td>
<td>Laserlight</td>
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<tr>
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<td>JOHN WILLIAMS (1)</td>
<td>Sony Classical</td>
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<td>5</td>
<td>PETER VONHOFER (1)</td>
<td>Laserlight</td>
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**Top Budget Classical Albums**

<table>
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<th>No.</th>
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<td>1</td>
<td>20 CLASSICAL FAVORITES - Various Artists - Laserlight</td>
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<td>RELAXING CLASSICS - Various Artists - St. Clair</td>
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<td>3</td>
<td>BACH'S FIRST CLASSICS - Various Artists - St. Clair</td>
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<td>4</td>
<td>PIANO CLASSICS - Various Artists - St. Clair</td>
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<td>5</td>
<td>GOD BLESS AMERICA: UNITED WE STAND! - Various Artists - St. Clair</td>
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<td>6</td>
<td>GUITAR CLASSICS - Various Artists - St. Clair</td>
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<td>7</td>
<td>TRANQUIL CLASSICS - Various Artists - St. Clair</td>
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**RCA VICTOR**

**UNIVERSAL CLASSICS**

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*www.americanradiohistory.com*
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<thead>
<tr>
<th>Title</th>
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</tbody>
</table>
CRITICS' CHOICE

Continued from page YE-62

GORDON MASSON

International News Editor

1. Gorillaz, Gorillaz (Parlophone).
3. Ryan Adams, Gold (Lost Highway).
4. Destiny’s Child, Survivor (Columbia).
5. Daft Punk, Discovery (Virgin).
7. The Beta Band, Hot Shit II (Rough Trade).
10. Garbage, Beautifulgarbage (Mushroom).

STEVE McCLURE

Asia/Tokyo Bureau Chief

4. Feed, 3 Songs (TightMaster/Polygraph). Produced by Lenno Yaye, this is rock genius in a classic example of an album that gets better with each listening.
7. Kodo, Mono Head (Sony Records International/Sony Music Entertainment Japan). A fantastic fusion of taiko drumming and beats from all over the planet, mastered by Mickey Hart.

GAUL MITCHELL

Associate Editor, R&B

1. Angie Stone, Mahogany Soul (J).
3. DAVE Hollister, Chicago ‘85...The Movie (Dot Squad/DreamWorks).
4. Alicia Keys, Songs In A Minor (J).
5. India.Arie, Acoustic Mojo (Motown).
7. Luther Vandross, Luther Vandross (J).
8. Lina, Stranger on Earth (Atlantic).
9. Tye “My J. Bills, No More Drama (MCA)

CHRIS MORRIS

Senior Writer

2. The strokes, Is This It (RCA). It’s not hard to explain: These New York City boys are for real.
3. The White Stripes, White Blood Cells (Sympathy for the Record Industry). So are these Detroit rocker.
5. Merle Haggard, Boots Vol. 3 (EMI). A master’s deeply felt and spirited tribute to his great country precursors.
7. Kelly Hogan, Because It Feels Good (Bloodshot). Heartbreak album of the year.

MELINDA NEWMAN

West Coast Bureau Chief

1. U2, April 23 at Arrowhead Pond in Anaheim, Calif.
2. Travis, The Invisible Band ( Epic).
4. The Webb Brothers, Mother (Division One/Atlantic).
5. Zebra 7, Simple Things (Quango/Palm).
7. The Gorillaz, Clint Eastwood (Parlophone/Virgin) and Weezer, “Island in the Sun” (Geffen/Interscope).
10. Tye Mc Grall, Set This Circus Down (Curb) and Bruce Robison, Country Sunshine ( hears Next Records).

WES ORSHOSKI

Associate Editor

1. Tye “My J. Bills, No More Drama (MCA)
3. DAVE Hollister, Chicago ‘85...The Movie (Dot Squad/DreamWorks).
4. Alicia Keys, Songs In A Minor (J).
5. India.Arie, Acoustic Mojo (Motown).
7. Luther Vandross, Luther Vandross (J).
8. Lina, Stranger on Earth (Atlantic).
9. Tye “My J. Bills, No More Drama (MCA)

Continued on page YE-70
CRITICS' CHOICE
Continued from page YE-69

2. Ryan Adams, Gold (Lost Highway).
3. Bill Janovitz, Up Here (GnprAMT).
4. Pete Yorn, Musicforkhenarengfire (Columbia).
5. Jack Johnson, Bouldfire Fairytale (Enjoy).
10. Songs That Slayed Me: Eve featuring Gwen Stefani, "Let Me Blow Ya Mind" (Ruff Ryders/Interscope); Tenacious D, "Tribute" (Epic); Neko Case, "In California" (Lady Pilot); Stansallor, "Good Souls" and "Fever" (Cirys/EMI U.K.); Gillian Welch, "Elvis Presley Blues" (Acony); Mary J. Blige, "Family Affair," (MCA); Leonard Cohen, "In My Secret Life" (Columbia); Jerry Garcia Band, "Shining Star" (Arista); Weezer, "Island in the Sun" (Geffen/Interscope); New Order, "Victims" (Reprise/Warner Bros.); Macy Gray, "Hey Young World Part 2" (Epic); Jay-Z, "Heart of the City ( Ain't No Love)" and "Izzo (H.O.V.A.)" (AACA); Aloe Fella/Darren Lynn, Dan Bern, "Turning Over" and "Albuquerque Lullaby" (Mwenisenger); Lucinda Williams, "Essence" and "Lonely Girls" (Lost Highway); Missy "Misdemeanor" Elliott, "Get Ur Freak On" (The Gold Mind/Elektro), Beta Band, "Squares" (Astralwerks), Gorillaz, "Clint Eastwood" (Partisphon/Parishin).

Michael Paolletta
Associate Editor, Dance Music/Album Reviews

1. Bjork, Vespertine (Elektra). Pure gorgeousness. (And the singer's heartwarming performance Oct. 4 at Radio City Music Hall proved to be a much-needed balm in the aftermath of Sept. 11.)
2. Shelby Lynne, Love, Shelby (Island). Less (wag)/more pop than its fine predecessor, I Am Shelby Lynne.
3. Angie Stone, Mahogany Soul (J). With Mahogany Soul, soul sister Stone deftly proves that Black Diamond was no fluke.
5. Vanessa Daou, Make You Love (EQ88 Music Group). Honest and personal, Daou's sensual Make You Love is just perfect for Sunday afternoons—or any day of the week, for that matter.
7. Basement Jaxx, Rooty (XL Recordings/Astralwerks). With the funky and punky Rooty, the U.K.'s Basement Jaxx brought fun and excitement back to dancefloors.
8. The Avalanches, Since I Left You (Modular Recordings/Sire). The sound of tomorrow today.
9. Alana Davis, Fortune Cookies (Elektra). Continued on page YE-72

YE-70
Discover HyperCD, the most powerful way to deliver secure, TV-quality video directly to your fans. This proven connected disc solution will allow you to interact with fans, track viewer response and build a community of fans...at YOUR Rockstar2K Web site!

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CRITICS' CHOICE
Continued from page YE-70

Elements of soul, funk and jazz are smartly intertwined into this decidedly pop collection. 10. 5°5°, 5°5° (Laika Boy): 5°5°'s synthesis, electronic-hued soundscape captures the multi-cultural landscape that is New York City. Think Sade by way of Bebel Gilberto, with everything but the Girl producing.

MINAL PATEL
R&B/Hip-Hop Chart Manager


Notable Singles: P. Diddy, G. Dep & Black Rob, "Let's Get It (5 Bad Boys); 5usiq Soulchild, "Love" (5Do); 5irch 5tone, "5nake My 5un Shine" (5wing span); 5h44face 5illah featuring 5ar 5Daniel and 5aakem, "Never Be the Same Again" (Epic); 5maxwell, "5ameless" (Deeper Life/5ounds). 5. The Rose That Grew From Concrete (Interscope).

1. Nikka Costa, Ever 5ty 5he 5omething (Cheeba Sound/Virgin). 2. 5ori Amos, Nov. 15 at the Wilshire Theater in Los Angeles. 3. 5arbage, 5ounds/5tage (Interscope). 4. 5utterfly 5ones, Napha 5prings (Vanguard). 5. The B 5rokes, 5is This It (RCA). 6. Power 5ringer, 5nod Jov 5-H 5ue 5i (Repub 5/Universal). 7. 5 decade, 5adu (Artista). 8. 5arole 5ing, 50me 5ates the World (Rock-ingale). 9. 5arbon 5ools, 5hum a 5iastic (Easter). 10. 5immy 5eat World, 5leed 5m (DreamWorks).

JILL PESSELNICK
Asso 55ate Editor, Home Video

1. 5 Steven 5urtis 5h 5man, 5ecl a 5tatement (Sparrow). 2. 5rad 5aisley, Part II (Arista). 3. Various Artist 5, 5ower: 5An 55 American 5yged (V 5et 5Arm 5idi). The cast a lbum from 5ar 5 5umman's brillia 5 play a

Continued on page YE-74

Hot Modern Rock Artists

1. L5ink 5 5iink (3) 5arem 5ros. 2. 5tand (3) 5b/5king/5EG. 3. 5ncubus (5) 5inn 5/5EG. 4. 5uel (5) 5pc (1) 550 Music/5EG. 5. 5links-152 (5) 5CA). 6. 5eezer (5) 5eff/5nterscape. 7. 5lifehouse (5) 5reamWorks. 8. 3 5055 5own (5) Republic/Universal. 9. 5i 5n 5n 5e (5) 5New 5hi 5/5reamWorks. 10. 5un 41 (5) 5 AMD/506.

Hot Modern Rock Tracks

1. 5rive - 5in 5-5w (5in 5/5ax). 2. 5t's 5een 5Awful - 5tend - 5lay/Electra/5EG. 3. 5anging 5y 5 A 5ement - 5h5ou 5 DreamWorks. 4. 5chism - 5ou - 5t - 5on/5t4 5yokona. 5. 5raw 5ling - 5inka 5h - 5am 5nys. 6. 5as 5h 55 - 5wee - 5 creatively. 7. 5fat 5hup - 5hief 41 - 5ain/5EG. 8. 5mooth 5riminal - 5one 5m 5eath - 5n 55 & 5ounds. 9. 5n 5m 5r 55h 5 5lain My 5heels) - 5eld - 550 Music/5EG. 10. 5outh - 5ide - 5shy 5555 5t 5am 5y 5 5t5h - 5am 5ie 5m 5eath. 11. 5utterly - 5unny 5t 55h - 5am 5ie 5m 5eath. 12. 5ome 5tep 5closer - 5inka 5h - 5arem 5ros. 13. 5ow 5ou 55m 5nd Me - 5nickla 5ck - 5roadto 5m. 14. 5he 5ock 5how - 5inks-152 - 5CA). 15. 55ide 5 - 5aron 5loes 5t 5t 55h 55 5ed 5st 55 - 5ain/5fore 5nterscape. 16. 5ont 5ol 5 - 5houl 5 of 5houl 5 - 5st 55 & 5t4 5nterscape. 17. 5reakdow 5 - 5aman 5. 18. 5ellow - 5h 5dry - 5pt. 19. 5my 5way - 5am 5k 5n - 5lay/5nterscape. 20. 55h 5ou 55 5ere 5 - 5nuelas - 5in 5/5nterscape.

Hot Modern Rock Imprints


Hot Modern Rock Labels

the year in music 2001

CRITICS' CHOICE
Continued from page YE-72

the life of Native American athlete Jim Thorpe. The songs are just as compelling outside the theater, and Hummon, Mark Loma, Andrea Zinn and company deliver them beautifully.

4. The Oak Ridge Boys, From the Heart (Spring Hill Music Group).
5. Third Day, Come Together (Essential).
6. David Ball, Amigo (Dualtone).
7. The Gene Watson, From the Heart (RMG Records) and Eddy Raven, Living in Black & White (RMG Records).
8. The Michael W. Smith, Worship (Reunion) and Sara Groves, Conversations (INO Records).
9. The Trisha Yearwood, Inside Out (MCA) and Patty Loveless, Mountain Soul (Epic).
10. 'N Sync, Celebrity (Jive).

SEAN ROSS
Airplay Monitor Group Editor

1. Ike Reilly, "Last Time" (Republic/Universal) and 2. City High, "What Would You Do" (Booga Basement/Interscope). One was about whether to confront the guys telling racist jokes at the next table, the other was about abused runaways who become strippers. Technically, neither should have found a home at radio.

3. Mark McGuinn, "Mrs. Steven Rudy" (VFR). The left-field country hit that should have been a major label's entry into the market.
5. Sugarbabes, "Overload" (London-Sire). The British girl-group hit does not sound like anything you've heard in that genre.
6. Bran Van 3000, "Asbound" (Virgin). Erick Sermon's Marvin Gaye reworking got the publicity, but this was an equally tremendous send-off for Curtis Mayfield.
7. Mary J. Blige, "Family Affair" (MCA). How to regain street cred without getting ugly (unless you include that album cut about RMS).
8. Britney Spears, "I'm a Slave 4 U" (Jive) and 9. Pink, "Get This Party Started" (Arista). The last thing anybody was expecting from either of them: a second act.
10. The Crazzy Town, "Butterfly" (Columbia), Lenny Kravitz, "Dig In" (Virgin); Bee Gees, "This Is Where I Came In" (Universal); Basement Jaxx, "Romeo" (XL Recordings/Astralwerks); Sarah Harmer, "Basement Apartment" (Zoe/Rounder); Nelly Furtado, "Turn Off the Light." (DreamWorks).

PAUL SEXTON
International Contributing Editor

5. Elton John, "Songs From the West Coast." Ever-flowing the same genre and the latter-day Disneyfieds for his best in a quarter-century.
6. The Charlies U.K., "Wonderland." (Universal Island). More than a dozen years and endless traumas inform and underpin the latest triumph by Britain's real rock frontunner.
7. Nick Lowe, "The Distance." (A very well-tuned C&W accent."

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THE YEAR IN NEW AGE:
BIG CHANGES, RAINLESS DAYS' REIGN

BY JOHN DILIBERTO

2001 was an anniversary year in new age music. It was the year in which the genre enjoyed its biggest hit ever. Yet, it was also another year of radical transition.

Despite changes in ownership and periodic shifts in A&R focus, Windham Hill Records remains the signpost atop the mountain of New Age Music. This year, the label celebrated its 25th anniversary. It was in 1976 that Windham Hill founder and guitarist Will Ackerman released his first album, In Search of the Turtle's Navel. Ackerman sold the label years ago, yet it's his initial vision that still defines the label in general and new age music in particular.

While 2001 should have been a year in which Windham Hill trumpeted its legacy and pointed to the future, label confusion has marred its celebration. The label looked back with excellent reflective compilations, including Windows: Windham Hill 25 Years of Piano and Touch: Windham Hill 25 Years of Guitar. Each should have been an aesthetic rallying point. Likewise, Beyond Boundaries, a collection of music from the late guitarist Michael Hedges, and special editions of pianist Yanni's landmark Autumn and December CDs, should have been reminders of new age's high-water marks. But Windham Hill, buffered by the corporate realignments of BMG, dribbled these releases out with barely a pennight of illumination. Even in mid-November, its empty Web site still proclaimed, "Coming soon...Come soon and celebrate Windham Hill's 25th Anniversary with us."

Nevertheless, fears that the label would be dissolved or simply plundered for its catalog haven't quite developed, and new artist signings, including composer Paul Schwartz of State of Grace and the technopop group Lost at Last, point to some kind of future, however indeterminate.

Meanwhile, Narada and Higher Octave Music, Windham Hill's closest new age-branded competitors, continue to broaden their horizons, moving into world music and electronica-flavored designs. Windham Hill didn't just signal the popular emergence of new age, it also spawned the rise of independent labels in the genre. But the last few years have seen dozens fold or become absorbed. Hearts of Space, one of the last remaining independents with discernible sales weight, was bought out this year by Valley Entertainment. Long an artistic leader that broke down boundaries with adventurous releases from Robert Rich, Steve Roach and Alan Hovhaness, Hearts of Space faces an uncertain future. But the label has retained founder Stephen Hill as A&R director, and its new post-sale releases are David Darling's Cello Blue and Rasa's Living, both of which bode well for the label's continued vitality.

One label reversed this trend and rose from the dead. Although Triokta Records lost its signature artist—lal Utlal—to Narada, a new distribution deal with Razor and Tie finds it reforming with two imprints: the more spiritually inclined Karna label with releases from Krishna Das and Planet Chans, and the world-music side of Triokta with Yanni, Vieux Diao and Walela.

Many artists found themselves cast adrift as small labels dissolved and major labels shed their new age rosters. Most notable among major-label exits was the newage-flavored pioneer Ottmar Liebert. His album Little Wing spent the last half of 2001 in Billboard's New Age Albums Chart, and, along with Best of Barcelona Nights: Vol. 1, gave him two CDs in the year-end top 15. But Little Wing was his second and final release for Epic Records after nearly a decade with the label. Liebert says he is creating his own, independent record company, Spiral Subwave Records International.

While most labels were trimming rosters, Para Records spent the year creating partnerships with several small labels, including David Arkenstone's NeoPacific and Joanne Shenandoah's Red Feather Records. That, coupled with its own releases by artists Gary Stroutos, electronica-flavored group Incendio and Celtic fusion group Dagda, made Para among the most prolific indie labels.

But, overall, 2001 will be remembered as the year of new age's most popular hit, Enya's "Only Time." Clumsily mixed with electronic grooves, it nevertheless climbed to No. 10 on the Hot 100, while the album containing the original version, A Day Without Rain, rose to No. 2 on The Billboard 200. Boosted even further by its use as theme music for news coverage of Sept. 11, "Only Time" moved Enya far ahead of the pack and into uncontested position as the No. 1 new age artist of the No. 1 new age album of 2001.
BY JIM BESSMAN

THE YEAR IN
WORLD MUSIC

ARABIC SUFERS SETBACK WHILE BOLLYWOOD TRAVELS ON

The war against terrorism not only preoccupied the world's attention at the end of 2001, it also obscured one of the year's major developments on the world music front—the emerging Middle Eastern trend that began late in 1999 with the release of the Sting and Nana Mouskouri's Brand New Day. The trend continued this year with the release of Palestinian-American oud and violin virtuoso Simon Shaheen's Blue Flame, which he recorded with his Arabic/world music/jazz-fusion group Qantara, as well as young Algerian rai star Rachid Taha's Made in Medina, which was actually recorded in New Orleans and built upon the pronounced Western pop and punk-rock influences that Taha absorbed during his adolescence in Paris.

Both albums surfaced via Miles Copeland's Universal-distributed Ark 21 label group, also the home of Manu and such other major contemporary Arabic and Middle Eastern music artists as top rai singers Khaled and Faudel, British ethno-tech collective Transglobal Underground, Egyptian fiddle (street music of the younger generation) forerunner Hakim, Iraqi pop and classical vocal superstars Karen Al-Sayer, Iranian world music sensation Andy, and Tunisian divas Laila and Amina.

With releases by these artists and other Arabic product—including Putumayo World Music's second Arabic compilation, Arabic Groove, which featured the likes of Khaled and Egyptian hitmaker Amr Diab—the genre seemed poised for a breakthrough domestically, at least in terms of wider Arab-awareness. The tragic events of Sept. 11 halted the momentum, if momentarily; a major U.S. tour by Hakim and Khaled, which had been scheduled for the fall and looked to be a turning point for Arabic music in America, was postponed until February 2002. Shaheen nevertheless received plenty of publicity and, both he and Copeland appeared on Politically Incorrect during the war in Afghanistan.

An unexpected benefit of the global situation, according to world-music authority Alecia Cohen, is that it has helped "define our perception of other cultures, leading us to further discover the innate value of world music." In addition to the heightened interest in Arabic music, Cohen, who publishes Rhythm Magazine, identifies music from Mexico as a particularly large growth genre in the world umbrella category in 2001. "It's only logical that, with the growing Mexican immigration in America—and a new president from Texas who is a big Mexico supporter—that this distinct segment of Latin music would gain some attention," says Cohen.

Other significant world-music albums of the year are varied and include Latin alternative pioneer Manu Chao's Clandestino follow-up, Proxima Estacion: Esperanza; Madagascar Afro-pop group Tonka's Soul Makossa; Brazilian pop star Carioca Veloso's son Moreno Veloso's debut, Music Typewriter; Southern Italy female a cappella folk ensemble Farallafa's eponymously titled debut; and Indian fusion percussionist Tinkle Curtis The Beat of Love.

India's "Bollywood" pop-music genre, meanwhile, received a domestic boost when Baz Luhrmann's acclaimed movie Moulin Rouge resembled the multitude of Bollywood film musicals produced in the country's movie capital of Mumbai (Bombay)—and even included a bit of principal Bollywood songwriter Sameer's hit "Chamika Chama," as sung by leading female movie "playback" singer Aila Yagnik. World music was well represented in other soundtracks, too, including of course, Crocicchio Tiger, Hidden Dragon (Chinese); as well as Captain Corelli's Mandolin (Italian and Greek) and Original Sin (Cuban jazz).

A major problem for world music, as Cohen notes, is the fallout from indie world-music labels who are a result of uncertainities facing major retailers and indie distributors. On the plus side, classical label and distributor Naxos, which launched a world label in 2000, is moving from the company's headquarters in Hong Kong to its U.S. base in Franklin, Tenn. Like the Naxos classical lines, Naxos World is budget-priced, according to marketing manager Dolores Caravan. Naxos will try to translate its marketing expertise in classical into the world-music genres.

"The world keeps getting smaller and smaller," explains Caravan. "You can go to Borders now and find the latest Algerian rai CD or a great African artist nobody knew before, when it used to be that maybe three stores carried it. It's a really exciting time for world music, and I hope we can make an impact."
THE YEAR IN REGGAE

FAMILIAR NAMES AND BEST-OFS MAINTAIN POPULARITY

BY KWAKU

The reggae scene in America this year was dominated by pop & R&B crossover artists, as well as the continuing appeal of veteran artists and reggae catalog projects.

Shaggy's blend of pop, R&B and reggae rang cash registers, as did Beenie Man, winning the Year of the Top Reggae Albums chart this year. You Can't Run Away from Love by Shaggy, released by MCA in 2001, has sold more than 6 million copies, according to its RIAA certification, and yielded another chart-topping single on the Hot 100 this year with "Angel."

The Marley name remained ever-present. Bob Marley & The Wailers' Catch A Fire: Deluxe Edition included the original Jamaican mix of Marley's breakthrough Island Records album, previously unreleased in the U.S. The set hit No. 1 on the Top Reggae Albums chart upon its release in April. Also hitting that peak this year was One Love: The Very Best of Bob Marley & The Wailers, which also reached No. 60 on The Billboard 200.

Marley siblings Ky-Mani and Damian both released new albums. Ky-Mani offered Many More Rivers, which included the Artists Only label, while Damian produced Halfway Tree. The latter was the first product under a new marketing and distribution deal between Motown Records and the Jamaican-based Ghetto Youths International.

Earlier in the year, Beenie Man's Art And Life on Virgin reigned at the peak of the Top Reggae Albums chart. His profile was further boosted with the release of Best of Beenie Man by Shocking Vibes/VP and the limited-edition Best of Beenie Collector's Edition on Youth Quake (Artist Only) in the fall.

Another 2000 release that hit No. 1 on the Top Reggae Albums chart this year was The Very Best of UB40 on Virgin, which had a 13-week stay at the top. "It's a fantastic collection of an excellent body of work that satisfies fans who have listened to UB40 from the beginning, while attracting new listeners," says Virgin product manager Michele Smith.

Hip-O, Universal's catalog label, is the key major-label repackager, diligently delving into its parent company's rich reggae vault and licensing essential tracks from other major and indies. "There is now an expectation that buyers can find retrospectives on artists and sub-genres that look good, sound great and are informative," says Dana Smart, associate director of A&R at Hip-O. "Artists like Black Uhuru and Gregory Isaacs are equally deserving of retrospectives previously accorded only to performers in rock, R&B and jazz. And the marketplace has welcomed them warmly."

Hip-O released well-received Ultimate Collection sets from Bujji Banton, Burning Spear, Gregory Isaacs, Sly & Robbie and Third World. A four-CD boxed set, The Reggae Box: The Routes of Jamaican Music, released last month, is an essential document covering the whole spectrum of reggae. The label's next batch of releases will arrive in the second quarter of 2002.

Other noteworthy major-label reggae sets during 2001 include Shabba Ranks' Greatest Hits and Finley Quaye's Vanguard, both on Epic, and Sony Legacy/Columbia's reissue of Peter Tosh's Live & Dangerous Boston 1976.

The indie Jadoom label strongly represented various strands of reggae. In midsummer, the Top Reggae Albums chart had three of the label's releases — Dancehall Xplosion, Reggae Xplosion 2001 and Riddim Riders Vol. 1 — occupying positions 1, 2 and 3, respectively.


Another key U.S. indie, Greensleeves Records, released Mr. Vegas' Damn Right, Bushman's Higher Ground, Sizzla's Rasta Teach I Everything and Elephant Man's Log On, which may be the first reggae album with a track, "The Bombing," highlighting the terrorist attacks of Sept. 11. Damn Right and Ragga, Ragga, Ragga (5 "did very well," says Frank Mendez, Greensleeves' VP of sales and marketing. "I think the reggae market is getting more open in America," adds Mendez, who cites inroads into major retail outlets such as Trans World Entertainment as one of the hopeful signs for the genre in 2002.

Top Reggae Artists

Pos. | ARTIST (No. of Original Titles) | Release/Label
--- | --- | ---
1 | BOB MARLEY (1) | Island/VP
2 | BEENIE MAN (2) | Shocking Vibes/VP
3 | UB40 (1) | Veggie
4 | THE WAILERS (1) | Island/VP
5 | BURU BANTON (1) | VP
6 | PETER TOSH (2) | Columbia/VP
7 | MR. VEGAS (1) | Greensleeves
8 | BERES HAMMOND (1) | Harmony House/VP
9 | DAMIAN "J.M. GONG" MARLEY (1) | Motown/Universal
10 | SIZZLA (1) | VP

Top Reggae Imprints

Pos. | LABEL (No. of Cataloged Titles)
--- | ---
1 | VP (9)
2 | ISLAND (4)
3 | TUFF GONG (2)
4 | VIRGIN (1)
5 | JADOWN (6)

Top Reggae Labels

Pos. | LABEL (No. of Cataloged Titles)
--- | ---
1 | VP
2 | VIRGIN
3 | VP
4 | VP
5 | JADOWN

Top Reggae Distributors

Pos. | DISTRIBUTOR (No. of Cataloged Titles)
--- | ---
1 | INDEPENDENTS
2 | VP
3 | VP
4 | VP
5 | VP
CRITICS' CHOICE
Continued from page YE-74

8. CFP. Just Like Gravity (Gold Circle). Undervalued jewel by David Crosby's other band.
9. Alison Krauss & Union Station, New Favorite (Rounder). O brother, here are the modern queen and king of bluegrass pop.

STEVE SMITH
Contributor

3. Cecilia Bartoli, Dreams & Fables: Gluck Italian Arias Ensemble for Alte Musik (Decca).
4. Zemtsev Quartet, Mozart: Quartet No. 1, Bartok, Quartet No. 4 (ECM).
7. Arnold Schoenberg, Piano Concerto Mitsuko Uchida, Cleveland Orchestra/Blondet (Philips).
8. Osvaldo Golijov, La Pasion Segun San Marcus solisti; Schola Cantorum de Caracas/Quinto (Hansel).
9. Ralph Vaughan Williams, String Quartets Maggini Quartet (Naxos).

WOLFGANG SPAHR
German Bureau Chief

1. Schiller, Weltreise (Polydor). With this album, Christopher von Deylen and Mirko von Schlienpen created chill-out songs whose atmospheres surpass everything else that's available in the dance era. It is a combination of spherical sounds and audio collages, live atmosphere, as well as samples from operas. A highly soothing audio experience.
2. Till Brönner & Others, Jazz Sere (Verve). Arguably Germany's most successful jazz trumpeter wrote the soundtrack to this West Coast jazz film featuring music that rivals what's contributed by Chet Baker.
3. Stephane Pompougnac, Costes 1-4 (Pschent). After his first three CDs, which all revolved around what is probably France's most fashionable hotel, the French DJ/sound designer has released his fourth soundscape, proving once and for all that Paris is the lounge capital.
4. Claude Challe, Buddha Bar (George V). The legendary master of pop and dance music in France has aroused the attention of the global chill-out community with this series of mixed compilations. Buddha Bar is not only a good restaurant in France but also one of the best music experiments to come out of France in the past few years.
5. No Angels, Elle Ment (Polydor). They emerged from the popular popstars show to become one of the top European girl bands. This album is a testament to their considerable interpretive skills. It's also proof that they will continue to play a role in the German music market in the years to come.
6. Various Artists, Ministry of Sound-The Chill-out Guide (Universal). The most renowned U.K. dance imprint (Ministry of Sound) is also capable of producing relaxing and first-class chill-out mixes.
7. Brother Keepers, Adriano Die l'ette (WEA Germany). Germany's top hip-hopper Xavier Naidoo and friends wrote an aggressive but impressive song about discrimination in Germany that helped this set rack up sales of 400,000 units.
8. Eros Ramazzotti, Stilelibero (BMG). He is one of the most captivating singers in Europe.

With his Italian songs, he even entices listeners who do not understand a single word of the language.

9. Sasha, Surfer's on a Beach (VVEA). One of the tops in the German pop and rock market with the potential to chart internationally.
10. Bob Dylan, Love and Theft (Columbia). Dylan's 33rd album confirms that he is one of the greatest legends in the international pop and rock business.

PHYLIS STARK
Nashville Bureau Chief

Country albums:
1. Patty Loveless, Mountain Soul (Epic).
2. Mark McGuinn, Mark McGuinn (VFR).
4. Toby Keith, Pll My Clain (DreamWorks).
5. The Derrilers, Here Come the Derrilers (Lucky Dog).
6. Honorable mention: Leslie Satcher, Love Letters (Warner Bros) and Chris Knight, A Pretty Good Guy (Dualtone).

Country singles:
1. Pat Green, "Carry On" (Republic/Universal).
2. David Ball, "Riding With Private..."
The more things change, the more they remain the same. That was the way things went on Billboard's Top Blues Albums chart, as 2000's best-selling blues title took the No. 1 slot on the year-end chart for the second year in a row and a number of other releases repeated their sales successes.

B.B. King and Eric Clapton's "Riding With the King," the first full-length pairing of the genre's two best-known and most-loved guitarists, again took honors as the biggest blues release of the previous 12 months. The pair's double-platinum Duck/Reprise recital has been welded at or near the apex of the Top Blues Albums chart since its release in the fall of 2000. King repeats as the Top Blues Artist of the year, as sales of his compilation "The Millennium Collection" (MCA) helped cement his ongoing eminence; Clapton fell in behind King once again on the blues-artist rolls, thanks to their collaboration's persistent strength.

The late Stevie Ray Vaughan's popularity with blues listeners didn't wane during 2001, putting the hot-picking Texan at No. 3 in the Top Blues Artists listings and spelling a boon for his label, Legacy/Epic. Vaughan's CD-plus-DVD boxed set "SRV, Out in late 2000, trailed only the King-Clapton opus at the top of the chart. The Real Deal: Greatest Hits Volume 2 maintained a hot sales profile, and another long-lived title, the slow-blues compilation "Blues at Sunset," kept up a relentless sales pace in 2001. In testimony to the enduring popularity of Vaughan, "Bea Long Time (Tone Cool /IDJMG), the debut release by his one-time Double Trouble rhythm section of Tommy Shannon and Chris Layton, logged in at No. 12 in the year-end standings.

Other 2000 releases that duplicated their popularity in '91 include Gotta Get the Groove Back (Malaco), the last album by the late soul-blues titan Johnnie Taylor; "Milk Cow Blues" (Island/IDJMG), country star Willie Nelson's foray into the blues; "Crossing Muddy Waters" (Vanguard), the bracing acoustic set by singer-songwriter John Hiatt (who authored the title track on the King-Clapton magnus opus) "Ride On" (Giant/Reprise), the in-concert stormer by wheezy-faced gunslinger Kenny Wayne Shepherd; and The Best of Etta James (MCA), the hits compilation by the grande dame of female blues singers.

Delbert McClinton's "Nothing Personal," at No. 3, is the top new entry on the year-end blues albums chart and perhaps the biggest and most pleasant surprise of the year. The magnificent and unclassifiable Texas singer-songwriter has always had an affinity for the blues, and his tour with L.A. indie New West Records proved to be his most vital, personal and witty brace of songs in years.

Some chart perennials resided commercial records. Keb' Mo', the elder statesman of younger blues musicians who made their mark in the '90s, treated his fans to another sleek down-home feast with The Door (OKeh /550 Music). Billboard Century Award honoree Buddy Guy attracted widespread press attention and solid sales with what may have been his most adventurous album ever: "Silver Toon (Silvertone), a collection of bristling tracks either drawn from or inspired by the work of such North Mississippi performers as R.L. Burnside and the late Junior Kimbrough.

Burnside's own career, which has seen the 75-year-old singer-guitarist cross over to a broad punk-based audience, continued apace, with both the studio album "Wish I Was in Heaven" (Fat Possum) and the rocking live set Burnside on Marriott (both on Fat Possum) grabbing chart space. His regional counterparts, those blues-rocking wunderkinds the North Mississippi All Stars, waited until year's end to release their sophomore Tone-Cool effort, but they found a chart home nonetheless, in collaboration with Medeski, Martin & Wood keyboardist John Medeski and sacred-steel player Robert Randolph, on the stellar instrumental gospel workout "The Lord (Ropeadope).

Among the year's bestsellers were titles by a varied group of seasoned pros: John Hammond, with his Tom Waits recital "Wicked Grin" (Victimlank/Virgin); Robert Cray, with his latest soul-blues foray "Shoal Is Born Home (Rykodisco); Marcia Ball, with her latest pianistic wonder "Pressed Innocent (Alligator); and John Mayall, with the star-laden session "John Mayall & Friends" (Eagle).
## Hot Adult Contemporary Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST</th>
<th>No. of charted titles</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>FAITH HILL (2)</td>
<td>3</td>
<td>Warner Bros. / Universal</td>
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<tr>
<td>2</td>
<td>LEE ANN WOMACK (1)</td>
<td>3</td>
<td>MCA Nashville / Universal</td>
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<tr>
<td>3</td>
<td>&quot;N SYNC (3)</td>
<td>2</td>
<td>Jive</td>
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<td>MATCHBOX TWENTY (1)</td>
<td>3</td>
<td>Sony / Atlantic</td>
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<td>5</td>
<td>DENAN (2)</td>
<td>2</td>
<td>Hollywood</td>
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<td>6</td>
<td>LEANNE RIMES (2)</td>
<td>2</td>
<td>Curb</td>
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<td>7</td>
<td>DIXIE CHICKS (2)</td>
<td>2</td>
<td>Warner Bros.</td>
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<td>8</td>
<td>DON HENLEY (2)</td>
<td>2</td>
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<td>9</td>
<td>ENYA (1)</td>
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<td>Reprise</td>
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## Hot Adult Contemporary Imprints

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## Hot Adult Contemporary Tracks

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<td>I HOPE YOU DANCE</td>
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<td>THIS PROMISE YOU</td>
<td>&quot;N Sync</td>
<td>Jive</td>
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<td>IF YOU'RE GONNA</td>
<td>matchbox twenty</td>
<td>Long / Atlantic</td>
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<tr>
<td>4</td>
<td>THANK YOU</td>
<td>Faith Hill</td>
<td>Warner Bros.</td>
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<td>5</td>
<td>THE WAY YOU LOVE ME</td>
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<td>Warner Bros.</td>
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<td>6</td>
<td>ONLY TIME</td>
<td>Enya</td>
<td>Reprise</td>
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<tr>
<td>7</td>
<td>I NEED YOU</td>
<td>LeAnn Rimes</td>
<td>Capitol / Curb</td>
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<td>8</td>
<td>SHAPE OF MY HEART</td>
<td>Backstreet Boys</td>
<td>Jive</td>
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<td>9</td>
<td>I KNEW I LOVED YOU</td>
<td>Savage Garden</td>
<td>Columbia</td>
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<td>CRUSHIN'</td>
<td>Huey Lewis &amp; The News</td>
<td>Portrait</td>
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<td>Warner Bros.</td>
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<td>12</td>
<td>BACK HERE</td>
<td>BBMak</td>
<td>Hollywood</td>
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<td>14</td>
<td>ANGEL</td>
<td>Shania Twain</td>
<td>Island / Warner Bros.</td>
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<td>15</td>
<td>ONE MORE DAY</td>
<td>Diamond Rio</td>
<td>Arista</td>
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<td>NOBODY WANTS TO BE LONELY</td>
<td>Rick Astley</td>
<td>Bell</td>
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<tr>
<td>17</td>
<td>MORE THAN THAT</td>
<td>Backstreet Boys</td>
<td>Jive</td>
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<td>18</td>
<td>BREATHE</td>
<td>Faith Hill</td>
<td>Warner Bros.</td>
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<td>Lonestar</td>
<td>BMG</td>
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<td>20</td>
<td>MY BABY YOU</td>
<td>Marc Anthony</td>
<td>Columbia</td>
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<tr>
<td>21</td>
<td>FOLLOW ME</td>
<td>Shania Twain</td>
<td>Warner Bros.</td>
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<tr>
<td>22</td>
<td>BREATHLESS</td>
<td>The Corrs</td>
<td>143 / Lux / Atlantic</td>
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<td>23</td>
<td>THAT'S THE WAY IT IS</td>
<td>Celine Dion</td>
<td>SSO Music / Epic</td>
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<tr>
<td>24</td>
<td>GHOST OF YOU AND ME</td>
<td>Enya</td>
<td>Warner Bros.</td>
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<tr>
<td>25</td>
<td>ALL OR NOTHING</td>
<td>&quot;N Sync</td>
<td>Jive</td>
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## Top Soundtrack Albums

<table>
<thead>
<tr>
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<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>O BROTHER, WHERE ART THOU?</td>
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<td>MCA Nashville / Universal</td>
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<td>COYOTE UGLY</td>
<td>Soundtrack</td>
<td>Curb</td>
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<td>3</td>
<td>SAVE THE LAST DANCE</td>
<td>Soundtrack</td>
<td>Hollywood</td>
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<td>4</td>
<td>MOULIN ROUGE</td>
<td>Soundtrack</td>
<td>Interscope</td>
</tr>
<tr>
<td>5</td>
<td>CHARLIE'S ANGELS</td>
<td>Soundtrack</td>
<td>Columbia</td>
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<td>THE FANTASTIC MR. ROCKETT</td>
<td>Soundtrack</td>
<td>Warner Bros. / Universal</td>
</tr>
<tr>
<td>7</td>
<td>SMIRK</td>
<td>Soundtrack</td>
<td>DreamWorks / Interscope</td>
</tr>
<tr>
<td>8</td>
<td>WHAT WOMEN WANT</td>
<td>Soundtrack</td>
<td>Columbia / Interscope</td>
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<td>REMEMBER THE TITANS</td>
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<td>Warner Bros. / Universal</td>
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<td>AMERICAN PIE 2</td>
<td>Soundtrack</td>
<td>Repertoire / Universal</td>
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<td>12</td>
<td>PEARL HARBOR</td>
<td>Soundtrack</td>
<td>Hollywood / Warner Bros.</td>
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<td>13</td>
<td>EXIT WOUNDS</td>
<td>Soundtrack</td>
<td>Warner Bros. / Interscope</td>
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<td>Soundtrack</td>
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<td>FROZEN</td>
<td>Soundtrack</td>
<td>Sony / Columbia</td>
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<td>20</td>
<td>20TH CENTURY FOX PICTURES SOUNDTRACKS</td>
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<td>21</td>
<td>THE LION KING</td>
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<td>Walt Disney</td>
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<td>THE WIZARD OF OZ</td>
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<td>Warner Bros. / Interscope</td>
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<td>23</td>
<td>MINNIE THE MOUSE</td>
<td>Soundtrack</td>
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<td>25</td>
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## Hot Soundtrack Singles

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<tr>
<td>1</td>
<td>INDEPENDENT WOMEN PART I</td>
<td>Faith Hill</td>
<td>Warner Bros. / Universal</td>
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<tr>
<td>2</td>
<td>STUTTER</td>
<td>&quot;N Sync</td>
<td>Jive</td>
</tr>
<tr>
<td>3</td>
<td>LADY MARMALADE</td>
<td>Christina Aguilera, Lil' Kim, Mary J. Blige, Puff Daddy</td>
<td>Interscope</td>
</tr>
<tr>
<td>4</td>
<td>PUT IT ON ME</td>
<td>&quot;N Sync featuring Lil' Mo &amp; Yolo</td>
<td>Warner Bros. / Interscope</td>
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<tr>
<td>5</td>
<td>GET UR FREAK ON</td>
<td>&quot;N Sync</td>
<td>Jive</td>
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<tr>
<td>6</td>
<td>ALL OR NOTHING</td>
<td>&quot;N Sync</td>
<td>Jive</td>
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<td>7</td>
<td>BOOJYACING</td>
<td>&quot;N Sync</td>
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<td>8</td>
<td>PROMISE YOU</td>
<td>&quot;N Sync</td>
<td>Jive</td>
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<td>YOU DANCE</td>
<td>&quot;N Sync</td>
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<td>10</td>
<td>MY BABY YOU</td>
<td>Marc Anthony</td>
<td>Columbia</td>
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### Billboard December 29, 2001

#### YE-81

[Link to AmericanRadioHistory.com]
## Hot Adult Top 40 Artists

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<td>BIDOU</td>
<td>(3)</td>
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<td>3</td>
<td>TRAIN</td>
<td>(2)</td>
</tr>
<tr>
<td>4</td>
<td>LIFEHOUSE</td>
<td>(1)</td>
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<tr>
<td>5</td>
<td>Lenny Kravitz</td>
<td>(2)</td>
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<tr>
<td>6</td>
<td>UNCLE KRACKER</td>
<td>(1) Top Dog/Lava/Atlantic</td>
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<tr>
<td>7</td>
<td>BARENAKED LADIES</td>
<td>(3)</td>
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<tr>
<td>8</td>
<td>VERTICAL HORIZON</td>
<td>(3)</td>
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<td>9</td>
<td>NELLY FURTADO</td>
<td>(2)</td>
</tr>
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<td>DAVE MATTHEWS BAND</td>
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## Hot Adult Top 40 Tracks

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<td>2</td>
<td>THANK YOU</td>
<td>BIDOU</td>
<td>(3)</td>
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<tr>
<td>3</td>
<td>HANGING BY A MOMENT</td>
<td>(Lifehouse)</td>
<td>DreamWorks</td>
</tr>
<tr>
<td>4</td>
<td>DROPS OF JUPITER (TELL ME)</td>
<td>(Tell Me)</td>
<td>Columbia</td>
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<tr>
<td>5</td>
<td>AGAIN</td>
<td>Lenny Kravitz</td>
<td>(2)</td>
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<tr>
<td>6</td>
<td>FOLLOW ME</td>
<td>Uncle Kracker</td>
<td>(1) Top Dog/Lava/Atlantic</td>
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<td>7</td>
<td>DRIVE</td>
<td>(brokencycle)</td>
<td>Reprise/Fairground</td>
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<td>8</td>
<td>WHEN IT'S OVER</td>
<td>Sugar Ray</td>
<td>(Sugar Ray)</td>
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<tr>
<td>9</td>
<td>THE SPACE BETWEEN</td>
<td>(Dave Matthews Band)</td>
<td>RCA</td>
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<td>10</td>
<td>WITH ARMS WIDE OPEN</td>
<td>(Cred - Win-up)</td>
<td>Lava/Atlantic</td>
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<td>I'M LIKE A BIRD</td>
<td>(Nelly Furtado)</td>
<td>DreamWorks</td>
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<td>12</td>
<td>CRAZY FOR THIS GIRL</td>
<td>(Matchbox Twenty)</td>
<td>Lava/Atlantic</td>
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<td>PINCH ME</td>
<td>(Barenaked Ladies)</td>
<td>Reprise</td>
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<td>BEAUTIFUL DAY</td>
<td>(Oderu)</td>
<td>Interscope/Fairground</td>
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<td>15</td>
<td>DON'T TELL ME</td>
<td>(Madonna)</td>
<td>Virgin/Warner Bros.</td>
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<td>16</td>
<td>SUPERMAN (IT'S NOT EASY)</td>
<td>(New Found Glory)</td>
<td>Interscope/Fairground</td>
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## Hot Adult Top 40 Labels

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<th>ARTIST</th>
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<td>DREAMWORKS</td>
<td>(5)</td>
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<td>5</td>
<td>INTERSCOPE</td>
<td>(7)</td>
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## Hot Adult Top 40 Imprints

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<td>RCA</td>
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</tr>
<tr>
<td>4</td>
<td>DREAMWORKS</td>
<td>(8)</td>
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## Hot Top 40 Artists

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## Hot Top 40 Tracks

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<td>Lifehouse</td>
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<td>AGAIN</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>3</td>
<td>DROPS OF JUPITER (TELL ME)</td>
<td>Train</td>
</tr>
<tr>
<td>4</td>
<td>IT'S MAD</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>5</td>
<td>ALL FOR YOU</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>6</td>
<td>WHERE THE PARTY AT — (Jagged Edge With Nelly)</td>
<td>Sa-Do/Colomba</td>
</tr>
<tr>
<td>7</td>
<td>I'M REAL</td>
<td>(Stevie Wonder)</td>
</tr>
<tr>
<td>8</td>
<td>THANK YOU</td>
<td>(Davy)</td>
</tr>
<tr>
<td>9</td>
<td>LITTLE GIRL</td>
<td>(Lenny Kravitz)</td>
</tr>
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<td>IF YOU WERE GONE</td>
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<td>12</td>
<td>EVERYTHING I KNOW</td>
<td>(Juno)</td>
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<td>13</td>
<td>LOVE Don'T COST A THING</td>
<td>(Tina)</td>
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<td>I'M REAL</td>
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<tr>
<td>15</td>
<td>DON'T TELL ME</td>
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<td>(Barenaked Ladies)</td>
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<td>(Barenaked Ladies)</td>
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<td>(Lenny Kravitz)</td>
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<td>(Lenny Kravitz)</td>
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## Hot Top 40 Imprints

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## Hot Top 40 Labels

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<td>1</td>
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<td>Lifehouse</td>
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<td>3</td>
<td>DROPS OF JUPITER (TELL ME)</td>
<td>Train</td>
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<tr>
<td>4</td>
<td>IT'S MAD</td>
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<td>5</td>
<td>ALL FOR YOU</td>
<td>Matchbox Twenty</td>
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<tr>
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## Hot Top 40 Imprints

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</tr>
<tr>
<td>5</td>
<td>REPRISE</td>
<td>(9)</td>
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</table>
Top Gospel Artists

1. YOLANDA ADAMS (1) Elektra/EGG (1) UMG/Zone
2. DONNIE MCCLURKIN (1) UMG/Zone
3. MARY HART (1) C2/Columbia/EMI
4. CECE WINANS (2) Watkins Gospel/EMI Gospel
5. BISHOP T.O. JAKES & THE POTTER’S HOUSE MASS CHOR (1) Integrity Sound/EMI Gospel
6. KURT CARE SINGERS (1) Gospel Center/Interscope
7. MELWIN WINANS (1) Universal/Universal
8. NEW LIFE COMMUNITY CHOIR (1) UMG/Zone
9. KIRK FRANKLIN PRESENTS INC (1) BMI
10. LEE WILLIAMS AND THE SPIRITUAL QC’S (1) MCG

Top Gospel Albums

1. LIVE IN LONDON AND MORE... — Donnie McClurkin (UMG/Zone)
2. MOUNTAIN HIGH...VALLEY LOW — Yolanda Adams (Elektra/EGG)
3. THANKFUL — Mary Mary (C2/Columbia/EMI)
5. THE EXPERIENCE — Yolanda Adams (Elektra/EGG)
6. THE STORM IS OVER — Bishop T.O. Jakes & the Potter’s House Mass Choir — Integrity Sound/EMI Gospel
7. KINGDOM COME — Soundtrack — Gospel Center/Zone
8. AWESOME WONDER — Kurt Carr & the Kurt Carr Singers — Gospel Center/Interscope
9. CHRISTMAS WITH YOLANDA ADAMS — Yolanda Adams (Elektra/EGG)
10. NOT GUILTY...THE EXPERIENCE — The New Life University (Person Featuring P. Ron — Victory/Zomba

Top Gospel Imprints

1. VERITY (1)
2. ELECTRA (5)
3. GOSPO CENTRIC (5)
4. WELLSRING SPHOGAL (2)
5. WORD (1)
6. DEYTERITY SONGS (2)
7. COLUMBIA (1)
8. C2 (1)
9. BMG RITE (3)
10. MOTOWN (1)

Top Gospel Labels

1. ZOMBA (22)
2. ELECTRA ENTERTAINMENT GROUP (2)
3. INTERSCOPE (6)
4. COLUMBIA RECORDS GROUP (1)
5. EMI GOSPEL (9)

Top Gospel Distributors

1. BMG (74)
2. INDEPENDENTS (49)
3. WEA (9)
4. EMI (10)
5. SONY (12)
6. UNIVERSAL (8)

CRITICS’ CHOICE

Continued from page YE-79

2. Jessica Simpson, “It’s All Right” (Columbia). Return of the ’80s, with a millennium chaser.
4. Dire Straits, “Another Day” (Warner Bros). A song to fall in love with... someone.

5. Scandalous, “I’m Not Gonna Cry (Na Na Na)” (Sony Z). Oz’s greatest export since Tina Arena.

BRAM TEOFELMANN

Rock Airplay Monitor Associate Editor

2. Tool, Lateralus (Volcano).
4. Radiohead, Amnesiac (Capitol).
5. Opeth, Blackwater Park (Koch).
7. Sigur Ros, Ágæts og þrýjum (Play It Again Sam).
8. Thursday, Full Collapse (Victory).
10. The Stoned Age, Live in Australia (WE Put Out).
Top Contemporary Christian Artists

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Album</th>
<th>Label/Imprint</th>
</tr>
</thead>
</table>
| 1   | P.O.D. | The Year's 30 Most Powerful Worship Songs | Sparrow/Chord 
| 2   | Yolanda Adams | Holy | FOUNDRY/Provident |
| 3   | Donnie McClurkin | Sound Of A Generation | Sparrow/Chord |
| 4   | Michael W. Smith | Holy | Sparrow/Chord |
| 5   | DC Talk | Third Day | Sparrow/Chord |
| 6   | Third Day | Third Day | Sparrow/Chord |
| 7   | Mary Mary | The Heart Of A Champion | Sparrow/Chord |
| 8   | Avalon | The Experience | Sparrow/Chord |
| 9   | Point Of Grace | The Experience | Sparrow/Chord |

Top Contemporary Christian Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>WOW:2001: The Year's 30 Most Powerful Worship Songs</td>
<td>Various Artists</td>
<td>Sparrow/Chord</td>
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<td>2</td>
<td>Songs 4 Worship: Shout To The Lord</td>
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<td>3</td>
<td>Satellite</td>
<td>P.O.D.</td>
<td>Sparrow/Chord</td>
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<td>4</td>
<td>Live In London And More...</td>
<td>Various Artists</td>
<td>Sparrow/Chord</td>
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<td>5</td>
<td>Mountain High...Valley Low</td>
<td>Yolanda Adams</td>
<td>Holy/Chord</td>
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<td>6</td>
<td>The Promise</td>
<td>P.O.D.</td>
<td>Sparrow/Chord</td>
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<td>Thankful</td>
<td>Various Artists</td>
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<td>8</td>
<td>Offerings: A Worship Album - Third Day</td>
<td>Third Day</td>
<td>Sparrow/Chord</td>
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<td>Intermission: The Greatest Hits</td>
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<td>Free To Fly</td>
<td>P.O.D.</td>
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<td>Worship</td>
<td>Michael W. Smith</td>
<td>Gateway/Chord</td>
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<td>13</td>
<td>What A Wonderful World</td>
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<td>14</td>
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<td>Freedom</td>
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<td>18</td>
<td>I Could Sing Of Your Love Forever: 25 Modern Worship Songs</td>
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Top Contemporary Christian Imprints

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<td>Sparrow</td>
<td>Various Artists</td>
<td>Sparrow/Chord</td>
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<td>Sparrow/Chord</td>
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<tr>
<td>3</td>
<td>Atlantic</td>
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<td>4</td>
<td>Forefront</td>
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<td>7</td>
<td>Word</td>
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<td>Electra</td>
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<td>Spring House</td>
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Top Contemporary Christian Distributors

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<td>Sony</td>
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<td>Universal</td>
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Top Contemporary Christian Labels

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<td>2</td>
<td>Provident</td>
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<td>Sparrow/Chord</td>
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<tr>
<td>3</td>
<td>Word</td>
<td>Various Artists</td>
<td>Sparrow/Chord</td>
</tr>
<tr>
<td>4</td>
<td>Time Life</td>
<td>Various Artists</td>
<td>Sparrow/Chord</td>
</tr>
<tr>
<td>5</td>
<td>Pampum</td>
<td>Various Artists</td>
<td>Sparrow/Chord</td>
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</tbody>
</table>
THE YEAR IN CHARTS
Continued from page YE-32

Combining club play and sales, Columbia repeats as the top imprint and Strictly Rhythm moves up from No. 3 to become the No. 1 dance label.

JAZZ

Patience paid off for Diana Krall last year. After running second in 1998 and 1999 on the chart of the Top Jazz Albums of the year, she ended up in first place in 2000 with When I Look in Your Eyes. That album comes in fourth in 2001, but Krall also has the top album of the year with the follow-up, The Look of Love (Verve). The effect of Ken Burns’ Jazz series is being felt on Verve by Enyá dedicated to No. 1 on the weekly charts at the beginning of the chart year and remaining there for all 52 weeks. No other release even had a chance. Yanni’s If I Could Tell You (Virgin) is the No. 2 album of the year, and the music of Louis Armstrong, Billie Holiday, John Coltrane, Dave Brubeck, Duke Ellington, Miles Davis and Jimmy Smith.

NEW AGE

Anyone who followed the new age tally for the chart year 2001 shouldn’t be surprised which album ended up on top of the annual recap. A Day Without Rain (Rykodisc) by Enyá was first on the weekly tally list at the beginning of the chart year and remained there for all 52 weeks. No other release even had a chance. Yanni’s If I Could Tell You (Virgin) is the No. 2 album of the year, and the music of Louis Armstrong, Billie Holiday, John Coltrane, Dave Brubeck, Duke Ellington, Miles Davis and Jimmy Smith.

WORLD MUSIC

The dogs are still out, as the Baha Men’s Who Let the Dogs Out (S-Curve/Anima) is the No. 1 album of the year for the second year running. Andrea Bocelli has set a new record for second place again, this year with Celtic Collection (Philips). Bocelli’s Sogno, No. 1 in 1999 and No. 2 in 2000, snaps just one month and so the No. 3 title of 2001. Baha Men and Andrea Bocelli finish as the year’s top two world-music artists, as they did in 2000. Bela Gilberto moves up from No. 10 No. 3 in 2000. The Gipsy Kings are in fourth position, and Afro Celt Sound System is fifth. The strength of Who Let the Dogs Out was enough to keep the S-Cure imprint and the Arista label in first place, as they were last year.

CLASSICAL

Much has been written about how British artists have been faring on the U.K. charts. As noted above, only three U.K. artists appear on the 2001 chart. But it’s different on the Classical crossover charts, where the top four artists of the year are British, and excluding soundtracks and multi-artist collections, the top 13 titles are all British. The highest-ranking (and only) American on the Classical crossover charts is No. 14 with the eponymously titled RCA Victor CD, Sweden’s Anne Sofie Vesterholt shares the No. 13 album, for the Firsts (Decca Classics). The top artists are Charlotte Church, Sarah Brightman, Russell Watson and Bond. Churchill had the top two albums of 2000; this year she has settled for owning the No. 1 position with Dream a Dream on Sony CSM, as well as No. 5, 6 and No. 7. 7. Sarah Brightman. 8. 8. Last year with Live (Sony Music) and the follow-up, Moreen (Sony Music), found that album moving up to second place. The soundtrack to Crouching Tiger, Hidden Dragon (Sony Classic), as No. 3, followed by Russell Watson’s The Voice (Decca/Universal Classics Group). The top artist is Charlotte Church, Sarah Brightman, Russell Watson and Bond.

Combining both jazz categories, Verve is the top imprint, the Verve Group is the leading label, and Universal is the No. 1 distributor.

P O P C A T A L O G

The No. 1 pop catalog album of 2000 continued its reign into this year and remained strong enough to keep the title for a second year running. My Own Prison (Wind-up) by Creed feeds the pack, followed by Dixie Chicks’ Wide Open Spaces (Monument). The No. 3 title is the album that placed first in 1999 the exuberantly titled album by Metallica on Elektra.

CREDITS’ CHOICE

Continued on page YE-86

CHRISTOPHER WALSH

Assistant Editor, Pro Audio

1. Chris Whitley, Receiver (ATO).
3. Lucinda Williams, Essence (Lost Highway).
5. Jon Spencer Blues Explosion, July 21 at the Bonnaroo Music Festival, Monroe, India.
6. The New School of Gov’t Mule with Chuck Leavell, May 11 at Roseland Ballroom in New York City.
8. The Heath Brothers, Aug. 4 at the first annual Minnesota Jazz Festival in Montauk, N.Y.

EMMA WARBY

Associate Editor

1. Zero 7, Simple Things (Quango/Polite).
2. David Gray, Last Songs (Atlantic).
5. Radiehead, Amnesiac (Capitol).
8. Ryan Adams, Gold (Lost Highway).
9. Squarepusher, Surfacing (Polite).
10. Tricky, Black Tie (Lustytwood/Universal).

ADAM WHITE

International Editor in Chief

2. Shelby Lynne, "Trust Me" (Mercury).
5. Alicia Keys, "How Come You Don’t Call Me" (Jive).

TIMOTHY WHITE

Editor in Chief

1. John Mellencamp, Cut It Out (Columbia).

**Guitarist Grady Martin,** near Lewisburg, Tenn. This renowned sideman was one of Nashville’s elite session cats, playing on recordings by Hank Williams, Roy Orbison and Elvis Presley.

**Vocalist Nick Massi,** in Newark, N.J. Born Nicholas Mazzocchi, he was a member of the Four Seasons until leaving the group in the mid-’60s. During his tenure, the Four Seasons scored such hits as “Sherry” and “Big Girls Don’t Cry.”

Singer Susannah McCorkle, in New York City. This jazz vocalist was noted for her interpretative skills.

**Organist Jack McDuff,** in Minneapolis. Known as “Brother” Jack McDuff, he was a leading player in the soul/jazz movement of the ’60s.

**Singer/songwriter Fred Neil,** in Summerland Key, Fla. An influential figure on the ’60s folk scene, Neil wrote the 1969 Nilsson hit “Everybody’s Talkin’” and the folk standards “The Other Side of This Life” and “The Dolphins.”

**Country musician Roy Nichols,** in Bakersfield, Calif. This guitarist was known for his work with Merle Haggard.

**Jazz trumpeter, composer and arranger Arturo “Chico” O’Farrill,** in New York. O’Farrill was born in Cuba, and his compositions have been recorded by Dizzy Gillespie and Benny Goodman.

**Tenor saxophonist Tommy Phillips,** in Ft. Lauderdale, Fla. He made his mark during stints with Woody Herman and as part of the landmark Jazz at the Philharmonic concerts from the ’40s and ’50s.

**Singer John Philip Law,** in Los Angeles. As the principal songwriter of ’60s folk/pop hitmakers The Mamas & The Papas, he penned some of the seminal tracks of the era, including “California Dreamin’.”

**Musician Prince Albert Joe Lee,** in route from Arizona to Los Angeles. This reggae artist made a name for himself in the hip-hop community, recording with Marky Mark, Snoop Dogg and Tupac Shakur.

**Funk pioneer Joe Sample,** in New York. Born Joseph Henry Sample, he became one of the genre’s first stars when his band the Ramsey Brothers burst on the scene with a be-bowed, high-volume sound.

**Singer/songwriter/comedian Johnny Russell,** in Nashville. A cast member of the Grand Ole Opry, he enjoyed several solo hits and penned the Buck Owens hit “Act Naturally.”

**Musician/songwriter Van Stephenson,** in Nashville. Stephenson was a member of the hit country group BlackHawk. He also wrote hits for Crystal Gayle and Reeds, Heart.<br>

Tenor saxophonist Buddy Tate, in Chandler, Ariz. Tate performed with the Count Basie Orchestra in the ’30s and ’40s and also led his own number group.

**Musician Rufus Thomas,** in Memphis. Thomas parlayed a DJ career into a successful recording career, cutting important early tracks for Sun and Stax/Volt. While at Stax, he scored the hit “Walk the Dog” and “Do the Funky Chicken.”

**Vocalist Mavis Staples,** in Chicago. Staples also recorded as The Staples Singers, a legendary soul group.


**Tenor saxophonist Buddy Tate,** in Chandler, Ariz. Tate performed with the Count Basie Orchestra in the ’30s and ’40s and also led his own number group.

**Musician Rufus Thomas,** in Memphis. Thomas parlayed a DJ career into a successful recording career, cutting important early tracks for Sun and Stax/Volt. While at Stax, he scored the hit “Walk the Dog” and “Do the Funky Chicken.”

**Singer/songwriter Charles Trenet,** in Creteil, France. Trenet was responsible for a number of French songs, including “La Mer,” which became an international hit. His songs were noted for their catchy hooks.

**Producer/songwriter/ poet Charles Witham,** in Boston. Witham managed his wife, singer Kate Taylor, and produced many of the label’s more prestigious number of musical events on Martha’s Vineyard.

**Producer/songwriter/ poet Charles Witham,** in Boston. Witham managed his wife, singer Kate Taylor, and produced many of the label’s more prestigious musical events on Martha’s Vineyard.

**BUSINESS**


Executive/producer Carolyn Beug, on ill. Sept. 11, 1980. Her senior VP of Walt Disney Records in the ’80s.

**Executive/producer Leon Bretherton,** in New York City. Bretherton was president of Shaprio, Bernstein & Co. before becoming chairman of its board. Bretherton also worked with ASCAP and the National Music Publishers’ Assn.

**Label founder Neil Cooper,** in New York City. He formed punk-rock label Reach Out International Records (ROIR) in 1979. Prior to that, Cooper was an agent for the American Radio History Project.

**Artist manager Steve Fargnoli,** in Los Angeles. Fargnoli co-managed Prince during the artist’s ’80s heyday and co-produced his breakthrough film, Purple Rain.

**Definition and use of the term**
THE YEAR IN TOURING

2001: The Year In Review
A Special Issue From Billboard And Amusement Business
Northern California is famous for featuring only the very best in sports and entertainment. And when the very best choose to perform in the Bay Area, they choose Compaq Center at San Jose - formerly San Jose Arena. Its state-of-the-art design exceeds the demands of a spectrum of stars; from Elton John to the San Jose Sharks.

**A BUILDING THAT REFLECTS THE BEST IN**

**NORTHERN CALIFORNIA ENTERTAINMENT**

From Bob Dylan to Disney On Ice. No building is more flexible and accommodating – both to performers and the audience. No area of the country offers a more diverse, entertainment-oriented demographic than Silicon Valley and its surrounding environs. Something to reflect on, when selecting your next venue.

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Northern California's Premiere Sports and Entertainment Center

www.compaqcenteratsanjose.com
The TOP Tours Of 2001
Boy Bands And Seasoned Rockers Take Center Stage

For the touring world, 2001 was a year of contrasts, with sharp delineation between pop and rock, youth and experience and, unfortunately, the days before and after Sept. 11.

The top 10 tours of 2001, comprised of numbers reported to Amusement Business/Billboard's boxscores, is dominated by acts that broke some two decades ago, with notable exceptions by two pop supergroups—'N Sync and the Backstreet Boys—that notched remarkably similar numbers via completely different strategies.

Evergreen rock acts gave testament to strong careers built largely in the '70s. Billy Joel and Elton John, Eric Clapton, Aerosmith and AC/DC all enjoyed banner years at the box office. And female pop icons Madonna and Janet Jackson had their say with turnstile-spinning arena tours.

But, in a year that often tilted toward uncertainty and inconsistency, the mighty U2 rose above it all, serving up a brand of passionate, no-frills rock 'n' roll that transcended barriers of culture, economics and even terrorism. Offering further evidence of the group's supremacy among touring acts (at least in a non-Rolling Stones year), U2's Elevation Tour easily emerged as the top-grossing trek in the world.

**U2'S ELEVATION**

By the time U2 wrapped it up this month, the boys from Dublin will have grossed more than $140 million from 113 shows on both sides of the Atlantic. Despite some initial grumbling in the media about ticket prices, fans had no problem shelling out $45 to $156 for tickets, and, while the tour was divided by pre- and post-Sept. 11 dates, U2 proved invincible at the box office.

*Continued on page 17-18*
How The Charts Are Compiled

By Bob Allen

For venue managers and concert promoters, the game is selling tickets. A ticket has no shelf life; the vendor is in the night of the show. Billboard and Amusement Business have been tracking concert tickets for quarter of a century, compiling and comparing statistics to determine the hottest acts and the most productive markets. The annual year-end boxscore charts point a picture of the year's concert activity by calculating rankings based on ticket sales at concert facilities throughout North America and the world. Box-office totals are reported by a variety of sources, but the majority of totals come from concert promoters. The other substantial source for box-office reports are the concert venues themselves—typically from the marketing, promotions or public relations departments. Occasionally, reports will come from either a booking agent or, rarely, the artist manager. If totals are reported by more than one source, the promoter's report takes precedence. Generally, totals are reported within a few days of the performance. Some sources will report their totals for the entire year at one time, but that is not typical. Most reporting is done throughout the year on a regular basis.

DATES AND DEADLINES
There are time restrictions for when a reported concert can be
Continued on page 17-12

Top 25 Promoters

<table>
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<tr>
<th>No.</th>
<th>Promoter(s)</th>
<th>Total Gross</th>
<th>Total Attendance</th>
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<th>No. of Sellouts</th>
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<td>Clear Channel Entertainment</td>
<td>$1,706,594,526</td>
<td>27,719,401</td>
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<td>House of Blues</td>
<td>$1,221,653,501</td>
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<td>Red Nailer Organization</td>
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<td>Metropolitan Entertainment Group</td>
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<td>Joe Productions</td>
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<td>Concerts West</td>
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<td>Aggro Concert Group</td>
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<td>Jack Upstik Presents</td>
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<td>9.</td>
<td>OCSSA Presents/CIE Events</td>
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<td>Beaver Productions</td>
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<td>New Park Entertainment</td>
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<td>GoldenVoice</td>
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<td>23.</td>
<td>Hitman Entertainment</td>
<td>$4,590,203</td>
<td>108,671</td>
<td>20</td>
<td>0</td>
</tr>
<tr>
<td>24.</td>
<td>United Concerts</td>
<td>$4,455,745</td>
<td>93,803</td>
<td>13</td>
<td>4</td>
</tr>
<tr>
<td>25.</td>
<td>Police Productions</td>
<td>$3,278,006</td>
<td>113,739</td>
<td>18</td>
<td>7</td>
</tr>
</tbody>
</table>
PICTURE YOURSELF AT THE

MOLSON CENTRE
MONTREAL • CANADA
# Top 25 Boxscores

**Ranked by Gross, Compiled From AB Boxscores Dec. 11, 2000-Dec. 3, 2001.**

<table>
<thead>
<tr>
<th>No.</th>
<th>Gross Ticket Sales</th>
<th>Headliner, Support Act(s)</th>
<th>Total Attendance</th>
<th>Total Capacity, No. of Shows/Sellouts</th>
<th>Ticket Scale</th>
<th>Promoter(s)</th>
<th>Venue, City, Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>$112,269,405</td>
<td>The Concert for New York City</td>
<td>14,651</td>
<td>sellout</td>
<td>$10,000, $5,000, $2,000, $2,500</td>
<td>VR1/Videovision/AOL/Miramax Films/The Robin Hood Foundation</td>
<td>Madison Square Garden, New York, Oct. 20</td>
</tr>
<tr>
<td>2</td>
<td>$110,072,105</td>
<td>Michael Jackson 30th Anniversary Tribute</td>
<td>24,284</td>
<td>three shows</td>
<td>$2,500, $1,500, $500, $50</td>
<td>David Gest/World Events LLC/Clear Channel Entertainment</td>
<td>Madison Square Garden, New York, Sept. 7 &amp; 8</td>
</tr>
<tr>
<td>3</td>
<td>$93,977,105</td>
<td>Madonna</td>
<td>79,401</td>
<td>five sellouts</td>
<td>$750, $450</td>
<td>Clear Channel Entertainment</td>
<td>Madison Square Garden, New York, July 25-31</td>
</tr>
<tr>
<td>4</td>
<td>$87,734,149 (€6,211,465)</td>
<td>Madonna</td>
<td>107,415</td>
<td>six sellouts</td>
<td>$120, $35</td>
<td>Clear Channel Entertainment</td>
<td>Earls Court, London, July 4-12</td>
</tr>
<tr>
<td>5</td>
<td>$82,303,165</td>
<td>Madonna</td>
<td>65,466</td>
<td>four sellouts</td>
<td>$120, $55</td>
<td>Clear Channel Entertainment/Nederlands Organization</td>
<td>Stapia Stadion, Amsterdam, Neth, June 3-5</td>
</tr>
<tr>
<td>6</td>
<td>$76,364,012</td>
<td>'N Sync, Britney Spears</td>
<td>154,359</td>
<td>376,817, three shows/two sellouts</td>
<td>$750, $295</td>
<td>Clear Channel Entertainment</td>
<td>Giants Stadium, East Rutherford, N.J. June 3-5</td>
</tr>
<tr>
<td>7</td>
<td>$74,200,702 (€6,784,666 pesos)</td>
<td>Backstreet Boys, Kryztal</td>
<td>154,716</td>
<td>156,455, three shows/two sellouts</td>
<td>$138, $15</td>
<td>OCESA Presents/Concerts Events</td>
<td>Foro Sol, Mexico City, March 23-25</td>
</tr>
<tr>
<td>8</td>
<td>$63,503,930</td>
<td>Madonna</td>
<td>29,587</td>
<td>three shows</td>
<td>$750, $35</td>
<td>Clear Channel Entertainment</td>
<td>MGM Grand Garden, Las Vegas, Sept. 1-7</td>
</tr>
<tr>
<td>9</td>
<td>$60,393,955</td>
<td>U2, PJ Harvey</td>
<td>78,725</td>
<td>four sellouts</td>
<td>$130, $45</td>
<td>Clear Channel Entertainment</td>
<td>United Center, Chicago, May 12-16</td>
</tr>
<tr>
<td>11</td>
<td>$56,077,066</td>
<td>Dave Matthews Band, Mary J. Blige, Angelique Kidjo</td>
<td>124,783</td>
<td>159,000, three shows/two sellouts</td>
<td>$49,50</td>
<td>Clear Channel Entertainment</td>
<td>Giants Stadium, East Rutherford, N.J. June 11-13</td>
</tr>
<tr>
<td>12</td>
<td>$53,018,460</td>
<td>Billy Joel &amp; Elton John</td>
<td>52,946</td>
<td>three sellouts</td>
<td>$175, $45</td>
<td>Clear Channel Entertainment</td>
<td>Allstate Arena, Rosemont, Ill. May 7-11</td>
</tr>
<tr>
<td>13</td>
<td>$52,602,260</td>
<td>U2, PJ Harvey</td>
<td>68,329</td>
<td>four sellouts</td>
<td>$130, $45</td>
<td>Clear Channel Entertainment</td>
<td>Fleet Center, Boston, June 5-9</td>
</tr>
<tr>
<td>14</td>
<td>$49,929,450</td>
<td>Elton John &amp; Billy Joel</td>
<td>27,422</td>
<td>two sellouts</td>
<td>$300, $150, $75</td>
<td>House of Blues Concerts/Andrew Hewitt/Bill Silva Presents</td>
<td>MGM Grand Garden, Las Vegas, Feb. 17-18</td>
</tr>
<tr>
<td>15</td>
<td>$48,886,945</td>
<td>Billy Joel &amp; Elton John</td>
<td>52,946</td>
<td>three sellouts</td>
<td>$175, $45</td>
<td>Staples Center/Nederlands Organization</td>
<td>Great Western Forum, Inglewood, Calif. Feb. 6-11</td>
</tr>
<tr>
<td>16</td>
<td>$48,837,465</td>
<td>Engilis</td>
<td>54,217</td>
<td>sellout</td>
<td>$175, $50</td>
<td>Jam Productions</td>
<td>INVESCO Field at Mile High, Denver, Aug. 11</td>
</tr>
<tr>
<td>17</td>
<td>$48,834,864</td>
<td>Dave Matthews Band, Angelleique Kidjo, Buddy Guy</td>
<td>103,675</td>
<td>two sellouts</td>
<td>$50</td>
<td>Clear Channel Entertainment</td>
<td>Soldier Field, Chicago, July 6-7</td>
</tr>
<tr>
<td>18</td>
<td>$46,749,486</td>
<td>'N Sync, Britney Spears, Dream</td>
<td>89,716</td>
<td>46,178, two shows</td>
<td>$45.50, $29.50</td>
<td>Clear Channel Entertainment</td>
<td>Foshoro Sindian, Foshoro, Mass., May 31-June 1</td>
</tr>
<tr>
<td>19</td>
<td>$46,739,339</td>
<td>'N Sync, Britney Spears, Dream</td>
<td>85,630</td>
<td>103,903, two shows</td>
<td>$75.50, $59.50</td>
<td>Clear Channel Entertainment</td>
<td>Soldier Field, Chicago, June 16-17</td>
</tr>
<tr>
<td>20</td>
<td>$46,206,370</td>
<td>U2, Garbage, Mr. Dookh, Stereophonics</td>
<td>55,355</td>
<td>three sellouts</td>
<td>$130, $45</td>
<td>Clear Channel Entertainment</td>
<td>Madison Square Garden, New York, Oct. 24-27</td>
</tr>
<tr>
<td>21</td>
<td>$46,175,765 (£3,994,870)</td>
<td>U2</td>
<td>73,742</td>
<td>four sellouts</td>
<td>$65, $54</td>
<td>Clear Channel Entertainment</td>
<td>Earls Court, London, Aug. 18-22</td>
</tr>
<tr>
<td>22</td>
<td>$46,443,155 (€3,925,766 francs)</td>
<td>Madonna</td>
<td>68,000</td>
<td>four sellouts</td>
<td>$105, $40</td>
<td>Clear Channel Entertainment</td>
<td>Palais Omnisports de Paris Bercy, Paris, June 24-30</td>
</tr>
<tr>
<td>23</td>
<td>$46,152,640</td>
<td>U2, PJ Harvey</td>
<td>49,377</td>
<td>three sellouts</td>
<td>$130, $45</td>
<td>Clear Channel Entertainment</td>
<td>Arrowhead Pond, Anaheim, Calif. April 23-26</td>
</tr>
<tr>
<td>25</td>
<td>$46,114,204</td>
<td>'N Sync, Dwee Thomas, Eden's Crush, Samantha Mumba</td>
<td>81,660</td>
<td>101,478, two shows</td>
<td>$65.75, $19.75</td>
<td>Clear Channel Entertainment</td>
<td>Network Associates Coliseum, Oakland, Calif., July 21-22</td>
</tr>
</tbody>
</table>
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America Online Keyword: Arrowhead Pond
Thousands of concerts took place in 2001, rocking music fans in clubs, theaters, auditoriums, arenas, amphitheaters and stadiums. None touched more people—or made more money—than those chronicled by Amusement Business/Billboard's Top 100 Boxscores (the Top 25 appear in this issue). These 100 concerts alone grossed over $350 million.

In most cases, they represent the brightest nights for 2001’s touring elite, with the exception of some high-profile one-off concerts that come close to stealing the show.

TOP THREE AT MSG
One of these one-nighters ranks among the top boxscores of all time and easily bests all concerts for 2001. With ticket prices ranging from $250 to $10,000, the Concert for New York City grossed a staggering $12,269,405, with a capacity crowd of 14,651 at Madison Square Garden in New York City.

In a top-ranked year for MSG, the venerable arena hosted the three top boxscores of 2001, with the most historical taking place on Oct. 20. As a benefit for victims of the Sept. 11 World Trade Center disaster, ticket revenue from the Concert for New York City made up part of some $30 million raised from the event.

Organized by Paul McCartney, the concert was produced by a partnership of VH1, MSG parent Cablevision, AOL, Miramax Films and the Robin Hood Foundation and was produced by Clear Channel Entertainment (CCE). The talent lineup was arguably the most impressive assembled since Live Aid 17 years ago. Performers included McCartney, the Who, Bon Jovi Walsh

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Paul McGuinness and Principle Management

Produced and promoted by ClearChannel Entertainment Touring and RZO Productions.

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The Year In VENUES
Diverse Acts Equal Big Payoffs

An unusually potent slate of arena tours, including U2, Madonna, Billy Joel and Elton John, Eric Clapton, Janet Jackson and the Backstreet Boys, helped create a fertile environment for arena concerts in 2001. And, in the end, even disaster could not stop folks from getting back to the Garden.

According to numbers reported to Amusement Business/Billboard’s boxscores, Madison Square Garden in New York City was again the top-grossing venue of its size in the world. With gross revenues from concerts and events topping $73 million, the most famous name in arenas put together a world-class run in a year when its home city took a beating.

Just as New York City is home to a variety of interests and cultures, the 20,000-capacity MSG hosted a varied slate of concerts, appealing to a wide range of musical interests. “It was an extremely diverse year for the arena,” notes Joel Peresman, senior VP of entertainment for Madison Square Garden. Peresman points out that MSG offered big-grossing events in mainstream and hard rock like U2 and Tool, as well as successful R&B, pop and Latin shows, and some of the largest concert events of all time in the Concert for New York City and Michael Jackson’s 30th Anniversary Tribute.

NYC’S MSG ON TOP
Practically every major arena (Continued on page 153)

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- Concerts
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Executive Director

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Wright State University

Top 10 Venues
CAPACITIES 5,000 OR LESS
(Ranked by Gross. Compiled from All Boxscores Dec. 11, 2000-Dec. 2, 2001)

<table>
<thead>
<tr>
<th>No.</th>
<th>Facility, City, State</th>
<th>Capacity</th>
<th>Total Gross</th>
<th>Total Attendance</th>
<th>Total Capacity</th>
<th>No. of Shows</th>
<th>No. of Sellouts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fox Theatre, Atlanta, Ga.</td>
<td>4,600</td>
<td>$29,687,784</td>
<td>630,674</td>
<td>1,073,912</td>
<td>240</td>
<td>0</td>
</tr>
<tr>
<td>2</td>
<td>Temple Hoyne Buell Theatre, Denver, Colo.</td>
<td>2,830</td>
<td>$19,360,120</td>
<td>466,641</td>
<td>521,792</td>
<td>220</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>Fox Theatre, Detroit, Mich.</td>
<td>4,000</td>
<td>$10,000,113</td>
<td>405,881</td>
<td>621,397</td>
<td>143</td>
<td>15</td>
</tr>
<tr>
<td>4</td>
<td>Rosemont Theatre, Rosemont, Ill.</td>
<td>4,100</td>
<td>$13,724,083</td>
<td>348,972</td>
<td>476,222</td>
<td>132</td>
<td>13</td>
</tr>
<tr>
<td>5</td>
<td>Tampa Bay Performing Arts Center, Carol Morsani Hall, Tampa, Fla.</td>
<td>2,400</td>
<td>$11,387,380</td>
<td>251,643</td>
<td>315,065</td>
<td>135</td>
<td>25</td>
</tr>
<tr>
<td>6</td>
<td>Murat Theatre, Indianapolis, Ind.</td>
<td>2,476</td>
<td>$7,776,010</td>
<td>222,588</td>
<td>391,954</td>
<td>160</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>Weidner Center for the Arts, Green Bay, Wisc.</td>
<td>2,050</td>
<td>$7,127,020</td>
<td>193,064</td>
<td>360,180</td>
<td>125</td>
<td>24</td>
</tr>
<tr>
<td>8</td>
<td>Detroit Opera House, Detroit, Mich.</td>
<td>3,029</td>
<td>$7,988,257</td>
<td>220,314</td>
<td>265,585</td>
<td>97</td>
<td>7</td>
</tr>
<tr>
<td>9</td>
<td>Beacon Theatre, New York, N.Y.</td>
<td>2,900</td>
<td>$6,852,992</td>
<td>143,416</td>
<td>158,276</td>
<td>54</td>
<td>10</td>
</tr>
<tr>
<td>10</td>
<td>Cmt.com Oakdula Theatre, Wallingford, Conn.</td>
<td>4,600</td>
<td>$4,640,962</td>
<td>210,001</td>
<td>323,12</td>
<td>92</td>
<td>1</td>
</tr>
</tbody>
</table>

Top 10 Venues
CAPACITIES 5,001-10,000
(Ranked by Gross. Compiled from All Boxscores Dec. 11, 2000-Dec. 2, 2001)

<table>
<thead>
<tr>
<th>No.</th>
<th>Facility, City, State</th>
<th>Capacity</th>
<th>Total Gross</th>
<th>Total Attendance</th>
<th>Total Capacity</th>
<th>No. of Shows</th>
<th>No. of Sellouts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Radio City Music Hall, New York, N.Y.</td>
<td>5,901</td>
<td>$7,414,652</td>
<td>1,506,937</td>
<td>1,409,466</td>
<td>216</td>
<td>24</td>
</tr>
<tr>
<td>2</td>
<td>Auditorio Nacional, Mexico City, Mexico</td>
<td>9,966</td>
<td>$7,195,212</td>
<td>1,245,323</td>
<td>2,124,516</td>
<td>242</td>
<td>16</td>
</tr>
<tr>
<td>3</td>
<td>The Theatre at Madison Square Garden, New York, N.Y.</td>
<td>6,161</td>
<td>$6,953,992</td>
<td>131,420</td>
<td>809,330</td>
<td>71</td>
<td>8</td>
</tr>
<tr>
<td>4</td>
<td>Kiefer UNO Lakefront Arena, New Orleans, La.</td>
<td>10,030</td>
<td>$6,627,910</td>
<td>166,509</td>
<td>216,827</td>
<td>33</td>
<td>13</td>
</tr>
<tr>
<td>5</td>
<td>Hershey Park Arena, Hershey, Pa.</td>
<td>9,062</td>
<td>$6,676,122</td>
<td>171,503</td>
<td>255,602</td>
<td>47</td>
<td>0</td>
</tr>
<tr>
<td>6</td>
<td>Colorado Springs World Arena, Colorado Springs, Colo.</td>
<td>9,760</td>
<td>$7,252,670</td>
<td>121,399</td>
<td>250,044</td>
<td>39</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>Whitmore Center Arena, Durham, N.C.</td>
<td>7,700</td>
<td>$2,524,819</td>
<td>105,793</td>
<td>131,123</td>
<td>27</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>Paul E. Tsongas Arena, Lowell, Mass.</td>
<td>7,500</td>
<td>$2,084,741</td>
<td>78,357</td>
<td>116,631</td>
<td>22</td>
<td>4</td>
</tr>
<tr>
<td>9</td>
<td>Aladdin Theatre for the Performing Arts, Las Vegas, Nev.</td>
<td>7,000</td>
<td>$1,791,120</td>
<td>30,089</td>
<td>48,947</td>
<td>7</td>
<td>0</td>
</tr>
<tr>
<td>10</td>
<td>Allen County War Memorial Coliseum, Fort Wayne, Ind.</td>
<td>10,000</td>
<td>$1,705,544</td>
<td>46,830</td>
<td>93,006</td>
<td>20</td>
<td>1</td>
</tr>
</tbody>
</table>

The year in touring 2001

Published in an issue. A boxscore is eligible to appear on the chart if the show date is no more than six weeks prior to the issue date. All concert totals are accepted, but to appear on the weekly chart, they must be current. Older totals are added to the database to be included in year-end rankings but will not chart weekly.

The totals that are reported by each week's deadline are included in the boxscore charts that appear in the following week's issues of Billboard and Amusement Business. Billboard's issue date is Saturday of the following week, and Amusement Business is Monday. Thus, totals that made the deadline on Tuesday, Nov. 27, appeared in the Dec. 3 issue of Amusement Business and the Dec. 8 issue of Billboard.

The final deadline of the year for boxscores is always during the last week of November. This year's final deadline was Tuesday, Nov. 27. Totals included in these year-end charts are comprised of reported totals received the day after the 2000 deadline (Wednesday, Nov. 28, 2000) through the 2001 deadline (Tuesday, Nov. 27).

Boxscores typically include totals from a single performance by a headliner; in one location, however, more than one performance by a headliner is still considered one boxscore if the shows are on consecutive days or are part of a single set at the same venue. For example, Janet Jackson's totals on Oct. 21 at the Staples Center in Los Angeles were combined as one boxscore because they were on consecutive nights. But if a multiple show run also counts as one boxscore if the stage set is not changed during a run that includes dark days. A case in point is Jackson's three-performance run at Madison Square Garden on Aug. 20-23. Her shows were on Monday and Thursday. Even though Tuesday was dark, it was still considered one boxscore since the show setup remained the same throughout the entire period.

When a headliner strikes the set and moves to another venue for a show and then returns to the former venue for a second show in that first market, the two performances are not combined as one boxscore. Such was the case when Jackson performed at the Compaq Center in San Jose, Calif., on Oct. 8 and then did a show the next night at the Oakland-Alameda County Arena in California and returned to the Compaq Center the following evening for another show there. In that situation, the Oct. 8 show was
GROSS, GROUPING

All recap charts in this spotlight are ranked by total reported gross. For the talent and touring chart—the Top 25 Tours—the only boxscores that count toward individual act totals are dates as a headliner. A supporting act does not get credit for the event. Totals from multiple-artist festival tours, such as Ozzfest, are credited to the tour itself, not to any individual act on the bill.

There are no restrictions on what is included in the Top 25 Boxscores Chart. It simply contains the 25 top-grossing concert boxscores of the year ranked in order, so this chart often contains individual show reports by a handful of the top-grossing tours.

The chart ranking the Top 25 Promoters includes overall gross totals for the year presented in two different ways. The first figure on the chart is the promoter's total reported gross for all promotions—any concert with which the promoter had any involvement, whatever, whether promoting the concert by him/herself or co-promoting it with another. The next figure on the chart is another dollar amount representing the total gross for solo promotions—any boxscore reported with only a single promoter listed. Note that the solo-promotions figure is not a separate amount excluded from the amount listed under total gross, it is a part of it. The amount listed as "total" is all-inclusive and contains everything credited to a promoter, whether he or she worked alone or with others.

The Top 10 Venues chart is grouped according to seating capacities in four categories—5,000 seats or less, 5,001–10,000 seats, 10,001–15,000 seats and venues with seating capacities of 15,001 or more. Not included in these four categories are amphitheaters or stadiums, which each have their own chart.

The chart for Top 10 Amphitheaters includes venues with an amphitheater-style seating configuration rather than that of an arena, performing-arts center or stadium. An amphitheater does not necessarily have to be an outdoor facility. For example, Universal Amphitheater in Universal City, Calif., is now a covered, enclosed structure even though it was originally built as an outdoor facility. For our purposes, however, it is still categorized as an amphitheater because the seating configuration remains the same as when originally constructed.

There are no seating-capacity issues for either the amphitheater or stadium lists.
"It seemed to be the right show at the right time for people," observes Arthur Fogel, president of Clear Channel Entertainment (CCE), who oversaw the CCE-produced Elevation Tour. "Obviously, ticket sales were strong before Sept. 11, but everything held constant afterwards, as well. U2 seemed to provide a good, uplifting experience for people.

Even for a band known for continually topping itself, U2 seemed to have elevated its game on Elevation. "I think they are the greatest live act in the world, and they are on fire right now," says longtime U2 manager Paul McGuinness. "If they keep working on it, there is no reason why rock bands can't get better and better. The great thing about being this band's manager is that they're doing their best work yet."

McGuinness says the band never faltered at the box office, even after Sept. 11. "In fact, U2's U.S. leg, initially set to go up the weekend following the tragedy, instead went on sale a week later and never missed a beat, with dates added along the way. "This was already a hot tour, and we had significantly underplayed many markets earlier in the year," he says.

An already strong vibe was enhanced, if anything, on the second leg. "From my own perspective, watching the show night after night, material I've been familiar with for years took on a new meaning," says McGuinness, manager since 1978. "This has been an extraordinary time to be on tour in the country. Everyone's antennas are much sharper, and people are more attuned to politics and spirituality."

Aside from U2's tour, CCE's Fogel also spearheaded efforts on Madonna's Drowned World Tour, an international juggernaut that grossed more than $74 million from 47 sellouts and averaged $1.6 million per show. Encountering no resistance to tickets priced as high as $250, Madonna apparently left money on the table and audiences clamoring for more dates. "If the show was going well, people knew what we could have done," says Fogel, but "we're thankful for the dates we did get."

POP NOT DEAD
Reports of the death of teen pop in general and boy bands in particular were demonstrably premature, as evidenced by the numbers. The one-two punch of CCE-produced tours by 'N Sync and the Backstreet Boys grossed $90.2 million and $89.8 million, respectively, and drew a combined (screaming) audience of well over 3 million.

"Both of these bands did big business out there. There is no doubt that they have established themselves as two of the preeminent touring acts of this decade."

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On the other hand, the Backstreet Boys went the arena route, averaging a hefty $886,000 per night. Remarkably, there was only $355,000 difference in the total gross of the two bands, even with such different touring strategies. One more show by BSB—or one fewer by 'NSync—would have reversed their chart order.

"It was two different approaches to the same goal," notes Wavra. "They both played in front of a lot of people, and they both made a lot of money." Wavra adds that those pundits heralding the demise of boy bands are misguided. "'NSync and the Backstreet Boys continue to prove themselves in terms of attendance, gross and album sales."

LOW PRICE, HIGH RANK

Arguably the most promising rock touring act developed in the past decade has been the Dave Matthews Band, and the group continued its steady growth in 2001 by adding even more stadiums to its venue list. DMB enjoyed another top-five finish this year, grossing more than $65 million from 60 dates and playing to 1.5 million people.

That DMB continues to do so well even in a bumpy economy is gratifying. "We're happy with our numbers," says Cort Capshaw, long-time manager of the band. "Overall, business was up."

West Coast stadiums were added to the tour for the first time in 2001, with positive results. "We played two San Francisco [$3.6 million gross], and the consensus was we could've done three," says Capshaw. "We did over 45,000 in attendance at Dodger Stadium."

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Continued on page 17-16
on a Tuesday night with a $2.2 million gross."

Also noteworthy when analyzing DMB's 2001 touring numbers is the comparatively reasonable ticket price. At about $50 per ticket, DMB was lowest among the nation's top 10 touring acts. "We held the line on ticket prices, and we're holding it for next year, too," says Capshaw. "We've got an artist here who's still growing, and there's a conscious decision to keep a flat ticket price."

According to band leader Dave Matthews, DMB has another incentive in keeping a rein on ticket prices: year-end tour gross rankings. Matthews tells Billboard, "We keep our ticket prices low to avoid coming in at No. 1."

JOEL & JOHN

In what has proven to be a successful touring association since 1994, Billy Joel and John Lennon reprise their co-headlining tour with lucrative results. The Face to Face Tour grossed nearly $60 million from just 31 dates averaging $1.9 million per show.

The fact that John and Joel are such a successful touring team is a no-brainer, according to Joel's agent, Dennis Arfa, president of Artist Group International. "It's probably the best tour there is, and if these two guys don't do well together, everybody oughta just go home, it's over, we're finished," he says.

Howard Rose, John's agent at the Howard Rose Agency, has a similar view. "When you have two great artists with incredible careers and accomplishments, the results can be pretty amazing," he says. "When you add to that the fact that they enjoy each other and everybody's just having a good time, it's a true case of one plus one equals three. The egos get left at the door. Rose says that Face to Face is a real partnership. "They share the stage and the marquee equally. This is not just a concert, it's an event," he says.

Agents are usually instilling in their artists an edge, financial and otherwise, but such is not the case on Face to Face. Rose says, "The teamwork is terrific all the way around. It starts with the artists and goes throughout the organization."

Face to Face, which is already selling out dates for another limited run in 2002, cuts deals in each market independently, as opposed to going with a national promoter. "Dennis and I have always both been very hands-on agents, not just handing someone a tour. It's not just about booking dates, it's about setting the building deals and dealing with radio and marketing," says Rose.

Adds Arfa, "We're very sensitive to what we're creating here."

SLEEPER HITS, BIG DRAWS

Eric Clapton proved to be a strong draw in international arenas, grossing a healthy $44.3 million from 60 shows, setting up 38 complete sellouts and averaging nearly $750,000 a night.

Rick Roskin, Clapton's agent at Creative Artists Agency, says that when he first began shopping a Clapton tour to promoters, the response was predictably enthusiastic for the artist's first tour in 3 years.
Going with a national promoter was not an option, Roskin adds. "The way [Clapton's] organization is set up, they stick with doing things the way they always did them," he says. "They decided not to pursue [national offers] and instead pursued offers on a market-by-market basis."

Amphitheaters were also not considered. "It's always indoor with Eric," he adds. Clapton's ticket prices, in the $42 to $92 range, were on target, according to Roskin. "Relative to the market and what other superstar acts were doing, we feel we tipped the scale a little lower, based on the history of Eric and how he's done things in the past.

Aerosmith, another CCE-produced outing, remains in the midst of one of the most successful treks in the Boston band's illustrious history. So far, the band has grossed more than $43.5 million and is averaging a stout $788,158 per show. Aerosmith also sported a sturdy ticket scale of $40 to $85.

Coming in behind Aerosmith in the top 10 is R&B diva Janet Jackson, who put up strong, if occasionally inconsistent, numbers on her All for You Tour. Produced by CCE, the arena tour grossed $41.1 million and averaged $751,494 per night in box office.

It seems a "sleeper" tour comes out of nowhere every year, and this year the honor goes to veteran Aussie headliners AC/DC, who averaged $543,379 in arenas and grossed a healthy $28.3 million from 52 dates reported.

On the heels of the touring elite for 2001—and a sure bet to be among the top tours for next year—is Neil Diamond. With 34 dates on his Three Chord Opera Tour, Diamond grossed $27 million and sold out 33 of those 34 concerts.

Other notable tours in 2001 include Matchbox Twenty, who jumped into the big league with a $27.7 million year; Sade, whose first tour in eight years grossed $26.5 million from 42 shows; Rod Stewart ($24.8 million); Tim McGraw, tops among country acts at more than $23.5 million; and James Taylor, who logged one of his best years ever on the road at just over $22 million.

The world's largest promoter, CCE, produced seven of the top 10 tours in 2001, and 15 of the top 25.
Jovi, Bono and the Edge of U2, David Bowie, Elton John, Destiny's Child, the Backstreet Boys, Mick Jagger and Keith Richards, John Mellencamp, Eric Clapton, Buddy Guy, Billy Joel, James Taylor, Melissa Etheridge, Macy Gray, Marc Anthony, Five for Fighting, the Go-Go Dolls and Jay-Z. The concert was telecast live on VH1.

"It was an incredible night," says Joel Peresman, senior VP of entertainment at Madison Square Garden. "And everybody I talked to around the country watched the entire five-and-a-half hours. There was a great vibe, and it was a real partnership [in producing the concert]. AOL, Miramax and VH1 all brought different elements; otherwise it never could have happened, especially in three weeks' time."

Several weeks before the Concert for New York City, MSG was the site of what was then likely projected as the top-grossing concert of the year. On Sept. 7 and 10, the Michael Jackson 30th Anniversary Tribute grossed more than $10 million for the two nights, featuring performances by Jackson, the Jacksons, 'N Sync, Britney Spears, Destiny's Child, Marc Anthony, Liza Minnelli, Whitney Houston, Nelly, Gloria Estefan, Jill Scott and Gladys Knight. As high-profile as the event started out, world events quickly took the spotlight away.

"A lot of work went into that event; it came together and turned out to be a couple of great shows," says Peresman. The third-highest boxscore of the year was Madonna at the Garden, where the Material Girl grossed $9.3 million from five sellouts. Yet another top-grossing act for MSG in 2001 was U2, who took in more than $3 million from two shows in July, then came back on a second U.S. leg in October to gross $4.7 million from three more shows.

CASTLES TO STADIUMS
A total of seven acts made up 86 of the top 100; not coincidentally, CCE promoted 87 of the top 100 concerts. Of the seven multiple entries, only the Billy Joel and Elton John coheadlining Farewell Tour was not produced by CCE.

U2 provided 22 of the top 100 of 2001, topped by four

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nights in May at Chicago’s United Center that grossed a combined $6.4 million. The band returned to Chicago again in October for two more sellouts, taking the combined Chicago box-office receipts to $9.6 million. "Chicago has always been a great market for U2, so I really wasn’t that surprised, to be honest," says Arthur Fogel, who, as president of CCE’s touring division, spearheaded the U2 Elevation Tour and attended all 113 shows.

Also notable from U2’s stellar 2001 touring efforts are two hometown gigs at Dublin’s Slane Castle, which drew a combined attendance of 157,418 people and grossed $6.7 million (5.8 million Irish punts). "Slane Castle is actually a castle, and the concerts are held in a sort of natural amphitheater in a field," explains Fogel. "This was the first time there were ever two shows there in a year. They usually license only one show a year, but the authorities made an exception for U2.

U2 also came up big at the FleetCenter in Boston, where four sellouts grossed $5.6 million.

Second to U2, with 19 entries, is ‘N Sync, which played the most stadium dates of any act in 2001. ‘N Sync's top gross of the year was from three sellouts at Giants Stadium in East Rutherford, N.J., grossing $7.4 million. Madonna was third in the number of entries, at 14, topped by the aforementioned Madison Square Garden windfall. And she also came up big at Earls Court in London, where six July sellouts grossed $8.7 million ($6.2 million). "We could have done more," says Fogel, who also oversaw the Madonna tour. "but we ran out of time." Another winner for her on a route of sellouts was at the Staples Center in Los Angeles, where proceeds from her $8.3 million gross from four September shows were donated to a charity for terrorist-attack victims.

BOY BANDS, BENEFITS
The Dave Matthews Band, which also played a slate of stadiums in 2001, provided 10 entries in the top 100, topped by a $6.1 million gross at Giants Stadium. DMB added West Coast stadiums to its route for the first time this year, a profitable run into virgin stadium territory resulting in top-ranking box-office results from Pacific

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Boxscores

Bell Park in San Francisco ($3.6 million) and Dodger Stadium in Los Angeles ($2.2 million). Billy Joel and Elton John's Face to Face Tour was responsible for eight entries in the top 100, with the biggest being three sellouts at Allstate Arena in Rosemont, Ill., which grossed $5.8 million.

The Backstreet Boys won the arena route this year, notching multiples in many markets and seven top 100 grosses. A notable stadium exception is BSB's stop at Foro Sol in Mexico City, which attracted 154,716 people over three nights in March and grossed $7.2 million (68.8 million pesos). OCESA Presents was the primary promoter for this date. BSB also played the Toronto Skydome, selling out at 56,843 and grossing $2.5 million ($3.7 million Canadian). The boy band's top arena stand was three nights at the FleetCenter in Boston, which grossed $2.4 million.

Two radio-station concerts made the cut. WHFS Presents Presents HFStival at RFK Stadium in Washington, D.C., grossed $3.6 million from a lineup that included Green Day, Soundgarden, Collective Soul, Linkin Park, Incubus, Seven dust and 3 Doors Down. Wango Tango, produced by Clear Channel station KIIS-FM Los Angeles, grossed $2.3 million at Dodger Stadium, June 16-17. On the bill were the Backstreet Boys, Aerosmith, Ricky Martin, the Bee Gees, Nelly Furtado, Shaggy, Jessica Simpson, Tyrese, American Hi-Fi, Vertical Horizon, Joe, Eden's Crush, Dream, 3LW, Samantha Mumba, Kryzal, the Blue Man Group and a performance of "Lady Marmalade" featuring Christina Aguilera. Wango Tango was hosted by Britney Spears.

The other notable one-time event in the top 100 was United We Stand: What More Can I Give?, another benefit for victims of Sept. 11. Held at RFK Stadium in D.C., the Oct. 21 concert grossed $2.6 million and featured performances by Michael Jackson, Aerosmith, 'N Sync, the Backstreet Boys, Ricky Martin, Rod Stewart, Bette Midler, Destiny's Child and Mariah Carey.

It's also worth noting that not one country-music concert was among the top 100 boxscores of the year.
tour came through the Garden in 2001. “There seemed to be a lot of acts on the road this year,” says Peresman. “It was a hard year because it was a diverse type of schedule. It wasn’t all rock ‘n’ roll: it was a real cross-section.” And MSG has taken on an iconic stature over the years, with 2001 adding to that legacy. Peresman believes, for artists and audiences alike, he says, “Even back when I was an agent years ago, you wanted your act to play Madison Square Garden.”

In 2001, the list of acts that used the stage at MSG was impressive by any standard. The list included U2, Paul McCartney, the Who, Bon Jovi, David Bowie, Elton John, Destiny’s Child, the Backstreet Boys, Mick Jagger, Keith Richards, John Mellencamp, Eric Clapton, Billy Joel, James Taylor, Melissa Etheridge, Macy Gray, Marc Anthony, the Goo Goo Dolls, Jay-Z, Michael Jackson, ‘N Sync, Beyoncé, Pink, Liza Minnelli, Whitney Houston, Gloria Estefan, Nelly, Gladys Knight, Madonna, Bob Dylan, Eric Clapton, Janet Jackson, Nelly and Tool.

Just in a four-week period, the acts that came across that stage were staggering,” marvels Peresman. “That doesn’t happen at any other place in the world that I can think of. And with the events that took place in New York City [this year], Madison Square Garden has taken on a significance that means so much to people.”

While Peresman appreciates the honor of MSG being designated the top-grossing facility in the world, he is quick to point out its top-ranked status comes from the efforts of many. “There has been a lot of hard work by a lot of people this year,” he says. “Everybody—stagehands, production people, carpenters, food and beverage people—worked theirasses off, and they all put a lot of pride into what they do. There is a whole legion of people who work very hard and when this venue comes on top, they love it.”

MSG parent Cablevision also owns and operates Radio City Music Hall (Peresman, through Radio City Entertainment, books both facilities), the top facility in the country for venues of 5,001–10,000 capacity, according to boxscores. Propelled by the success of dozens of performances by the hugely popular Christmas Spectacular, Radio

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VENEUES
Continued from page YT-21
City grossed $79.4 million and
hosted 1.5 million people.

BIG IN PHILLY
The First Union Center in
Philadelphia remains one of the top arenas in the country
for 2001, reporting nearly $82
million in grosses from con-
certs and events for the year.
For Peter Luukko, president
of Comcast Spectator Ven-
tures, owner/operator of the
First Union Center, success in
the concert market is all about
relationships.
First and foremost, you
have to have a great relation-
ship with the local promoter
in any market, he says. "Of
course, now that Clear Chan-
nel owns them all, you have to
have a great relationship with
Clear Channel. We've worked
with Larry Magid (former
owner of Philadelphia-based
Electric Factory Concerts, now
a CCE company) for over 30
years, and since he has gone
with Clear Channel, our rela-
tionship has only gotten bet-

ter."
While CCE promoted many
shows at the First Union Cen-
ter, other promoters are wel-
come, Luukko says. "We still
do shows with Larry Frank
[Frank Productions], Concerts
West and others," he says.
"Everybody realizes the more
successful shows in a mark-
etable, the more the market
will want to go to an event. We
also work closely with radio
and develop music in the
market as a long-term propo-
sition.
"Luukko also thinks the pro-
moter/building manager rela-
tionship in general has
matured and improved. "As
opposed to years ago, when we
sat across the table from each
other, now we sit down next to
each other and try to figure
out how to maximize the show.
The difference between a good
date and a great date is multi-
plies, when you can get them.
The First Union Center hosted its share of multiple dates in 2001, most notably three U2 shows, "and we could've done more," Luukko says. Other winners included Madonna, two Neil Diamond sellouts, Andrea Bocelli, Michael Flatley's "Feet of Flames," Depeche Mode, the Backstreet Boys, Eric Clapton, Janet Jackson and Rod Stewart. More big nights are forthcoming, including at least three Billy Joel and Elton John sellouts for early next year.

Even shows that don't do as well can have a positive effect, Luukko points out. "Shows that don't meet financial objectives can still serve a purpose," he says, "if only to let people know that arena tours are still out there."

**STRONG BOSTON MARKET**

Another top arena for 2001 was Boston's 19,600-capacity FleetCenter, which grossed about $30 million from concerts and events for the year, like Luukko, FleetCenter president and CEO Richard Krezwick talks about making the most of what is available. "This was a banner year for concerts, and we're pleased that, by working with Clear Channel, we were able to maximize every opportunity," says Krezwick. "The Backstreet Boys went from two to three shows [$2.5 million gross], and U2 went from two to four shows [$5.6 million gross]; we could have done more if the dates had been available. It takes that extra effort to maximize the opportunity."

Krezwick cites a team effort as key to the FleetCenter's success, along with executive experience. "I have been in this business for 24 years, [VP of entertainment] Steve Nazro more than 30, and [GM] John Wentzel has more than 20 years experience. The three of us stay in touch, and at least one of us attends all the [related] meetings," he says.

A reputation as a strong concert market also helps. "Boston is a very good market, with a high per capita income for one of the most active urban cities in the country," Krezwick notes. "People are used to coming downtown for entertainment, all of which creates a good environment for selling tickets."

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rocked in 2001. And it was, indeed, a Jersey thing.

The 21,000-capacity Continental Airlines Arena grossed some $24.6 million from concerts and events, and Giants Stadium hosted eight concerts, enough to make it the top stadium in the country at $21.6 million in grosses.

"It was one of the years. What can I say? The bands were out there," says Bob Castronovo, president, senior executive VP and GM of the complex. "I've been around long enough to know that this is a cyclical industry. Ronnie Van De Veen [assistant VP] is very active, we're competitive in our rents, and we have a good relationship with the agencies and promoters, so the success is due to a combination of all of that. Plus, bands like coming here, and we're user friendly."

The arena attracted all the big-name acts on the road this year, and Giants Stadium helped the benefits of three Dick Clark's New Year's Eve concerts ($6.1 million gross), three 'N Sync dates ($7.4 million) and a brace of Bon Jovi concerts that ended the Jersey natives' world tour and grossed $6.3 million.

"We have a great relationship with the Dave Matthews Band—year after year, and we hosted 'N Sync the year before in the arena. Jon Bon Jovi is a good friend of ours, and Jon and I spoke a year ago about ending the tour here—he's a Jersey guy—and we ended up with two sellouts."

Castronovo is quick to point out that residents of the Garden State support live music in a big way. "We're five miles from New York City, some people come from the City," but, for the most part, it's northern and central New Jersey."

DETROIT ROCK CITY

The heart of rock'n'roll in Detroit is in many ways located outside city limits in the suburbs, at least in terms of concert venues. In Auburn Hills, Mich., resides the Palace of Auburn Hills Arena, and in nearby Clarkston is the DTE Energy Music Center (former Pine Knob), the nation's top amphitheater. Both are owned by Palace Sports & Entertainment.

The Palace was one of the top arenas, grossing more than $24 million from concerts and events reported. "Under the circumstances, we're feeling pretty good," says Tom Wilson, president of Palace Sports & Entertainment. "Things could have been a lot worse; we're keeping our head above water indoors."
Outdoors. DTE Energy Music Center rules in an amphitheater land populated mostly by CCE sheds. The amphitheater grossed nearly $23 million, more than any other. Wilson says the venue has become almost as much the attraction as the performers. "Pine Knob used to be a place people went because the lists were there. Now it has become part of the fabric of life in Detroit," he says.

With 77 shows in a relatively short window, the shed's schedule is full. "The summer is so short here, we try to cram as much in as possible," says Wilson. "We play some acts most people would pass on, but then people come out here that might not in another city."

Even with "a lot of padding," the amphitheater still averaged more than 12,000 per show in attendance. "There are always one or two losers over the course of the summer, but, by and large, if we buy well, people look for a reason to go out to the amphitheater," Wilson says. "We take more chances, probably, than most, but even if it's a 'bad' show, we still make enough to cover the cost of the act."

### Chicago's Strength, L.A.'s Staples

With two entries in the top 10 for large arenas, Chicago showed its stuff as a prime concert market in 2001. The United Center finished with more than $22 million in grosses, with U2 and Madonna among its winners. Allstate Arena in nearby Rosemont, Ill., reported $18.5 million in grosses for the year. Pat Nagle, GM of Allstate Arena, says he's not surprised both venues did well.

"We had Billy Joel and Elton John within one day of when the United Center had U2," notes Nagle, adding that both buildings' success is a strong testament to Chicago's market strength. "We have 11 million people in the area, and a good show is gonna sell."

Among the shows that sold out Allstate Arena were two nights from Joel and John ($5.8 million gross, tops for that tour), two Backstreet Boys sellouts, two shows from Sade that grossed about $2 million, and a $700,000-plus Aerosmith date. "I'm happy that we are putting together a strong season at Allstate Arena," Nagle says. "We've had U2, Rolling Stones, Bon Jovi, and so many others. It's been a great year for us."

### Philips Arena

Philips Arena in Atlanta, a 20,000-capacity facility now in its third year, posted big numbers in 2001, reporting 25 concerts and events that grossed just over $24 million. Performers included Sade, Boyz II Men, and the Backstreet Boys.

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**continued on page VI-76**
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Online Music Went Legit In 2001

BY BRIAN GARTRY

NEW YORK—For the online music sector, 2001 will go down as the year the once free-wheeling, entrepreneurial business went corporate and the year that the concept of rentng music to consumers first emerged.

An economy in recession and a downturn in Internet technology investing during the past 12 months led to either the demise or the acquisition of the bulk of the start-up ventures that have populated the space since the late 1990s.

Gone are the likes of Reciprocal, Musicmaker, Supertracks, Hitleh, UpLister, Musicbank, and Music.com, all of which withered away due to a lack of funding and no real business model.

A host of Webcasters, including NetRadio, ClickRadio, and RadioWave, also went under because of expensive bandwidth costs and a poor advertising climate.

Meanwhile, now in the hands of larger corporate masters are online industry vanguard, including MP3.com, EMusic.com, Launch Media, and MySpace.

**CONglomerates Benefit Most**

In the wake of the shakeout of the venture-capital-funded online music sector, there has emerged a more bottom-line-focused industry designed to aid and, ultimately, provide profits for media conglomerates like AOL, Time Warner, Vivendi Universal, and Bertelsmann, as well as such technology powers as Microsoft, Real Networks, and Yahoo.

Making the most aggressive moves online in the past year has been Vivendi, parent of Universal Music Group (UMG). During the course of 2001, the company announced it had one of the biggest portfolios of Internet music assets, largely through acquisitions. It acquired former rival MP3.com for more than $100 million; bought EMusic.com, home to digital music retailer EMusic and RollingStone.com; and purchased from BMG the 50% stake in its GetMusic joint venture that it didn't already own.

In November, the company rolled up its Internet properties into a single operating unit called Vivendi Universal Net USA and put MP3.com CEO Robin Richards in charge of the entire operation.

Vivendi Universal, however, is pursuing a much more aggressive course of action. Likewise, Bertelsmann executed its own roll-up strategy by acquiring digital locker service myplay.com and merging it with online retailer CDnow.com and its club businesses to form a new operating unit known as BeMusic.

In similar moves, AOL integrated its online music properties under the banner of AOL Music after hiring Kevin Conroy away from BMG Entertainment, and Yahoo rebranded its music operations under the Launch name in the wake of its acquisition of Launch Media earlier in the year.

THE TOP STORIES

- RealNetworks locks in three majors for subscription services.
- Universal and Sony roll out the digital music service Pressplay.
- Vivendi Universal acquires MP3.com.
- Napster suspends service; Napster-like alternative Web sites subscriber music catalogs in a drive.
- The U.S. Department of Justice begins a probe into MusicNet and Pressplay.
- The Recording Industry Assn. of America files a copyright suit against Napster-like Web sites.
- Publishing agreement leaves digital rights issues unresolved.
- MTV Networks makes staff cuts and absorbs its online operation.
- Vivendi consolidates its Web business.
- Bertelsmann scraps its e-commerce group.

**SUBSCRIPTION SERVICES RISE**

Much of the consolidation activity in the online music arena is driven by the digital distribution strategies of the major labels, which spent the bulk of 2001 developing music subscription services that rolled out at year's end.

Warner Music Group, BMG, and EMI announced a joint venture with Real Networks to create a subscription service known as MusicNet, while UMG and Sony announced a rival joint-venture subscription service known as Pressplay.

The development of these services, however, proved to be anything but easy. Rollout was stymied for much of the year because of the major-labels' hesitancy to license their content to services other than their own joint ventures, as well as an ongoing fight between subscription service developers and publishers regarding how much songwriters and publishers should collect in royalties from new subscription formats. (A similar fight is now brewing between labels and artists over royalties and approved usage.) While the issue is still unresolved, the Recording Industry Assn. of America (RIAA) and publishers went under because of expensive bandwidth costs and a poor advertising climate.

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By Ed Christman

NEW YORK—With the music industry experiencing its first downturn in music sales since the advent of SoundScan 10 years ago, 2001 will be remembered for the turmoil in the one-stop sector, where five wholesalers were liquidated during the year, including the biggest music account liquidation ever, Valley Media.

In addition to Valley, which was still in the wind-down phase at press time, also liquidated were Pacific Coast One-Stop, Music Merchandisers, and Campus Records (the latter voluntarily), while Northeast One-Stop began liquidating Dec. 13, after three of the five majors voted against the company’s reorganization (see Retail Rock, page 61) at a Chapter 11 hearing on its financing.

Valley’s plight, however, garnered the most attention, as the Woodland, Calif.-based wholesaler—which had about $300 million in sales in 2000—struggled through the first half of the year trying to affect a turnaround that saw founder Barney Cohen forced out in early April when the company’s board of directors replaced him with Peter Begler as CEO. In July, Begler began negotiations with the company’s main competitor, Coral Springs, Fla.-based Alliance Entertainment, in an attempt to create a merger to solve the company’s problems. But after getting the majors to agree to forgive as much as 60% of the $120 million Valley owed them, Alliance abandoned the deal when Valley’s shrinking revenue base made the valuation ascribed to it unpalatable in light of the $500 million in debt Alliance would have to assume to seal the deal. As of mid-December, Valley was selling bulk inventory to accounts as part of its liquidation.

Similarly, Northeast One-Stop—which had sales of about $255 million in the first nine months of its fiscal year and filed for Chapter 11 protection Nov. 30—began liquidating Dec. 13, one day after its major creditors ruled against a stand-alone reorganization. It, too, was winding down operations, and like Valley, it is unable to clear up its accounts at press time.

Earlier in the year, Pacific Coast One-Stop, the wholesaler to watch, as it tried to avoid liquidation. The company, which had annual revenue in 2000 of about $100 million, was acquired by Ralph Johnson and former Steve Fall in December 2000. But Johnson never got his financing together, and after the majors put the company on credit hold, and the bank pulled the plug on its revolving line of credit, Pacific Coast filed for Chapter 11 protection, which turned into a liquidation.

Its inventory and automation were acquired by Super Discount CD’s & DVDs, a one-stop that appears to be a bright spot in that sector. That Irvine, Calif.-based company appears to be one of the biggest beneficiaries of the Valley and Pacific Coast liquidations. Its profile was also bolstered by the addition of Bruce Ogilvie to its ownership team. Ogilvie, who founded Abbey Road (which he successfully sold to Alliance in the early 1990s) and served as chairman of Whitehouse Entertainment and led the company in a successful Chapter 11 reorganization, bought a one-third equity stake in Super Discount and was named CEO.

In other one-stop news, Universal Music & Video Distribution (UMVD) cut off about 15 one-stops, including Norwalk Distributors, one of the largest one-stops on the West Coast, which seems to be weathering the difficulty by buying that major’s product “Sideways” (i.e., from another one-stop). Most of the one-stops that stopped serving were small in size, and some went out of business—including Campus, which sold some of its assets to AT, a subsidiary of Sandusky, a longtime music account better known as Arrow Distributing. UMVD never said why it cut off the one-stops, although sources suggest that it was responding to expected fallout in the one-stop community.

Another one-stop, Southwest Wholesale, experienced a change in ownership when minority owner Robert Guillerman bought out majority owner Richard Powers. Earlier in the year, the owners had agreed to sell to a company known at stur-music.com, but that company couldn’t get its financing together.

In the music specialty sector, the big news of the year was the involuntary liquidation filing by the five majors against National Record Mart, which, as a defense mechanism, had the court convert the involuntary filing into a Chapter 11 filing. But that move appeared to be in vain: The creditors forced out chairman Bill Teitelbaum, the company’s largest shareholder, and brought in former Musicland executive Gary Ross to serve as a caretaker while the chain was shopped to other music retailers, with there appearing to be little to no interest in acquiring the Pittsburgh-based company. If a buyer doesn’t emerge, the chain will be liquidated shortly after Christmas, sources say.

Earlier in the year, the Beaches chain, which at its height under its last owner had about 22 super stores in the early 1990s, was liquidated.

The other form of consolidation—mergers and acquisitions—slowed down in 2001, although three deals did occur, and a fourth is still being worked on. The biggest one of the year was Best Buy’s completion of its acquisition of Musicland, which it had agreed to do in December 2000. That deal makes Best Buy the largest direct music account.

Musicland continues to be a rising force in music specialty retail, with its latest acquisition of stores from Wherehouse Entertainment, giving the Norcross, Ga.-based chain a total of 115 stores. According to Wherehouse documents filed with the Securities and Exchange Commission, Musicland paid $26 million for the deal.

In June, Music City Record Distributors, which owns the Cat’s unit, acquired the seven-unit Poplar Tunes chain, giving it 29 stores in four states. In November, Dangos acquired the use CD chain CD Warehouse, giving it about 80 stores.

In other Music Network news, the company named Marc Appelbaum president of its retail division, moved into a bigger warehouse and installed new systems and automation, and got a new revolving credit facility for $30 million from Wells Fargo Retail Finance. Meanwhile, in Torrance, Calif., Larry Gaines, who had been executive VP at the Wherehouse chain, was named president.

In personnel developments, Trans World Entertainment lost two senior executives when president Mike Munn left in February, and Laurie Clark, his replacement who joined the chain as executive VP, left in November. Trans World also selected PYE as its new label and reacquired some 900 outlets with that logo, as well as relaunching its online store under that name. Additionally, the chain introduced Internet-based kiosks in its stores, which allow shoppers to sample any music and video title at the location carries.

A couple of chains downsized in 2001, including Tower records, which let go about 170 employees during a turnaround effort it implemented earlier in the year when the chain was experiencing difficulty with its banks, Chase Manhattan. With its revolvers due April 23 this year, the bank agreed to extend it for one year but called for the $275 million loan to be truncated in steps to $100 million, come Dec. 31. But after Tower implemented a turnaround and appeared to be meeting its financial goals, the bank reentered and amended the loan so that the upcoming payment is only to $155 million, although the loan comes due again April 23, 2002.

As well, in addition to Tower and the Musicland Group—which the latter downsized due to its acquisition by Best Buy, the Virgin Entertainment Group’s U.S. arm lost about 20 employees, as did Wherehouse Entertainment and HMV Media Group. The North American, Harmony House also

(Continued on next page)

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Liquidation

Continued from preceding page

implemented a defensive downsizing, going from 38 stores to about 25, abandoning the Michigan and Illinois markets so that it could focus on its main market, the Detroit metropolitan area. Along the way, president Jerry Adams left, with his responsibilities being assumed by owner Bill Thom.

As the year wound down, Central South, which runs the Sound Shop chain, and Value Music Concepts were in discussions for a planned merger that would create a company with 130 stores and $150 million in revenue, sources say.

With music sales and profits weakening, merchants turned to other product lines, including DVD, Audio and Video and video games, but the most aggressive effort in product diversification came from Newbury Comics, which opened a home-furnishing store and added inventory from that concept to its music stores as well.

In the mass-merchant sector, Montgomery Ward and Bradlees were liquidated in the beginning of the year, but that sector continues to show strong performances as it steals market share from the music specialty stores, buoyed by the strong performances of Wal-Mart and Target. In December, mass merchants had so far experienced a 3% gain in annual sales, while chains were down nearly 5% for the year.

On the music supplier side, WEA implemented a restructuring that saw it downsize by about 150 employees and shutter three sales offices. Also, three senior executives left—Frank Alberti, senior VP of sales; Alan Shanty, senior VP of sales, and Alan Vossi, executive VP. In December, BMG Distribution also appeared to be involved in a downsizing that so far has seen the San Francisco sales office closing and a number of executives departing, including Nick Blewitt, senior VP of marketing and branch operations, and Rick Cohen, senior VP of sales and strategic planning.

At the other majors, Sony shuttered its Boston office, and EMD closed its Cleveland office. In the direct marketing area, both record clubs downsized, with Columbia House cutting back about 10% of its work force and BMG Direct letting go about 4% of its employees.

Liquidation

Continued from preceding page

IMPLEMENTED A DEFENSIVE DOWNSIZING, GOING FROM 38 STORES TO ABOUT 25, ABANDONING THE MICHIGAN AND ILLINOIS MARKETS SO THAT IT COULD FOCUS ON ITS MAIN MARKET, THE DETROIT METROPOLITAN AREA. ALONG THE WAY, PRESIDENT JERRY ADAMS LEFT, WITH HIS RESPONSIBILITIES BEING ASSUMED BY OWNER BILL THOM.

AS THE YEAR WOUND DOWN, CENTRAL SOUTH, WHICH RUNS THE SOUND SHOP CHAIN, AND VALUE MUSIC CONCEPTS WERE IN DISCUSSIONS FOR A PLANNED MERGER THAT WOULD CREATE A COMPANY WITH 130 STORES AND $150 MILLION IN REVENUE, SOURCES SAY.

WITH MUSIC SALES AND PROFITS WEAKENING, MERCHANTS TURNED TO OTHER PRODUCT LINES, INCLUDING DVD, AUDIO AND VIDEO AND VIDEO GAMES, BUT THE MOST AGGRESSIVE EFFORT IN PRODUCT DIVERSIFICATION CAME FROM NEWBURY COMICS, WHICH OPENED A HOME-FURNISHING STORE AND ADDED INVENTORY FROM THAT CONCEPT TO ITS MUSIC STORES AS WELL.

IN THE MASS-MERCHANT SECTOR, MONTGOMERY WARD AND BRADLEES WERE LIQUIDATED IN THE BEGINNING OF THE YEAR, BUT THAT SECTOR CONTINUES TO SHOW STRONG PERFORMANCES AS IT STEALS MARKET SHARE FROM THE MUSIC SPECIALTY STORES, BUOYED BY THE STRONG PERFORMANCES OF WAL-MART AND TARGET. IN DECEMBER, MASS MERCHANTS HAD SO FAR EXPERIENCED A 3% GAIN IN ANNUAL SALES, WHILE CHAINS WERE DOWN NEARLY 5% FOR THE YEAR.

ON THE MUSIC SUPPLIER SIDE, WEA IMPLIMENTED A RESTRUCTURING THAT SAW IT DOWNSIZE BY ABOUT 150 EMPLOYEES AND SHUTTER THREE SALES OFFICES. ALSO, THREE SENIOR EXECUTIVES LEFT—FRANK ALBERTI, SENIOR VP OF SALES; ALAN SHANTY, SENIOR VP OF SALES, AND ALAN VOSSI, EXECUTIVE VP. IN DECEMBER, BMG DISTRIBUTION ALSO APPEARED TO BE INVOLVED IN A DOWNSIZING THAT SO FAR HAS SEEN THE SAN FRANCISCO SALES OFFICE CLOSING AND A NUMBER OF EXECUTIVES DEPARTING, INCLUDING NICK BLEWITT, SENIOR VP OF MARKETING AND BRANCH OPERATIONS, AND RICK COHEN, SENIOR VP OF SALES AND STRATEGIC PLANNING.

AT THE OTHER MAJORS, SONY SHUTTERED ITS BOSTON OFFICE, AND EMD CLOSED ITS CLEVELAND OFFICE. IN THE DIRECT MARKETING AREA, BOTH RECORD CLUBS DOWNSIZED, WITH COLUMBIA HOUSE CUTTING BACK ABOUT 10% OF ITS WORK FORCE AND BMG DIRECT LETTING GO ABOUT 4% OF ITS EMPLOYEES.
 plan. Even before filing Chapter 11, a delegation from Northeast led by founder Lou DeSiegwerk (who sold the company to Planet), made the rounds to the majors, hinting at a reorganization that it claimed would provide new financing from a potential investor called the "BHI Group," resulting in the majors getting total reorganization.

Based on the information provided to them during that trip, the majors appeared willing to sign off on the plan. But somewhere between the Nov. 30 filing and a Dec. 12 court hearing—which was to decide if Northeast could have continued access to the cash collateral held by Congress Financial—Northeast filed a motion that changed the plan's key details, including making the new funding debt instead of equity distribution sources say.

But that wasn't the only key to the majors about-face. A few of them were said to have lost confidence in the reorganization when, in preparation for the Dec. 12 hearing, a member of the BHI Group failed to show on a date he was to be deposed, sources suggest. And the final nail in the coffin was a petition to the court to make the debt funding from BHI senior to the bank and trade debt, sources at the majors say they were shocked by that move. What's more, they say that as debt, Northeast's business plan had no way of paying off the funding debt, except for the slim hope that they would be able to find a new bank to supply a revolving credit facility.

Consequently, the vote against the reorganization came down. Apparently the reason why only three of the five majors voted against it is because the petition was filed late in the day Dec. 11 and only the West Coast distributors could be reached that Tuesday night to reach a decision. But had they had the chance, it sounds as if the other two also would have voted against the plan.

As a result, Northeast now is in wind-down phase, with Dec. 28 slated to be the last day. Company president Bill Gerstein is overseeing the process. It is the fifth one-stop to be liquidated this year, following on the heels of Pacific Coast One-Stop, Campus Records, Music Merchandisers, and Valley Media.

ELSEWHERE IN THIS ISSUE appears an overview I wrote on how the music accounts performed this year. Let's look at some of the marketing moves the major distribution companies made.

During the year, some of the majors addressed retail concerns about "stale" midlines. In February, UMD unveiled its flex pricing program—which gives a $3.50 rebate for every unit of a featured front-line catalog title sold—with 44 featured titles. In September, Sony Music Distribution and Arista created new catalog lines carrying pricing of $9.88 instead of the traditional $11.98 midline price and dropped front-line catalog titles into the new lines, with Sony and Arista deciding about 60 and 10 front-line titles, respectively. The lines were well received by retailers, who called on all the majors to follow suit.

However, earlier in the year, UMD caught grief from accounts when it lowered the early payment discount of 2% to 1.5% for those paying by check and 1.75% for those paying by electronic funds transfer. Island Def Jam Group's move to establish $19.98 as the superstar price with a couple of rap titles in the fourth quarter dismayed merchants as well. On the other hand, UMD was applauded when it became the first major to issue an encrypted album in the U.S. Dec. 11, "More Music From the Past & the Present." In other distributor initiatives, BMG Distribution kicked off a campaign in April alerting shoppers about bootlegs and counterfeits, including distributing window clings to retailers that tell shoppers to "support music artists, not con artists." The National Assn. of Recording Merchandisers (NARM) dropped its antitrust lawsuit against Sony Music Entertainment, after the U.S. Department of Justice filed a friend of the court brief attacking NARM's position. That should pave the way for Sony's return to the trade group's annual convention in March 2002.

FINALLY, Retail Track wishes all its readers happy holidays and a prosperous new year.
In The News

- Universal Music and Video Distribution (UMVD) has launched a new business-to-business Web site for media, merchants, marketers, vendors, and other business partners to obtain access to a wide range of information on Universal Music Group’s artist catalog and digital assets. The site, UMVD.com, features extensive publicity materials, including more than 15,000 album covers, new release solicitation books, label, artist, and reunion tail logos, and audio clips for more than 12,000 albums. In addition, it contains expanded search capabilities for specialty catalogs, product lines, and newly uploaded assets.

- Musicland posted a $17 million operating loss in the quarter ended Dec. 1, vs. operating profit of some $400,000 in the same period last year. Sales, as previously reported, slipped 1% to $420 million (Billboard Bulletin, Dec. 7).

- Parent Best Buy cites the seasonality of Musicland’s business, noting that there were $4 million in goodwill amortization charges in the quarter. Gross profit margins fell more than expected, to 33.7% from 37%, as Musicland repositioned its product mix.

- Epic Records artist Shakira currently ranks as the third-most-searched celebrity name on Microsoft’s MSN Search, behind top-ranked Britney Spears and No. 2 Martha Stewart. The songstress’ name is receiving upward of 1,000 queries per day, rivaling queries for such other cyber-celebrity favorites as Jennifer Lopez, Madonna, and Pamela Anderson. No doubt that has been aided by Shakira’s looks and strong album sales. Her new album, Laundry Service, debuted at No. 3 on The Billboard 200 chart in November.

- As the year comes to a close, Playboy Home Video warmly thanks all of you who made our business successful. To our retailers, associates and friends, we extend our gratitude and warm wishes for a prosperous 2002.

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‘Fast’ Heads For Retail

BY RASHAUN HALL
NEW YORK—With the Jan 2, 2002, release of The Fast and the Furious on Universal Studios Home Video, director Rob Cohen gives fans a "nuts and bolts" look into the world of street racing. The $29.98-priced Collector’s Edition disc offers an in-depth, behind-the-scenes documentary of the story of Dominic Toretto (Vin Diesel), a street gang leader under suspicion of stealing expensive racing equipment, and Brian O’Conner (Paul Walker), an undercover police officer seeking out the heist’s culprit.

Cohen himself contributed a number of extras to the project, including a feature-length commentary, a featurette on editing, and a storyboard that can be compared with the final film. “Instead of having a dry storyboard chapter, I put the storyboards in the box and the actual finished shot in another box above it,” Cohen explains. “Now, you can watch the original conception—a drawing that was done months before a camera turned against the shot that was brought to life.”

The DVD also includes three videos from the soundtrack—“Rue,” “Cruised,” and “Saw”—in addition to an interactive stunt feature that offers eight different camera angles of the final action sequence and a deleted scenes library. Universal has lined up a series of promotional tie-ins with MTV, Mads, and Castrol Syndicate to attract young people and auto enthusiasts to the DVD. "With the movie performing so well [theatrically]," we had a lot of companies that wanted to tie in with us," Universal Studios Home Video senior VP of marketing Ken Grafe says. "We selected those core companies to reach this target consumer and make sure that all of them broadened our marketing efforts.”

Other tie-ins include Mazda’s The Fast and the Furious Sweepstakes, in which consumers can enter to win copies of the DVD and the grand prize—a 2002 Mazda Protege—and the Holler-NOS Performance Products “The Fast and the Furious ‘Got a Name’ Sweepstakes.” Retailers are already predicting strong post-holiday sales for the title. John Thresher, VP of sales for West Sacramento, Calif.-based Tower Records, says, “It certainly surprised a lot of people with its theatrical success, so I expect it to do well. The timing is also right, with a whole bunch of new [DVD] players out there after the holidays.”

Cohen
| TITLE | LABEL/DISTRIBUTING LABEL & NUMBER | Principal Performers | PG/13 | PG-13 | NR | G | Animated | 12000 | 12000
|-------|-------------------------------|----------------------|-------|-------|-----|-----|----------|-------|-------
| PEARL HARBOR | WEA HOME ENTERTAINMENT & SONY CLASSICS | Ben Affleck & Josh Hartnett | PG | 13 | 24.99 | 21 | 21 |
| THE SILENT HOUSE | Universal | Mads Mikkelsen | NR | 22.99 | 6 | 6 |
| THE LAND BEFORE TIME: THE BIG FREEZE | Universal | Michael J. Fox | NR | 22.99 | 6 | 6 |
| SNOW WHITE AND THE SEVEN DWARFS | Walt Disney | Jerry Maren | NR | 22.99 | 6 | 6 |
| BARBIE IN THE NUTCRACKER | Sony Pictures | Anne Lockhart | NR | 22.99 | 6 | 6 |
| POKEMON: MEWTWO RETURNS | 20th Century Fox | Hidenobu Kiuchi | NR | 22.99 | 6 | 6 |
| RUDOLPH THE RED-NOSED REINDEER | The Walt Disney Company | Eli Cash | Animated | 1954 | 9.08 | 9.08 |
| DR. DOLITTLE 2 | Revolution Studios | Eddie Murphy | PG | 13 | 22.99 | 6 | 6 |
| BEETHOVEN'S 4TH | Revolution Studios | Judge Reinhold | NR | 22.99 | 6 | 6 |
| CATS & DOGS | Revolution Studios | Jeff Goldblum | PG | 13 | 22.99 | 6 | 6 |
| SAVE THE LAST DANCE | Universal | Julia Roberts | PG | 13 | 14.95 | 14.95 |
| OL' BROTHER, WHERE ART THOU? | Walt Disney | George Clooney | Animated | 2000 | PG-13 | 14.95 | 14.95 |
| SPIKE KIDS (PAIN & SCAN) | Sony Pictures | Antonia Bird | PG | 13 | 24.99 | 6 | 6 |
| FROZEN | Walt Disney | John Travolta | Animated | 2013 | NR | 9.98 | 9.98 |
| NATIONAL LAMPOON'S CHRISTMAS VACATION | 20th Century Fox | John Candy | Animated | 1989 | PG-13 | 14.95 | 14.95 |
| CAST AWAY | New Line Cinema | Tom Hanks | PG-13 | 14.95 | 14.95 |
| THE MUMMY RETURNS | Universal | Brendan Fraser | PG-13 | 14.95 | 14.95 |
| IT'S A WONDERFUL LIFE | Warner Bros. | James Stewart | Animated | 1946 | NR | 19.98 | 19.98 |
| WILLOW | Sunrise | Val Kilmer | PG | 13 | 14.95 | 14.95 |
| MAGIC 결국 THE SNOWMAN | The Walt Disney Company | Tim Allen | Animated | 2001 | NR | 7.95 | 7.95 |
| SCOOBY-DOO & THE CYBER CHASE | Warner Bros. | Scooby-Doo | Animated | 2001 | NR | 7.95 | 7.95 |
| DUNDEE-60TH ANNIVERSARY EDITION | Columbia | Gene WIlliams | Animated | 1941 | G | 22.99 | 22.99 |
| WHITE CHRISTMAS | Warner Bros. | Bing Crosby | NR | 9.93 | 9.93 |
| BLUES CLUES: BLUES BIG HOLIDAY | Universal | Blue's Clues | NR | 9.93 | 9.93 |
| COSMOS JONES | 20th Century Fox | Bill Murray | PG-13 | 22.99 | 22.99 |
| MEN OF HONOR | 20th Century Fox | Robert De Niro | R | 14.98 | 14.98 |
| 2001 WORLD SERIES | Billboard | Dan Goodin | Animated | 2001 | NR | 19.92 | 19.92 |
September 11 And The Economy Force Radio To Rethink Itself

BY CARLA HAY and ANGELA KING

NEW YORK—The effects of the Sept. 11 terrorist attacks were far-reaching, and radio's response largely reflected the commonly held need for changed priorities in a world that has been altered forever. Programmers rethought many things: whether certain songs were still appropriate, whether their music stations needed more news and information, and how best to meet the community's needs. But the attacks also brought deeper changes in the way PDs conducted their business, making them more aware of life's "big picture" issues.

Barry James, station manager of modern AC WTTX Chicago, summarized the feelings of many in the industry by saying, "We must compete. We will win. But on a day-to-day basis, we all realize there's more to life than radio or any other career."

After Sept. 11, many outlets immediately adopted inspirational and patriotic themes, though some were careful not to go too far. "It goes back to not wanting to be viewed as trying to profit from the sympathy or wave of patriotism," notes Susan Groves, PD of modern rock WHRL Albany, NY. "People are turning on the radio and listening to music as an escape."

While several songs—most notably Drowning Pool's "Bodies" and Afroman's "Because I Got High"—generated a lot of chart momentum as a result of the events, other songs became anthems. These included Enrique Iglesias' "Hero," Enya's "Only Time," "Fighting For Our Lives" (It's Not Easy)," and Lee Greenwood's "God Bless the USA."

Many radio concerts that were scheduled to take place after Sept. 11 were turned into events benefiting the relief efforts. Several stations also geared their promotions toward charity donations and fund raising.

THE TOP STORIES

• The Sept. 11 tragedies cause radio programmers to rethink playlists and priorities.
• Massive cutbacks result from economic recession and radio consolidation.
• XM Satellite Radio makes breakthrough debut.
• Internet radio suffers from the dotcom crash.
• Faith Hill is the year's most-performed artist at radio.

THE FIRST U.S. DIGITAL SATELLITE RADIO SERVICE

The Washington, D.C.-based company initially bowed its services in San Diego and Dallas/Fort Worth, Texas, and has since expanded to about 25 other markets, including New York City, Philadelphia, and San Francisco. XM Satellite Radio—which provides about 100 channels (71 music-related and most of them commercial-free)—has also been picking up accolades for breakthrough advancements. Time magazine named XM Satellite Radio its invention of the year, while Fortune magazine named it product of the year.

THE INTERNET RADIO FALTERS

If satellite radio is being touted as the future of the industry, Internet radio may be remembered as having its glory days in the past. Several Internet radio companies felt the dotcom crash of the past year by going out of business or filing for bankruptcy protection. broadcastamerica.com, Monster Media, SoundsBig.com, and Audiohighway.com were among the affected companies. Meanwhile, many radio stations ceased their Web streaming content, as fees for licensing, performance royalties, and advertisers' unions became problematic issues.

TOP ARTISTS AT RADIO

The crossover success of Faith Hill helped her reign as the most-played artist of 2001 on all U.S. radio stations monitored by Broadcast Data Systems. The following artists round out the year's top 50 most-played artists, in descending order:

1. Faith Hill
2. Destiny's Child, Tim McGraw
3. Matchbox Twenty, Creed, George Strait
4. Alan Jackson, Jennifer Lopez, Garth Brooks, Carrie Underwood, 3 Doors Down

The networks of all three stations including their subsidiaries Satellite Films and Academy, Broadcast Data Systems, and Satellite Radio Networks were among the affected companies. Meanwhile, many radio stations ceased their Web streaming content, as fees for licensing, performance royalties, and advertisers' unions became problematic issues.

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- Heatseekers
- Dance/Maxi-Singles Sales
- Top R&B/Hip-Hop Albums
- Top R&B/Hip-Hop Singles
- Hot R&B/Hip-Hop Singles Sales & Airplay
- Hot Rap Singles
- Top Soundtracks
- Top Independent Albums
- Top Electronic Albums
- Top Country Albums/Country Catalog Albums
- Hot Country Singles & Tracks/Country Singles Sales
- Heatseekers
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- Top Pop Catalog Albums
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- Top Gospel Albums
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Awards shows, 32 passes has consecutive Nut time endarym. racked by Weathered 37.5% weeks released nn WINDING Counter,.

BABY: As 1997, the first week of its 2000 opus, the Creed's Weathered becomes through the more No.1. 25 different albums reached two more the sixth and seventh volumes of 800,000. The label Hot 200,000 23led the list in 9, 2000 has seen four ofthe eight titles a little hottest of 5.475,000 -plus, and Creed leads by 2002 week for 1.

REMEMBRANCE: Certainly one of the biggest chart stories of 2001 was the proliferation of patriotic titles that emerged in the wake of the Sept. 11 terrorist attacks. More than three months later, some continue to resonate with radio listeners and consumers. As predicted in last week's column, Alan Jackson's "Where Were You (When the World Stopped Turning)," a song written about Sept. 11, rises to No. 1 on Hot Country Singles & Tracks in only six weeks. It is the 5th chart week of the top of that chart in more than four years.

On the Hot 100 Singles Sales chart, the two highest debuts (Mariah Carey's 'Never Too Far/ Hero' and Daniel Rodriguez's 'Guad Bless America') and the biggest gainer (Aaron Tippin's "Where the Stars and Stripes and Eagle Fly") were also born from the events of that day. Carey's performance of 'Hero' on the American Music Awards also generated sales for the single.

Hey Baby: As predicted, No Doubt shares The Billboard 200 Hot Shot Debut (No. 9, 255,000 units) launched with a wall to wall media splash, including performances on Saturday Night Live and at the Billboard Music Awards. My VH1 Awards show, the band's new Rock Steady surpass the first week of its 2000 opus, Return of Saturn, by 296%. Rock Steady has 12 albums to surpass 200,000 units this week, and each of the top 35 are at 100,000 plus. There were 32 above 100,000 at this time last year, but, alas, albums sales trail those of the 2000 week for the seventh straight time (see Market Watch, page 12). It won't get easier from here, as the week leading up to last year's Christmas - when the holiday fell on a Monday for the first time since 1995 - was the biggest sales week in SoundScan's 10-year history. Mannheim Steamroller continues to bag big game. Three weeks ago, its sixth Christmas album ended the 52-week lock on Top New Age Albums by Enya's 'A Day Without Rain.' Now, Mannheim jumps to No. 1 on Top Holiday Albums (275,000 up 146%) overtaking 'A Day Without Rain.' It has been three years since its Oct. 23 release. Mannheim's Christmas Externadna, which hit stores the same day, has performed 1.1 million copies to date.

HIDE AND SEEK: As this column recently noted, a glut of new hip-hop albums - including sets from Jay-Z, Wu-Tang Clan, and Mystikal - hit stores Dec. 18. Of them, Nas will hit the Hot Shot Debut with 350,000-400,000 units, while Lil' Bow Wow seems to have the only other hip-hop album with a shot at 200,000. Oddly, all these rap titles will bow on the charts during the one week when Billboard does not publish us. We, however, compile charts during that holiday week and offer them through our research department. Contact them at 666-654-4339 or at research@ billboard.com. Veteran rock band Yes travels an orchestral route on Magnification and thus lands at No. 7 on Top Classical Crossover Albums in the chart's unpublished week. It should have bowed there at No. 5 last week. With Christmas and New Year's Day both falling on a Tuesday, the day that sales charts are usually formulated, SoundScan will release its charts on Thursday, rather than Wednesday, during both holiday weeks. Consequently, Billboard Information Network and Billboard.com will each push the release of those charts back one day from their normal schedules during both weeks.

PEACE ON EARTH: Even before the horrors of Sept. 11, this year was already shaping up to be one of my least favorite in recent memory, especially with so many friends in the music trade losing jobs to the economy's vicious game of musical chairs. I find it a sad world for this world to start over with a fresh year.

It is, however, in trying times that we must appreciate the goodness in our lives. With that in mind, I thank the dedicated crew of the Billboard chart department as well as our colleagues at SoundScan, Broadcast Data Systems, and VideoScan. And, at each year's end, I feel particularly obligated to thank my right hand, Keith Caulfield, who manages to enrich Billboard's chart-related columns almost every single week. May the meaning of December's holidays enable us all to start 2002 with renewed hope.
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**Top 100**

- 1. Destiny's Child - "21st Century Girls"
- 2. Charlotte Church - "Ethereal"
- 3. Jennifer Lopez - "Let's Get Loud"
- 4. Diana Krall - "That's Life"
- 5. DMX - "Let Me Tell Ya"
- 6. Amazing Amy - "Bent"
- 7. Pink - "Just Like A Pill"
- 8. George Strait - "When Love Finds You"
- 9. Various Artists - "Ho Hey"
- 10. Aaliyah - "Try Again"

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**Top 25**

- 1. Destiny's Child - "21st Century Girls"
- 2. Charlotte Church - "Ethereal"
- 3. Jennifer Lopez - "Let's Get Loud"
- 4. Diana Krall - "That's Life"
- 5. DMX - "Let Me Tell Ya"

**Top 10**

- 1. Destiny's Child - "21st Century Girls"
- 2. Charlotte Church - "Ethereal"
- 3. Jennifer Lopez - "Let's Get Loud"
- 4. Diana Krall - "That's Life"
- 5. DMX - "Let Me Tell Ya"
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<td>DAVE MATTHEWS BAND - EVERYDAY</td>
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<td>PAUL MCCARTNEY - DRIVING RAIN</td>
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<td>DAVID GUY - SONGS 4 WORSHIP - SHE'S THE LADY</td>
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<td>5</td>
<td>VARIOUS ARTISTS - MEET THE SPARKLE HULK FAMILY</td>
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<td>VARIOUS ARTISTS - WHAT A WONDROUS CHRISTMAS - A GREATEST HITS COLLECTION</td>
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<td>JOHN MELLANCAMP - LET ME TELL YOU</td>
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<td>SEVEN DUST - ASHWORTH</td>
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<td>DAVID BALL - AMIGO</td>
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<td>FIVE FOR FIGHTING - AMERICA</td>
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<td>NEWSKIND - THE CHRISTMAS SONG</td>
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<td>NELLY - COUNTRY GRENNER</td>
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<td>VARIOUS ARTISTS - SANTA'S WORSHIP CHRISTMAS</td>
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<td>TONI BRAXTON - SNOWFLAKES</td>
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<td>26</td>
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<td>27</td>
<td>QART BUCKS - THE MAGICAL CHRISTMAS SONGS FROM THE MICHAEL CLARK</td>
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<td>THE STROKES - THIS IS IT</td>
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<td>GLENNHURST - THE LIFE</td>
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<td>32</td>
<td>LONESTAR - I'M ALREADY THERE</td>
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<td>DIXIE CHICKS - FLY</td>
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<td>SOUNDTRACK - THE PRINCESS DIARIES (Original Motion Picture Soundtrack)</td>
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<td>LIFE HOUSE - NO NAME FACE</td>
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<td>MAXWELL - NOW</td>
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<td>LENNY KRAVITZ - GREATEST HITS</td>
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<td>BOB DYLAN - LOWE AND THIEF</td>
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<td>DUNGEON FAMILY - EVEN IN DARKNESS</td>
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<td>SARA EVANS - BATMAN</td>
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Note: The rankings are based on sales data for the week ending December 29, 2001.
### Billboard Heatseekers Chart

**December 29, 2001**

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**Greatest Gainer**

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**Scene 23 HOT SHOT DEBUT**

<table>
<thead>
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<th>Artist/Label</th>
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<tbody>
<tr>
<td>Pop Stars: Christmas Movie From The TV Show</td>
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<td>DEFAULT</td>
<td>THE FALLOUT</td>
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<td>MERCYME</td>
<td>ALMOST THERE</td>
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<td>NICKEL CREEK</td>
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<td>STEVIN HOUSDALE</td>
<td>BLUE MOON</td>
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<td>GLODE</td>
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<td>DEAR JERRY</td>
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<td>MOMENTUM</td>
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<td>NICOLE C. MULLEN</td>
<td>TALK ABOUT IT</td>
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<td>ROOM FOR SQUARES</td>
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<td>BOY GEORGE</td>
<td>SEARCH</td>
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**Top Independent Albums**

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<tr>
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<tr>
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<td>HERE AT THE MISTLETOE</td>
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</tr>
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<td>ESSENTIAL PRESENTS: SKRIBLE'S HOUSE</td>
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<td>THE IRISH TENORS: ELVIS ISLAND</td>
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<td>Billboard Adult Contemporary</td>
<td>October 2001</td>
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</table>

**Notes:**
- Billboard Adult Contemporary is a music chart that ranks songs according to their performance on adult contemporary radio stations.
- The chart reflects the popularity of songs targeted towards adults, typically excluding rock and alternative music.
- Artists and their respective songs are listed based on their performance on these radio stations during the specified period.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
<th>Week</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Battle Hymn</td>
<td>Bob Dylan</td>
<td>Columbia</td>
<td>1</td>
<td>3</td>
<td>Won the Grammy for Record of the Year in 1969.</td>
</tr>
<tr>
<td>Like a Rolling Stone</td>
<td>Bob Dylan</td>
<td>Columbia</td>
<td>1</td>
<td>13</td>
<td>Won the Grammy for Record of the Year in 1969.</td>
</tr>
<tr>
<td>Like a Rolling Stone</td>
<td>Bob Dylan</td>
<td>Columbia</td>
<td>1</td>
<td>13</td>
<td>First song to top the charts for three non-consecutive weeks.</td>
</tr>
<tr>
<td>Like a Rolling Stone</td>
<td>Bob Dylan</td>
<td>Columbia</td>
<td>1</td>
<td>13</td>
<td>The longest-running No. 1 song in Billboard history.</td>
</tr>
</tbody>
</table>
| Like a Rolling Stone | Bob Dylan | Columbia | 1 | 13 | Includes the famous line, "I don't know how to stop it..."

**Billboard December 29, 2001**

**Singles and Tracks Song Index**

<table>
<thead>
<tr>
<th>Chart Codes</th>
<th>Hot 100 Singles (H100), Hot R&amp;B/Hip-Hop Songs (RB), Country Songs (CS) and Hot Latin Tracks (LT)</th>
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<tbody>
<tr>
<td>TITLE</td>
<td>Publisher - Licensing Corp. Sheet Music &amp; Chart, Position</td>
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**12 Days of Christmas**

<table>
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<tr>
<th>Day</th>
<th>Gift</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
<th>Week</th>
<th>Notes</th>
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<tr>
<td>1st</td>
<td>A Partridge In A Pear Tree</td>
<td>Bing Crosby</td>
<td>Columbia</td>
<td>1</td>
<td>2</td>
<td>Produced by Glenn Gray.</td>
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<td>Two Turtle Doves</td>
<td>Bing Crosby</td>
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<td>Three French Hens</td>
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<td>Four Calling Birds</td>
<td>Bing Crosby</td>
<td>Columbia</td>
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<td>Five Golden Rings</td>
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<td>Ten Lords Leaping</td>
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<td>Columbia</td>
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Touring

Continued from page 5

U2 and Madonna, along with an 11% increase in the number of shows reported, helped the U.S. concert business pass past $1.5 billion ($1.8 billion worldwide) in box-office revenue, up 43% from $660 million. Figures averaged by Billboard Boxscore.

Tellingly, attendance rose an insignificant 0.6% (0.1%), remaining true to the trend of the past few years whereby gross dollars are outpacing attendance. When per-show averages are taken into account, more red flags wave. The average gross per show in the U.S. was $190,000 ($194,301), down 8% from 2000. More distressing is a per-show attendance decrease of 10%, at 4,834 per concert. When the increase in overall touring volume is considered, the basic inference one can draw from these figures is that fewer people are attending more shows and paying more in the process.

The easy conclusion would be that ticket prices have finally hit the wall and consumers are balking, but the reality is more complex. The more likely culprits are the combination of ticket prices and touring volume that forces consumers to make choices in light of uncertain economic times. Indeed, the highest-attended shows of the year were also among the highest-priced, including those by U2, Madonna, Billy Joel/Elton John, and Janet Jackson. In 2001, $100-plus tickets were commonplace, and they sold briskly. Where the resistance was illustrated was with the mid-level price range and among the mid- and lower-level acts that followed superstars into a market already tapped for discretionary concert dollars.

Promoter Seth Hurwit of JLM in Washington, D.C., says there was a "hit" against high ticket prices. "Like any other business, the concert business is built on supply and demand, and like any other business, you can price and the impact is not realized by the top tours, Hurwit notes. "You've got to look at the acts that used to be marginal and are now out and out-stiffs. The market has no tolerance for marginal acts."

John Scher, founder and former president of Metropolitan Entertainment Group and now owner of Metropolitan's management division and Hybrid Recordings, says: "People are buying tickets to rock concerts, not real estate. There's an emotional attachment to going to concerts, and if it's your favorite act, you'll pay almost anything to go. But there is a limited amount of disposable income, and once you've spent $100 to see your favorite artist, you don't have the money to go to another concert."

According to Clear Channel Entertainment (CCE) co-CEO Rodney Eckerman, superstar concert stimulate interest in live music generally. "Ticket prices are something that has to be dealt with in an industry-wide way. It will take everyone's effort to put overall prices into perspective—not just the top end, but the overall cost of going to a concert."

CCE was the national/international producer of seven of the top 10 tours and 12 of the top 25 in North America in 2001, including the year's top tour, the $143 million U2 Live Elevated tour. While many of them, including those by U2 and Madonna, were unaugmented successes, it has been projected by some industry observers that some of these tours either did not turn a profit or may have lost money for the promoter.

Eckerman says it is a win, lose a few situation. "We try not to compromise with loss-leading projects, but we're in a business that carries a certain amount of risk, and sometimes you do find yourself in a losing position. Our success stories are many, and our failures are minimal."

Asked if CCE's involvement with 68% of all U.S. concert dollars reported raises monopolistic concerns, Eckerman says, "All I can say is, there were a lot of shows out there that we would like to have had and didn't necessarily get. We've talked to the RIAA about monopolistic issues. I don't think they come into play with us. We do a good job trying to offer the highest value in a tough market."

In 2001, CCE faced one of its toughest competition yet in bidding for national tours in concerts, West Johnny Wright, manager of 'N Sync and Britney Spears, sold the 'N Sync tour to CCE and the Spears tour to Concerts West. Recalling the last time one company had that much expertise in the market, "This is about dollars and cents and the economics that say it's better to go one way more than the other."

As with charges by some that CCE strives primarily to program its numerous amphitheaters, the company's most financially successful tours primarily played arenas. "We have real estate and we're interested in having performing in our arenas, but that's not our only agenda," Eckerman says. "We can't isolate ourselves from the real industry, which is a broadbased, multicultural industry. I think it de-pends on each city and each situation, and whether it's a tour that lends itself better to theaters, arenas, amphitheaters, or stadiums. You don't fit a square peg into a round hole."

Beccia notes that promoters of many of the industry's big names. Zuckerman says that comes with the territory. "We're an easy target because we're a big target. It's inaccurate to broad-brush when we have done a good job of growing the entertainment business and look to grow it even more in the future."

Some outside of the CCE family have been insistent. "You used to have promoters complaining about how little they were paying into the promotion. Now, their schtick as they drive away in their Mercedes to their beach homes," Hurwitz observes. "Now we have promoters talking about how great business is. What's wrong with this picture?"

CCE UP, MOST OTHERS DOWN

While CCE's numbers were up in many categories, most other promoters saw declines in 2001, particularly in terms of gross revenue. CCE, House of Blues (HOB) Concerts, a distant but highly active second to CCE, saw overall numbers decrease from $194 million to $173 million and also from $283 million to $263 million. HOB's Concerts reported 1,219 dates.

HOB Concerts president/CEO Jay Marciano says, "Our earnings were flat over the prior year, which did not come as any surprise. Over the past few years, we have been pleased with our bottom-line results for the year. There were some really strong highlights that stand out, including Aerosmith, Radiohead, Tom McGrath, Tom Morello, and the Buzzcocks, and Matchbox Twenty, and we're really happy to see Jimmy Buffett and Elton John."

Chicago-based Jam Productions saw its numbers for co-promotions drop from $61 million to $32 million and solo promotions from $34 million to $28 million. Jam reported $0 shows for 2001. "Obviously, this year wasn't as good as the year before," Jam CEO Vic Amsterdam says. "Our naturally lower number of shows is due to the loss of Clear Channel. That's the sole source of what's wrong with our business. They have affected the concert business in ways that reflect what attendance is down. This has caused the industry to be in a higher state, and it relates entirely to the guarantees [CCE] is offering."

Even so, Jam held its own. Of the three tours among the top 10 that did not report to CCE, Jam promoted two of them in its respective categories. "We're holding our own because we're a regionally based company," Micelson says. "We're looking forward to next year, and I hope the greediness of some bands can't continue to be a factor for our business."

Southern California-based Nederlander did well in its home base, reaching a new high in business, notching an increase in business to $65 million from $56 million, with $12.3 million of that coming from solo promotions.

For New York/New Jersey promoter Metropolitan Entertainment, 2001 saw revenue drop to $9 million from $34.4 million and gross profit of $34.7 million from $283 million for solo promotions. Metropolitan's concert division was still profitable, but "the last quarter definitely put a damper on 2001," according to executive VP Joe Velton. Hurwitz notes. "So far, we've had several shows canceled, some of which were not rescheduled, and others did 50%–60% less business than anticipated. We probably lost $4 million–$5 million in the last quarter."

Metropolitan has also been a national tour promoter, a game CCE is clearly dominating, which is not necessarily a bad thing. Beccia says. He points out that other national tour promoters' gains on tours are not always Metropolitan's. "I'm not sure all these tours would have been winners. Would I rather have the show and it not have done as well or have the show under the radar screen need more attention, and we've been pretty successful there."

It was an exciting year for Concerts West, the concert promotion arm of Sports and Entertainment conglomerate Anschutz Entertainment Group. Concerts West acquired SoCal promoter Goldenvoice, and the two companies' combined grosses reported for the year were about $385 million. Concerts West also noted national promotions for such tours as Britney Spears, Family Values, and Pledge of Allegiance, which, except for Spears, did not contribute to business.

Timing was a problem, Concerts West CEO John Meglen says. "This was one of the toughest years in the history of the music business. I'm very positive about what we did, but the whole consolidation of the business was in fall tours. We'll continue to push our tours and continue to support our arena partners. We're not going away."

TO OUR READERS

The full Video Monitor and the ClipList will return next issue.

www.americanradiohistory.com
Touring

(Continued from page 5)

By Will Maclisiana, along with an 11% increase in the number of shows reported, helped the U.S. concert business put more than $1.35 billion ($1.82 billion worldwide) in box-office revenue. Up 2.6% from 2000, figures are based on reports to Billboard Business. Throughout the year, attendance was considered an insignificant 0.6% (0.1%), remaining the same as the trend of the past few years whereby gross dollars are outpacing attendance. When per-show averages are taken into account, more red flags were raised. The average gross per show in the U.S. was $190,000 ($194,310), down 0.3% from 2000. More distressing is a per-show attendance decrease of 1%, at 4,834 per concert. When the increase in overall touring volume is considered, the basic inference one can draw from these figures is that fewer people are attending more shows and paying more in the process.

The easy conclusion would be that ticket prices have finally hit the wall and consumers are being hit, but the reality is more complex. A more likely culprit is the convergence of ticket prices and touring volume that forces consumers to make choices in light of uncertain economic times. Indeed, the highest-attended shows of the year were also some of the highest-priced, including those by U2, Madonna, Billy Joel/Elton John, and Janet Jackson. In 2001, $100-plus tickets were commonplace, and they sold briskly. Where the resistance still exists is with the mid-level price range and among the mid-level lower-level acts that followed superiorites into a market already tapped for discretionary concert dollars.

Promoter Seth Hurvitz of I.M.P. in Washington, D.C., says there's a "downright high ticket prices. "Like any other business, the concert business is built on supply and demand, and like any other business, you can only operate at a certain margin.

The impact is not realized by the top tours, Hurvitz notes. "You've got to look at the acts that used to be marginal and are now out-and-out stiffs. The market has no tolerance for marginal acts."

Ed Beach, founder and former president of Metropolitan Entertainment Group and now owner of Metropolitan's management division and Hybrid Recordings, says: "People are really, really latch onto real acts that mean something, and that's an emotional attachment to going to concerts, and if it's your favorite act, you'll pay almost anything to go. But there is a limited amount of disposable income, and once you've spent $100 to see your favorite artist, you don't have the money to go to another concert."

According to Clear Channel Entertainment (CCE) co-CEO Rodney Eckernan, superstar concerts stimulate interest in live music in general. "Ticketing money out of a market is a factor, but I tend to look at the biggest acts as 'pump primers.' They get people engaged in the business, like, U2 was incredible, what do we see next?

IMPACT OF SEPT. 11

As for the impact of Sept. 11, there is no question that the industry was affected. Many dates were canceled and some rescheduled, and a bevy of planned European runs, including Dave Matthews Band and Janet Jackson, were scrapped. Given the circumstances, some think that the fact that John Scher of the concert world was a victim of the terrorist attack on the industry's health, one veteran international promoter Michael Celob says, "I would believe that is a very good sign." Surprising no one is CCE's continuing reign as king of the concert world. Even so, the shear magnitude of the numbers CCE put up is impressive. With total reported revenue of more than $1 billion worldwide ($679 million in the U.S.), CCE was an impressive $1.5 billion, while another giant represented 66.4% of the U.S. concert industry's 63.5% of all numbers reported worldwide. CCE reported almost 5,000 shows, nearly doubling the 2,724 concerts reported last year. We, as a company, had a good year across the board, but overall growth of the industry was slowed due to the economy," CCE co-CEO Tim Zuckerman says. "By and large, before Sept. 11, our business—and I assume the concert business—was outstandingly strong and would not have hit the numbers projected.

Zuckerman won't downplay the role of ticket prices in soft attend-ance. "Ticket prices are something that has to be dealt with in an industrialwide way. It will take everyone's effort to put overall prices into perspective—not just the top end, but the overall cost of going to a concert."

CCE was the national/international producer of seven of the top 10 tours and 12 of the top 20 in 2001—including the year's top tour, the $134 million U2 Elevation Tour. While many of them, including those by U2 and Madonna, were unqualified successes, it has been projected by some in the industry that some of these tours either did not turn a profit or may have lost money for the promoter.

Eckernan notes it is a "win a lot, lose a few" situation. "We try not to involve ourselves with loss-leading projects, but we're in a business that carries a certain amount of risk, and sometimes you do find yourself in a losing proposition. Our success stories are many, and our failures are minimal."

Asked if CCE's involvement with 56% of all U.S. concert dollars reported raises monopolistic concerns, Zuckerman says, "All I can say is, there were a lot of shows out there that we would have liked to have had and didn't need that many. You can talk to the monopolistic issues. I don't think they come into play with us. We do a good job trying to offer the highest value in a tough market.

Ticket prices are not too high, and that relates entirely to the guarantees (CCE is offering)."

Even so, Jam held its own. Of the three tours among the top 10 not sold to CCE, Jam promoted two of them itself, including Radiohead and Bono/Edge. "We're holding our own, because we're a regionally based company," Mickelson says. "We're looking forward to next year, and I hope the greediness of some doesn't continue to be bad for our business."

Southern California-based Nederlander did well in its home base, netting an increase in business to $60 million from $56 million, with $12.3 million less in gross from solo promotions.

For New York/New Jersey promoter Metropolitan Entertainment, 2001 saw reported revenue drop $9 million to $77 million for all promotions and from $34.7 million to $23.8 million for solo promotions. Metropolitan's concert division was still profitable, but "the last quarter definitely put a clamp-er on things," executive VP John Scher adds. Baggio notes. "After Sept. 11, we had several shows canceled, some of which were not rescheduled, and others did 50%–60% less business than anticipated. We projected $4 million–$5 million in the last quarter.

Metropolitan had also been a national tour producer, a game CCE is clearly dominating, which is not necessarily a bad thing, Baggio says. He points out that other national tour promoters' gains on tours are not always Metropolitan's loss. "I'm not sure all these shows would have been winners. Would we rather have the show and it not do business, or have the promoter not do the show under the radar screen need more attention, and we've been pretty successful there."

It was an exciting year for Concerts West, the concert promotion arm of sports and entertainment conglomerate Anschutz Entertainment Group. Concerts West acquired SoCal promoter Goldenvoice, and the two companies combined gross revenues for the year were about $38 million. Concerts West also nailed down national promotions for such tours as Britney Spears, Family Values, and Pledge of Allegiance, which, except for Spears, did not turn a profit.

Timing was a problem, Concerts West co-CEO John Meglen says. "This was one of the toughest years in the history of the music business. I've been in the business for 26 years, and I just can't say the unexpected thing is most of our business was in fall tours. We'll continue to push in fall tours and we think to continue to support our arena partners. We're not going away."

TO OUR READERS

The full Video Monitor and the Citelist will return next issue.
Touring

Washington, D.C., says price was they attended touring people:

They, touring people:

I don’t know.

Tellingly, I don’t know.

There was a lot of show about that we would

have liked to have had and didn’t rec

We don’t know about monopolistic issues, I don’t think they

come into play with us. We don’t do a

good job trying to offer the highest value in a tough market.

In 2001, CCE faced some of its toughest competition yet in bidding for national tours in Concerts West. Johnny Wright, manager of ‘N Sync and Britney Spears, sold the ‘N Sync tour to CCE and the Spears tour to Concerts West. This competition is what keeps us moving forward, getting the top dollar and the best promotion and marketing value for our artists,” Wright says. “We went with Concerts West on the Britney, but that doesn’t change our perception of Clear Channel. It’s about dollars and cents and the economics that say it’s better to go one way more than the other.”

And there’s another change by some CCE strives primarily to program its amphitheaters, the company’s most financially successful tours primarily played arenas. “We have real estate, and we’re interested in having the best seat for the best experience but that’s not our only agenda,” Zuckerman says. “We can’t isolate ourselves from the real industry, which is a broad-based, multifaceted industry. I think it de

pends on the market and whether it’s a market for the concerts West in particular or not. We’re looking for some of the industry’s lobbies, Zuckerman says that comes with the territory. We’re an easy target because we’re a big target. It’s inaccurate to broadcast that we’ve done a good year of growing the entertainment business and look to grow it even more in the future.”

Some outside of the CCE family are more skeptical. “You used to have promoters complaining about how little money you were making on a tour. They would put on their splint and they threw away these Mercedes to their beach huts,” Hurwitz observes. “Have you ever had promoters talking about how good business is. What’s wrong with this picture?”

IMPACT OF SEPT. 11

As for the impact of Sept. 11, there is no question that the industry was affected. Many dates were canceled and others were rescheduled, and a few of planned European runs, including

Dave Matthews Band and Janet Jackson, were scrapped. Given the circumstances, some think that the fact that the industry didn’t have a testament to the industry’s health.

“This is a really big picture and talk about the ‘70s, ‘80s, and what we reached in the ‘90s, the fact that CCE is the first in the world to have reached the

number of historical numbers phenomenal,” veteran international promoter Michael Cohl says. “I would believe that is a very good sign.” Surprising no one is CCE’s continuing reign as one of the concert world. Even so, the sheer scale of the numbers CCE put up is impressive. With total reported revenue of more than $1 billion worldwide ($979 million in the U.S.), CCE was an industry unto itself. The number giant represented 66.4% of the U.S. concert industry and 63.6% of all numbers reported worldwide. CCE reported almost 5,000 shows, nearly doubling the 2,724 concerts reported last year.

As a company, we had a good year across the board, but overall growth of the industry was slowed due to the economy,” CCE co-CEO Irv Zuckerman says. “By and large, before Sept. 11, our business—and I assume the concert business—took a big hit, and would have hit the numbers projected.

Still, Zuckerman won’t downplay the role of ticket prices in soft attendance. “Ticket prices are something that has to be dealt with in an across-the-board way. It will take everyone’s effort to put overall prices into perspective—not just the top end, but the overall cost of going to a concert. CCE was the national/international producer of seven of the top 10 tours and 12 of the top 20 in 2001—including the year’s top tour, the $143 million U2 Elevated Tour. While many of them, including those by U2 and Madonna, were unqualified successes, it has been projected by some industry observers that some of these tours either did not turn a profit or may have lost money for the promoter. "We’re holding our breath," Zuckerman says. "It’s a win, but we’re a little worried. We’re not in a business that carries a certain amount of risk, and sometimes you do find yourself in a losing proposition. Our success stories are many, and our failures few.

 Asked if CCE’s involvement with 66% of all U.S. concert dollars reported raises monopolistic concerns, Zuckerman says, “I can’t say there are a lot of shows out there that we would like to have had and didn’t recognize. We have talked about monopolistic issues, I don’t think they come into play with us. We don’t do a good job trying to offer the highest value in a tough market.

In 2001, CCE faced some of its toughest competition yet in bidding for national tours in Concerts West. Johnny Wright, manager of ‘N Sync and Britney Spears, sold the ‘N Sync tour to CCE and the Spears tour to Concerts West. This competition is what keeps us moving forward, getting the top dollar and the best promotion and marketing value for our artists,” Wright says. “We went with Concerts West on the Britney, but that doesn’t change our perception of Clear Channel. It’s about dollars and cents and the economics that say it’s better to go one way more than the other.”

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Some outside of the CCE family are more skeptical. “You used to have promoters complaining about how little money you were making on a tour. They would put on their splint and they threw away these Mercedes to their beach huts,” Hurwitz observes. “Have you ever had promoters talking about how good business is. What’s wrong with this picture?”

CCC UPRIGHT MOTHERS ONLY

While CCE’s numbers were up in virtually every category, most other promoters saw declines in 2001, particularly among the larger tours. The House of Blues (HOB) Conerts, a distant but highly active second to CCE, saw overall numbers decrease from $194 million to $175 million and the number of shows decreased from just over 1,000 to just over 1,000. CCE reported 1,219 shows.

HOBConerts president/CEO Jay Marciano said, “Our earnings were flat over the prior year, which we didn’t come as a surprise. HOBConerts were pleased with our bottom-line results for the year. There were some really strong highlights that stand out, including Aerosmith, Lonestar, Tim McGraw, Tom Petty and the Heartbreakers, and Matchbox Twenty, and we’re really happy to see Jimmy Buffett and Elton John.

Chicago-based Jam Productions saw its numbers for co-promotions drop from $61 million to $52 million and solo promotions from $34 million to $23 million. Jam reported 429 shows for 2001. "Obviously, this year wasn’t as good as the year before," Jam co-CEO HOBConerts says. "We’re holding our own, because we’re a regionally based company," Michel

son says. "We’re looking forward to next year, and I hope the goodness of some don’t continue to be bad for our business.

Southern California-based Nederlander did well in its home base, stretching an increase in business to $95 million from $90 million and solo promotions. Metropolis’ concert division was still profitable, but "the last quarter definitely put a damper on," executive vice president/CEO Daniel Becta notes. "After Sept. 11, we had several shows canceled, some of which were not rescheduled, and others did 50-60% less business than anticipated. We probably lost $4 million-5 million in the last quarter.

Metropolitan has also been a national tour producer, and a game CCE is clearly dominating, which is not necessarily a bad thing, Beccia says. He points out that other national tour producers’ gains on tours is not always Metropolis’ loss. “I’m not sure all these turns would have been winners. Would I rather have the show and it not do business? That’s the luxury you have under the radar screen need more attention, and we’ve been pretty successful there.”

It was an exciting year for Concerts West, a concert promotion arm of sports and entertainment conglomerate Anschutz Entertainment Group. Concerts West acquired SoCal Promotions, and the company’s "winners. Would I rather have the show and it not do business? That’s the luxury you have under the radar screen need more attention, and we’ve been pretty successful there."
Reflections
Continued from page 5

unnecessary negativity via music. If you’re getting into feelings of pain or anger in music that are honest and reflective of human experience, then right on—that’s valid. But I hope that Sept. 11 has inspired some people to pause and reconsider what they’re sending out into the universe.

BECOMING ROLE MODELS
Kraut’s sentiments are shared by other artists who, prior to Sept. 11, had begun to wonder if music had become overly negative simply for the sake of it.

“After a while, you have to question if some bands are talking about ‘real life’ or if they’re stoking an artificial flame,” P.O.D. bassist Traa notes. “Anger and violence sells—no doubt about it. But I believe you have a choice to either elevate people or knock them down. For this band—and I hope for others now—the choice is obvious.

‘N Sync’s Chris Kirkpatrick agrees, adding that “it made us realize that we had to step up. We don’t say that we’re role models just so we can say it and sell records. We have to say that we’re role models and show that we’re role models. We were as confused as everybody else, but we tried to pick up the pieces and help everybody.”

The act responded to the tragedy by getting back on the road immediately. “We did the RFK Stadium show in Washington, D.C. We had 400 of the kids who lost family members bussed down from New York City and some of the Washington, D.C., kids there, too. We had a special section for them, and we raised a lot of money for the relief fund. We’re just trying to do our part.”

‘N Sync’s gesture is only one in what has become a tidal wave of activity from the industry. Bruce Springsteen, Neil Young, U2, Colbie Caillat, and Alicia Keys were among the artists who participated in the telethon America: A Tribute to Heroes—which raised $150 million for the families affected by Sept. 11—while Paul McCartney, Eton, John, Billy Joel, John Mellencamp, and a reunited lineup of the Who helped generate $10 million for various charities during the Concert for New York City at Madison Square Garden.

Additionally, numerous acts have pledged to donate tour and recording profits to charity, while others have participated in such one-off Sept. 11-related fund-raising singles as the Rono-conceived, all-star cover of “What’s Going On,” which also benefits AIDS-related organizations, and Nile Rodgers’ “We Are Family.”

Roy Lott, deputy president of BMI Recorded Music, North America, says, “We should also be proud of our industry’s association with the countless charitable concerts and charity records that have occurred and been released over the past month. Let’s hope so on other industry—including no other entertainment industry—has given so fully and so graciously of itself or has brought so much healing to the American public.

BUSINESS AS USUAL?
But how has the overall shift in the world’s political climate altered the business scheme of the industry and how it functions?

“I think this will be both good and bad, as it provides us with opportunities that weren’t there before and forces us to do things differently,” says Thomas D. Motola, chairman/CEO of Sony Music Entertainment. “We have to rethink how we’ll market, promote, and sell our records worldwide. We have to try new ways to better sell our music and excise our artists.”

Motola adds that while business is down right now, he feels that “we are learning to hang in there,” although that term is newly defined. One interesting aspect of such a radical event will be watching how artists react creatively—for, as we all know, great music has been created in challenging times.

James Stroud, head of DreamWorks Recor’s Nashville, says he had been hoping for the worst-case scenario during the past few months, “because we were really concerned that the entertainment industry was just going to go away. If it had, rightly so, we didn’t know what was going to happen.”

He believes the tide is changing in a positive way and that the past few months have humanized the industry’s players. “What’s happened—and I think it’s a good thing—is that we’ve brought us all together as an industry. It’s made us realize as a country we can do something good.”

CHANGING SENSIBILITIES
And that’s precisely where the minds of most artists and executives are right now. As Sept. 11 is woven into history books as a date that forever changed the world, it has also changed perspectives on how to proceed in the future.

“You can feel the collective consciousness change,” Steve Nicks says. “You step out onstage, and it’s undeniable. Every note you play feels monumental. Every face in the crowd becomes a vivid picture in your mind. You can never go back to just thinking, ‘Oh, this is another gig on my tour.’ It’s an accumulation of bringing something forward to the world that’s precious.”

For Train frontman Pat Healy, the world’s changing times have affected his songwriting tremendously. As he wonders sitting down to write for the band’s next effort, he says he feels an extra weight on his shoulders.

“How can you not feel responsible to the people who spend their time and money with you? If you’re a musician and a human being with a beating heart, then you’ve probably always felt a pull of responsibility. But it’s heightened now to the point of being a bright, vibrant thread that you will undoubtedly weave into your material. You have to be sensitive to the fact that people’s sensibilities have changed.”

Natalie Merchant echoes Healy’s sentiments, “It’s going to be harder to know how certain songs and certain lyrics will wash over people’s brains. People’s points of reference have changed dramatically these past few months.

She notes, however, that it’s important that artists remain “true to their intentions and not pandering or cloy just for the sake of it. Quite frankly, I’m less worried for myself than I might be for someone whose music exists on the cutting edge of aggression or anger.”

And where do the hard-core-leaning acts stand in an industry that is dealing with changing political and social times? For some, it’s business as usual.

“I look at what I do as entertainment, not politics,” Kid Rock notes. “Kids come to our shows to have fun, blow off a little steam, and feel better about the world. My responsibility is not to change the direction of my music. But to stay on the road—to set an example for my fans by working as hard as I can and keeping my focus.”

Bush frontman Gavin Rossdale says that his band has adopted a similar tact. “Our job is to take people out of their reality for an hour or so—to take them to a place that’s comforting. It’s old to describe rock music as comforting, but it can be. As you look at the world that’s gone mad, and you try to find your way in that world, anything that’s familiar can be comforting—even a rock show where you can dance and scream your head off for a while.”

ON THE HORIZON
As artists find a rhythm that enables them to keep recording and releasing music that is in tune with the times, the industry will continue striving to review and improve the parameters within which it functions. Among the key issues on the horizon are artists’ rights bills that will be drafted by Rep. John Conyers Jr. (D-Mich.) for the next session of Congress, which begins in January 2002 (see story, page 5).

For Lott, 2002 looks to be “time of significant change, some positive—such as new artists and music and new modes of distribution and exploitation—and some negative, including extremely unfortunate downsizing. There has always been change—now there is just more of it in a shorter period of time.”

Motola adds that the precarious state of the world, both politically and financially, will challenge the music industry—but that one thing remains unchanged.

“I am not going out and buying records,” he says, “and [people] will always buy the hits. Hopefully, now, people are ready to try some music by new and emerging artists. In the U.S., we are dealing with the Afghanistan conflict as well as a serious recession at home. Having said that, everybody has gotten back to business.”

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LORI
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Jackson

(continued from page 5)

...at the heart of America's most prolific songwriters.

First Love.

A young Jackson and wife Denise in the inspiring "35 Thunderbird" they sold (and she bought back for him).

Where Were You (When the World Stopped Turning)

by Alan Jackson

Were you where the world stopped turning on that September day?

Were you in the yard with your wife and children?

Or did you go on a date in L.A.?

Did you feel there was a hole in the sky that day?

Did you race with pride for the red, white, and blue?

Did you run out to the corner, and stand in line with your neighbor?

Did you talk to your mom, and call her and wish you knew her name?

Did you feel that the sun was still shining through?

And did you feel that you were going to be okay?

Did you say that you loved her, but did you know if she loved you?

Jackson had been working on his upcoming album with long-time producer Keith Stegall, and placed the song on the album that Stegall quickly recorded and encouraged Jackson to play it for executives at RCA Label Group (Words & Music, Billboard, Nov 1). More than a week later, Jackson was back at the Country Music Academy (CMA) Awards. "The song is five minutes long, and [the CMA] never permits you to sing for more than two or three minutes, but everybody wanted to hear it," he says. "I didn't want to look like we were taking advantage of the situation to promote my career or something. It's a meaningful song, and if it would help people and make people feel like there was somebody else who had the same feelings as they did, I wanted the song to be heard. But I'm glad we didn't have our album done and [were] promoting something [people] can buy. I didn't want it to come across that way."

In the lyric, Jackson's words echo the hearts and minds of Americans after the tragedy. "A lot of those questions that I asked in [the song] were emotions I felt or things I had witnessed on TV. I didn't write the song to watch it, television," he says. "It was real hard. It really hit me hard. On [Sept 11] and for weeks after that, I wasn't right."

Like Hank Williams, Merle Haggard, and Merle Haggard, Jackson was the first country troubadour to take up before him. Jackson has a talent for tapping into emotions that resonate within the average man or woman. It's a gift that has served him well during the past decade. He has released 11 previous albums, ranking up 19 No. 1 singles and 10 platinum albums, including six platinum titles. But after writing "Where Were You," singles and platinum accolades were not foremost in his mind. "After Sept. 11, everybody was feeling so much emotion," he says. "I imagine there's probably not many songwriters out there that didn't feel they needed to write something about it. I felt the same way. I wanted to write something, but I didn't want to write some patriotic song... When I wrote this song, I was really just about playing it. I played it for my wife, and of course she loved it, but I didn't know if I wanted to record it." Where Were You

(continues on page 9)
Congress

Continued from page 5

to debate and develop legislation addressing these concerns.

Because of the Sept. 11 terrorist attacks, Congress' schedule for hearings regarding many smaller issues relat-

tioned to national security were put on hold. The House

Judiciary Committee, which usually takes the lead in co-

pyright issues, was especially burdened with security and ter-

rorism concerns and plans to look at a number of intel-

lectual property issues shelved for months. But there are

indications that the second session that begins in Jan-

uary 2002 will be the season for catch-up ball.

Several Congressmen on the committee confirm that

there are plans for the panel to hold an oversight hearing

early next year about the ongoing Department of Justice

(DOJ) probe of the record industry's online music service

and business practices. "It's no secret that the committee

has plans [to look into the matter]," says Rep. Chris Can-

non (D-Ma.), who is a committee member. "So, yes, I think

there will be antitrust hearings next year.

Although the DOJ does not comment on ongoing in-

vestigations, many sources both on and off Capitol Hill

including many who have been interviewed by DOJ

agents—say that the agency's investigation is deep and

widening (Billboard, Aug. 7). Dick Boucher (D-Va.) says

the committee will also fold into the DOJ hearing a debate

on the non-discriminatory licensing provisions of the

pending Music Online Competition Act (MOCA), which he

and Cannon introduced this summer (Billboard, Aug. 11).

"The Justice Department is concerned about precisely what Chris Cannon and I are concerned about," Boucher

explains, "and that is the anti-competitive effect of the labels that own 90% of the world's music catalog that effect

which is pretty much the only music that is available [to]

listeners these days and virtually exclusive licenses

to distribute that music.

Boucher says he is aware that several record

companies "have licensed a few other labels (third-party serviced services)

sites, but what's clear is that the

labels are charging far more than they would have if it were a

fair market price. And if you can

get a fair market price, then you can

be competitive with the other

services. And that's where the

Justice Department is concerned.

While a top staffer for committee chairman F. James

Sensenbrenner Jr. (R-Wis.) says a date has not yet been

scheduled for a hearing, he affirmed that the committee

plans to administer its oversight jurisdiction on such matters.

Sources also say that the Judiciary Committee plans to

look closely at the licensing practices of the performing-

rights organizations and the speed at which they approve

the ASCAP and BMI licenses.

Sensenbrenner sent a letter to the DOJ asking for details

why the department approved the changes this spring.

After returning from vacation, white house-speaking e-

commerce members of the Digital Media Assn., Sensenbrenner lashed

out at ASCAP and BMI, saying that the government rules they operate under (which mandate a rate court for arbitra-

tion and require that the organizations make licenses available for their members to bid on) are unfair (Billboard, April 7)

On debate over MOCA, which did not pick up the

additional co-sponsors needed for subcommittee approval,
some sources say that recently announced streamlined

licensing improvements may produce alternative propos-

als next year. Those proposals would remove the bill's

licensing requirements and several proposed changes to the DMCA, recommended by the Copyright

Office that deal with the legality of some "incidental" copies of a digital performance of a musical work.
The change in lawmakers' focus stems from the Oct. 5

marketplace agreement between the RIAA and the Na-

tional Music Publishers Assn. and its licensing affiliate, the

Harry Fox Agency, which regulates music licensing, was浬�e to approve one of the biggest con-

cerns of some lawmakers—that a licensing bottleneck has

impacted music available to consumers on the Internet

(Billboard, Dec. 22).

Boucher pointed out that once a hearing is held next year, MOCA will go to markup and find approval by the Judici-

ary Committee. "I feel pretty good about it," he says.

Also, in an effort spearheaded by Rep. John Conyers Jr.

(D-Mich.), several lawmakers are actively discussing

drafting an artists' rights bill for introduction in the

next session. Conyers told Billboard this fall, "I have been

concerned for many years about the unequal balance of

power between artists and the labels. Last year's work-force debate and this year's California Senate

hearing on the issue have only underscored the need for

the seven-year law show that there is growing interest

in this area. I am now looking at legislative options to help

evacuate any inequities and economic imbalances in this regard (Billboard, Sept. 22).

Conyers now says that while the marketplace has

struggled with some Internet music problems, his concerns about the rights of artists remain. "While all of this has

accomplished without Congressional action," he says, "it is clear that Congress' oversight of these discussions has been

helpful. To that end, I intend to play an active role in helping

remove any further obstacles to copyright reform in a manner that fully respects creative rights.

Conyers did not comment on which issues the bill might address, but accor-

ing to sources, there are discussions that are weighing such possible pro-

visions as:

- banning the practice of some record labels of having prospective artists sign 'in perpetuity' contract pro-

tions, or agreements, that limit the artists' ability to

- negotiate for themselves beyond long-term contracts that often exceed a decade and can impede or destroy their careers

- requiring direct payments of digital royalties to artists—beyond those offered by the industry's SoundExchange and other

- establishing the right of freelance writers to negotiate for themselves bound to long-term contracts that often exceed a decade and can impede or destroy their careers.

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Billboard’s Conference & Awards Lineup Taking Shape For 2002

Billboard's popular music industry conferences return in 2002, offering unparalleled networking opportunities for industry professionals, plus exclusive access to fresh information and high-level discourse on the latest developments affecting the business.

The schedule kicks off with the Billboard/Airplay Monitor Radio Seminar & Awards show, which is slated for March 14-16 at the Eden Roc Hotel in Miami Beach. Now in its ninth year, this event brings together radio program and music directors, on-air personalities, record label promotion executives, and artists for a look at what's new in radio, from changing tastes to the latest trends in technology. The awards show honors America's leading programmers and personalities and features live performances by top artists.

The Billboard Latin Music Conference & Awards show, presented by Heineken, scheduled for May 7-9 at the Eden Roc Resort in Miami Beach, is the premier Latin music industry event. The 2002 conference will include a poolside reception, informative panels featuring top Latin music experts, evening showcases, a Latin music superstar Q&A, the Hope & Harmony charity dance party, a tradeshow, and more. And, as always, the star-studded Billboard Latin Music Awards will bring the event to a close in a sensual style.

Since its debut in 2000, the Billboard R&B/Hip-Hop Conference & Awards has evolved into one of the music industry's most important and influential events. The three-day conference, also at the Eden Roc, is scheduled for Aug. 7-9. It will feature panels exploring trends in R&B and hip-hop music and culture, plus nightly showcases and performances. The event will culminate with the second annual Billboard R&B/Hip-Hop Awards show honoring the year's best in urban music.

For general information on Billboard conferences, contact Michele Jacangelo at 646-654-4660 or visit www.billboard.com/events. For registration and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-554-4648.

COMING WEDNESDAY: Rapper Jay-Z takes a step off the beaten path with Unplugged (Roc-A-Fella/Del Jam), drawn from a recent taping for MTV's popular acoustic performance showcase of the same name. For the show, Jay-Z was backed by the Roots Leon Hubbard on bass and drummer Anne Thompson as well as a string quartet. He was also joined by Mary J. Blige for the pair's "Can't Knock the Hustle" and the latter's chart-topping single, Family Affair. The review of the album will appear exclusively on Billboard.com.

Also featured online this week are exclusive interviews with famed Rolling Stones producer/musician Andrew Loog Oldham and pianist George Winston, plus a new weekly poll based on Billboard's year-end charts as part of billboard.com's 2001: The Year In Music section.

News contact: Jonathan Cohen • jacob@billboard.com
What’s It All About, Elfie?
WJBE (B105) Cincinnati morning stunt man Jason Statt dressed as one of Santa’s elves and camped out in a local mall parking lot for a dozen days to take donations for the Toys for Tots program. Chances are he was happy to change into something more comfortable following the 12 days of Christmas.

With Arms Open Wider
Creed’s “With Arms Wide Open” is now more than a No. 1 song. Frontman Scott Stapp, left, recently presented a check for $150,000 to the New Yorkers for Children (NYFC) foundation from his Arms Wide Open Foundation. The nonprofit organization’s mission is to strengthen bonds between parents and their children by conducting activities that aid and support those who are suffering threatening relationships. Stapp is pictured with NYFC executive director Claudia Fleming and Ken Feraglich of the Agency Group.

Troupers For The Troops
MTV recently taped For the Troops: An MTV/USO Special for American troops stationed overseas at Ramstein Air Base in Germany. The 90-minute show, which includes performances by Kid Rock, Jennifer Lopez, and Ja Rule, airs New Year’s Day and features the artists talking with soldiers on base about how their lives have changed over the past few months. Pictured at the event taping, from left, are Kid Rock, executive producer Salli Frattini, producer Alex Coletti, and host Canon Daly.

’N Sync Springs Into Action
They’ve been morphed into cartoon characters, computer-generated, and molded in plastic. And now the members of ’N Sync are hobbing for dollars.
JC Chasez, Lance Bass, Joey Fatone, Justin Timberlake, and Chris Kirkpatrick—are pictured above, from left—haven’t lost their heads. They’re just charitably lending them—with the rest of their likenesses—to become bobbleheads, those time- less toy figures whose bodies and heads are separated by a wire coil, causing the noggin to bounce and bound back and forth in rather amusing fashion.

“Everyone cool has a bobblehead.” Kirkpatrick reasons. “Baseball players, football players, basketball players, and now us. It’s kind of a cool piece of our history. We each have a set of the bobbleheads—and they did an amazing job. They all look a lot like us.”

Best Buy sprung the exclusive, limited edition bobbleheads in stores nationwide during the holiday season to raise money for New York City relief efforts through the Best Buy Children’s Foundation. Beginning in late November, one ’N Sync member bobblehead was made available each week at Best Buy for $9.99 with a minimum purchase of $29. Only one bobblehead was allowed per person per purchase, in an effort to increase their collectibility. The retail chain expected to donate a cool $1 million from the promotion by year-end. In addition, Best Buy auctioned a limited number of autographed ’N Sync bobbleheads on eBay throughout December to raise additional money.

Susan Hoff, president of Best Buy Children’s Foundation, gives the effort an enthusiastic nod—uh, nod. “It’s a great match all around,” she says. “It provides Best Buy shoppers with a fun opportunity to collect truly unique ’N Sync memorabilia, while supporting New York City nonprofit programs.”

Kirkpatrick adds: “It’s important for us to help out any way we can. If we can be instrumental in motivating others to help out, then that’s something we want to do. It’s important for the children to know that although we’re going through a terrible ordeal, we still have a bright future to look forward to.”

The guys in ’N Sync have visited New York since Sept. 11, and Kirkpatrick says he can sense a change in the air. “People seem more united and seem to pay more attention to each other,” he says. “Sometimes it takes a tragedy for everyone to realize how precious life is.”

CHUCK TAYLOR

SIMPLY THE BEST
by Matt Gaffney

RIM SHOTS
by Mark Parisi

NEW YEAR’S RESOLUTIONS

FULL VERSION

- Spread joy
- Stick to beliefs
- Take pride in music
- Show off others
- Laugh every day
- Snowboarding
- Be generous
- Enjoy more

ABBREVIATED...

- Emulate George Harrison

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LEANN RIMES Billboard's Top Country Single Sales Artist of 2001
"I Need You" #1 Billboard Country Album Chart

JO DEE MESSINA "Burn" #1 Billboard Country Album Chart 2001

COYOTE UGLY SOUNDTRACK #1 Billboard Country Album Chart - 8 Weeks
#2 Billboard Soundtrack Album

DRIVEN SOUNDTRACK Billboard Country Album Chart 2001

LEE GREENWOOD "God Bless The USA" #1 Billboard Single Sales Chart

HANK WILLIAMS JR. "Greatest Hits" 4x Platinum
"America Will Survive" Billboard Hot Country Singles & Tracks Chart

STEVE HOLY "Good Morning Beautiful" one of Billboard’s Most Played Country Songs of 2001

CLARK FAMILY EXPERIENCE "Meanwhile Back At The Ranch" one of Billboard’s Most Played Country Songs of 2001

JEFF CARSON "Real Life" one of Billboard's Most Played Country Songs 2001

SAWYER BROWN "The Hits Live" 41 weeks on the Billboard Country Album Chart

HAL KETCHUM "Lucky Man" Billboard Country Album Chart 2001

JUNIOR BROWN "Mixed Bag" Billboard Country Album Chart 2001

HANK WILLIAMS III "Risin' Outlaw" Billboard Country Album Chart 2001

LYLE LOVETT "Anthology Vol. 1" Billboard Country Album Chart 2001

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MIND IF WE HALLA?

IN 2001 WE GOT OUR FREAK ON.

STAIND
BREAK THE CYCLE
OVER 1,000,000 COPIES SOLD IN THE US AND OVER 1,000,000 SOLD INTERNATIONALLY. MAKING IT THE BIGGEST ROCK ALBUM RELEASED IN 2001; THEIR SINGLE "IT'S BEEN AWILE" WAS THE BIGGEST ROCK RADIO SONG OF 2001

MISSY "MISMEANOR" ELLIOTT
MISS E... SO ADDICTIVE
HER BIGGEST ALBUM TO DATE, SELLING OVER 1,000,000 IN THE US AND NEARLY 1,000,000 MORE INTERNATIONALLY AND FEATURING THE PARTY ANTHEM OF THE YEAR, "GET UR FREAK ON"

FABOLOUS
GETTO FABOULOUS
DEBUT ALBUM AND ITS SMASH SINGLE "CANT DENY IT" FEATURING NATE DOGG HAS ESTABLISHED HIM AS HIP HOP'S HOTTEST NEW STAR WITH ALBUM SALES APPROACHING PLATINUM

GERALD LEVERT
GERALD'S WORLD
GOLD ALBUM; HIGHEST BILLBOARD CHART DEBUT OF HIS CAREER; NATIONAL TOUR IN 2002; APPEARING ON UPN'S THE HUGHLEYS IN FEBRUARY

LIL' MO
BASED ON A TRUE STORY
TOP TEN R&B ALBUM, "SUPERWOMAN PT. II" WAS A TOP FIVE R&B SINGLE, ESTABLISHING HER AS A HOUSEHOLD NAME IN THE R&B AND HIP HOP COMMUNITY

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FLY
NEW INTERNATIONAL STAR, SCORING A GOLD TOP FIVE SINGLE ACROSS EUROPE WITH "MISS CALIFORNIA"

REMY ZERO
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AMONG THE YEAR'S MOST ACCLAIMED; EXPLOSING NOW WITH THE SINGLE "SAVE ME," THE THEME TO THE HIT WB SERIES SMALLVILLE

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