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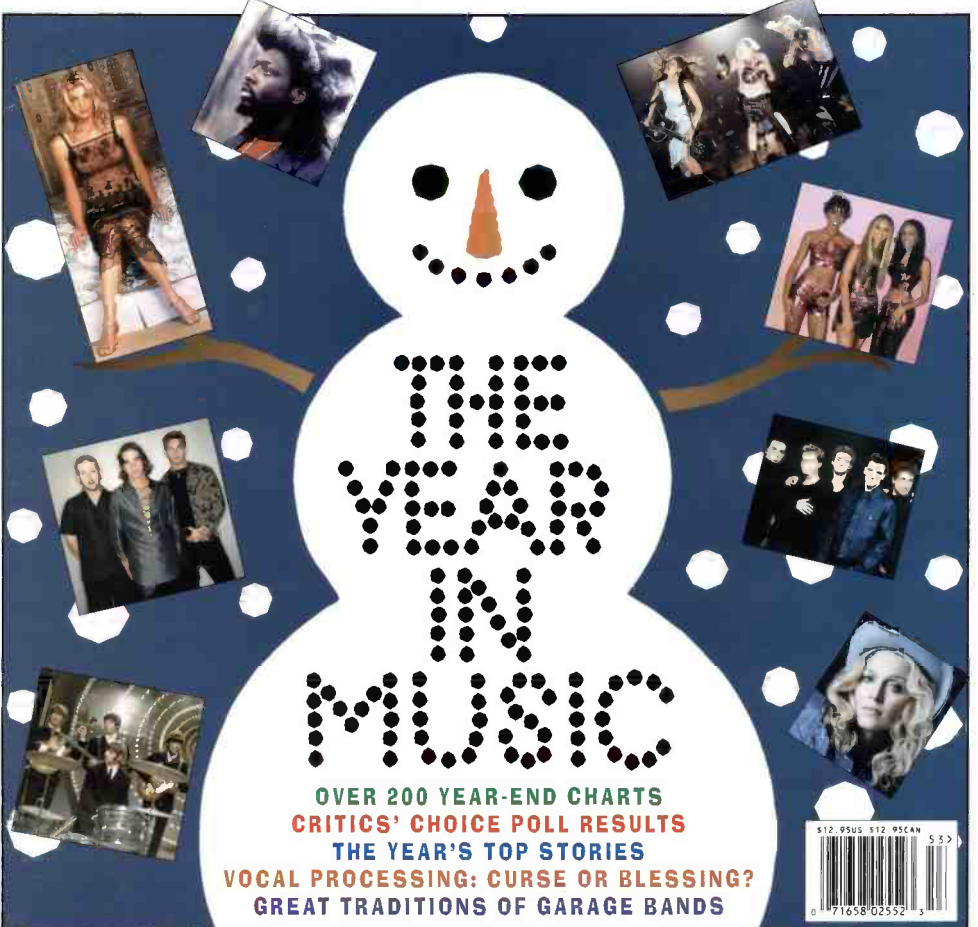
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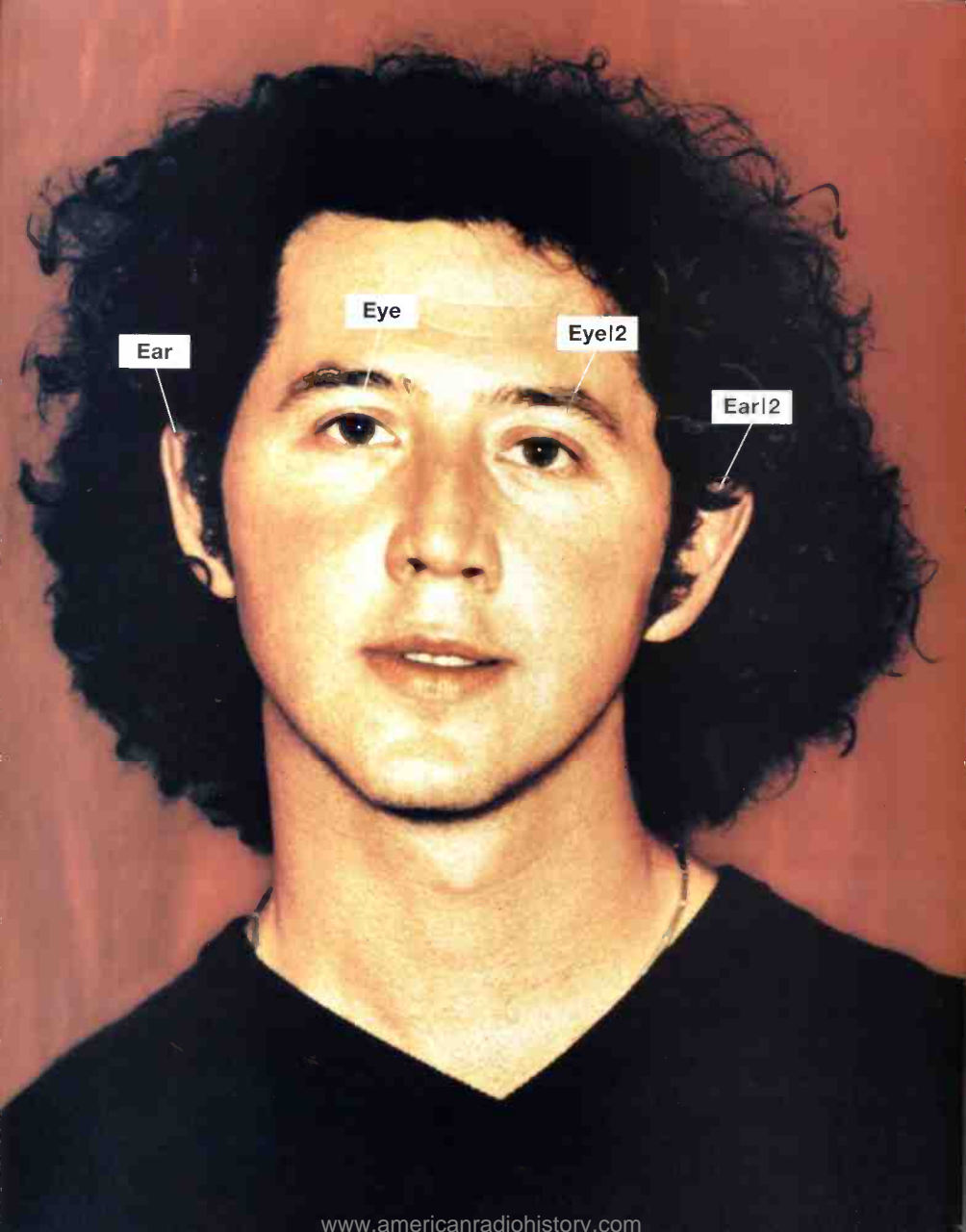
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • DECEMBER 30, 2000



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



CLOCKWISE FROM LOWER LEFT: THE BEATLES, CREED, FAITH HILL, WYCLEF JEAN, DIXIE CHICKS, DESTINY'S CHILD, 'N SYNC, MADONNA
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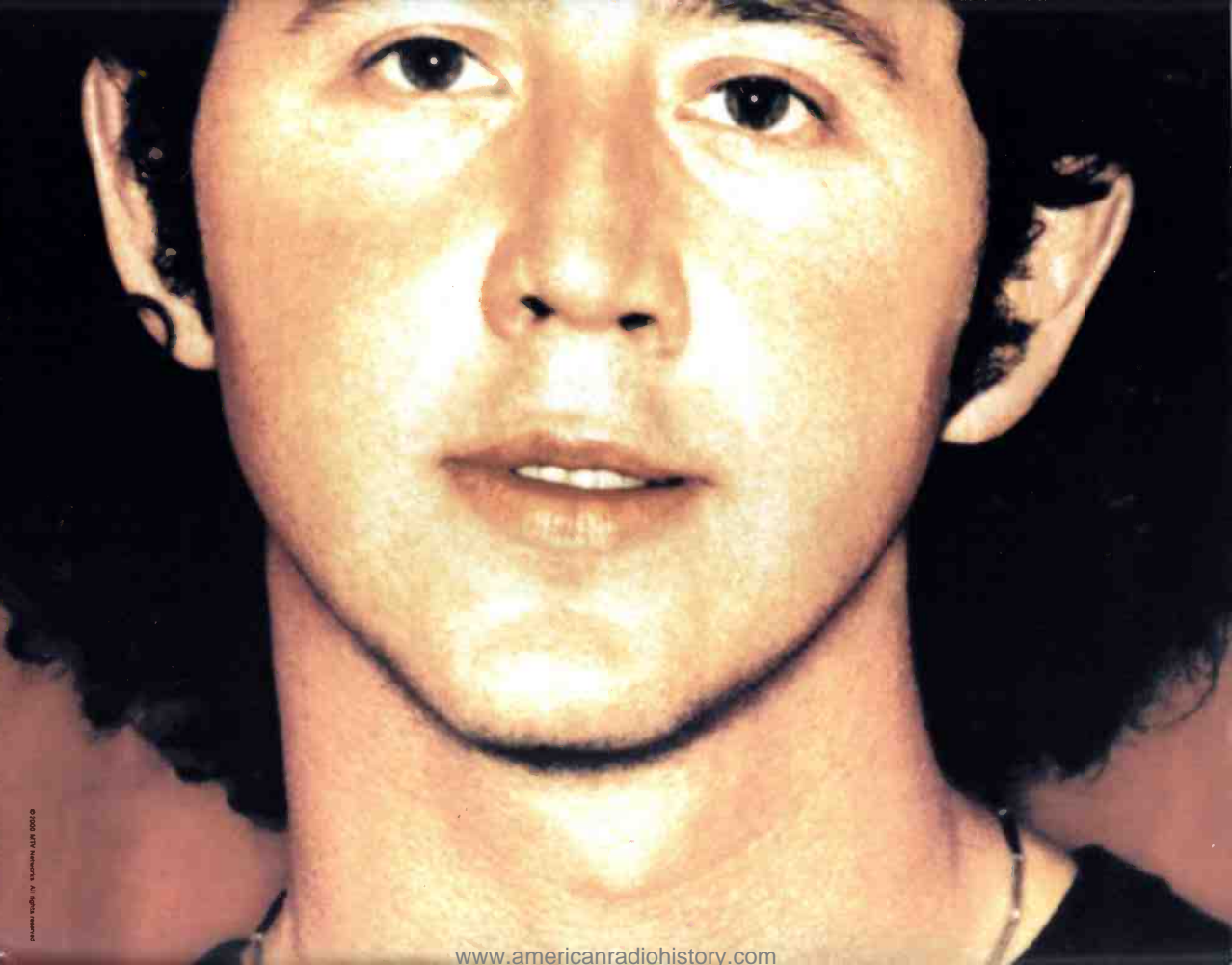
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

DECEMBER 30, 2000

BETWEEN THE BULLETS

Do Flashy Numbers Signal Banner Year?

SONIC BOOMS AND BOTTLE ROCKETS. This year's album sales made historic noise. There were 18 weeks that The Billboard 200's No. 1 slot exceeded half a million units, including five different albums that saw

Radiohead Leads In Billboard Critics Poll
Page 9E-5

million-plus-unit weeks, while the Beatles' "1" threatens to become the sixth to do so. One title, 'N Sync's "No Strings" (Continued on page 9E)

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

BY LARRY FLICK
NEW YORK—Destiny's Child has an album still holding steady, at No. 32 this issue on The Billboard 200 after a hefty '73 weeks on the chart, with domestic sales approaching seven-times platinum—but front woman Beyoncé Knowles realizes that 2000 could have ended on a decidedly different note for the act.

Although it was a year that saw the Columbia vogue group dominate The Billboard Hot 100 and saturate radio airwaves with hits like "Say My Name," "Jumpin', 'Jumpin'," and "Independent



DESTINY'S CHILD

Women Part I," it was also a year spiked with the kind of internal strife and change that often threatens the future of a promising act.

"Trust me, the intensity of what's happened is not lost on me," Beyoncé says. "I know that we're fortunate to still be here. But then again, giving up was never an option. Deep down,

I knew that we were going to make it past the bumps in the road, and I knew we would be better as a result."

Knowles is referring to the fact (Continued on page 87)

Do Vocal Effects Go Too Far?

Ability To Perfect Sound Via Technology May Affect Drive To Develop Talent

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

In these technology-reliant times, achieving perfect pitch and adjusting the timing of vocal phrases are as easy as punching numbers into a calculator—literally, in fact, with digital

audio recording software like Digital Design's leading Pro Tools (see story, page 88), a ubiquitous element of today's studio experience.



BLACK



LUNIC



THOMAS



SERLETIC

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

create new sounds.

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

But the practice is creating a dramatic turn in the music industry: Major-label executives readily admit that signing an act now is as much about star presence (Continued on page 88)

MUSIC TO MY EARS



Harrison On Beatles' 'I And His Revised 'All Things Must Pass'
See Page 5

BY JIM BESSMAN
NEW YORK—It was rock from the hood, spawned in places where people usually worked under a hood.

Garage rock, like the '60s genre's name suggests, emerged from garages. It was there that young, usually male teens gathered to form bands typified by Paul Levere & the Raiders, the Standells, the Seeds, the Music Machine, the Kingsmen, the Sonics,

and hundreds of other known and unknown whose raw, primal, primarily three-chord, guitar-based rock paved the way for the psychel-

delic music era, not to mention the later punk and grunge rock movements.

Many of the seminal garage-rock groups were signed to local indie labels. Due to the fragmented nature of the '60s record business, these acts were largely doomed to remain regional favorites at best, save for the few national, mostly one-hit wonders represented in the

now-classic 1972 "Nuggets" compilation, which Rhino reissued and expanded into a top-selling four-disc boxed set two years ago. (Continued on page 9D)



MARK LINDSAY & THE LO'S SHIRT JACKETS

IN RETAIL NEWS

Universal Distribution Sued by One-Stop MCM
See Page 12

HEATSEEKERS

Crazy Town Hits No. 1 with 'Gift of Game' Set

See Page 32



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Little To Hear On Inflation

Radio Vet Assumes President's Post Jan. 15

BY GAIL MITCHELL
LOS ANGELES—RuffNation Records has appointed radio industry veteran Helen Little as president of U.S. operations.

Little—who has been operations manager for WUSL, Philadelphia (Power 96), as well as brand manager for WUSL parent Clear Channel Communications—officially begins her new role Jan. 15. She succeeds Kevin Glickman, now COO of the Warner Bros.-affiliated label. Chris Schwartz continues as the label's marketing director.

"What was important for me was the fact that Helen has played a major part in many successful artist stories, such as Eve, Kenny Lattimore, Maxwell, and now L'Arrivee," says Schwartz. "She's always demonstrated an all-encompassing, across-the-board knowledge of the ever-changing urban landscape."

Little is a 20-year radio veteran who began her career in college as a weekend announcer at WCHL in Chapel Hill, N.C. Since then, she's held various posts, including sales, music director, and assistant DJ. Her clients include such stations as Raleigh's WOOK and Charlotte's WTEG in North Carolina.

Dallas's KJMZ, and New York's WRLS. As director of urban programming for Clear Channel, she worked with stations in Chicago, Detroit, and San Francisco.

Little says, "This is an incredible opportunity, something that, you just don't pass up. With Chris Schwartz and the RuffNation crew, I plan to help bring back the legacy and heritage of the 'radio vet' who's seen that's already on the uprise."

Little says she is home to such R&B and hip-hop acts as No Question, Major Figgas, and Above the Label's upcoming projects is the soundtrack to the feature film "Snipes," the debut production of a television RuffNation Films that stars rapper Nelly ("Country Grammar") and Dean Winters ("Hiro's Oz") and is directed by music video veteran Richard Murray.

Little is married to Bill Mawr, Pa. RuffNation is one of several divisions of RuffWorld Entertainment Group, which was launched in 1999 by Schwartz, who had been a principal of RuffHouse/Columbia (Lauryn Hill, The Pussycat Dolls, Cypress Hill) along with partner Joe Mecca. The pair dissolved their partnership that same year.

MCM Files Suit Against UMVD Due To Street-Date Violations

BY ED CHRISTMAN

NEW YORK—The owner of MCM Distributors, a Brooklyn, N.Y.-based one-stop, claims that the major labels' blind eye toward street-date violations and the importation of cheap Canadian product into New York is close to forcing him out of business. That's why he says he made a last-ditch effort to save his company in the face of a lawsuit Dec. 16 against Universal Music and its U.S. Distribution (UMVD) in the Eastern District Court of New York (Billboard Bulletin, Dec. 18).

"This [lawsuit] is do or die," says MCM owner Meyer Minyan. "I felt

we had nothing to lose." In the complaint, which also names UMVD regional director Mike Jones as a defendant. MCM alleges that UMVD engages in unfair trade practices and is seeking to cause intentional injury to MCM's business.

The complaint, filed on behalf of MCM by Springfield, N.J.-based law firm Bloom Berenson, states that UMVD has unjustly caused the New York violators of importing street-date practices and is unfairly punishing the company by cutting off cooperative funds and withholding product delivery

(Continued on page 33)

MacColl, 41, Dies In Accident U.K. Pop Figure Killed While in Mexico With Her Sons

BY PAUL SEXTON

LONDON—The death of Kirsty MacColl Dec. 18 after being hit by a speedboat while swimming in Cozumel, Mexico, robs the London music scene of one of its most beloved personalities. MacColl, 41, was on vacation with her two sons, who were both swimming with her when she was struck by the boat, which was allegedly in an area

reserved for swimmers.

The singer/songwriter had been a fondly regarded figure in U.K. rock circles for the past two decades, her aerobic wit and joyous style mirrored in many memorable recordings.

Despite having only one top 10 solo U.K. hit to her name, a 1985 cover of Billie Holiday's "A New Day in Paris" (Continued on page 33)

BY FRANK SAXE

NEW YORK—A plan to put hundreds of new, low-power radio stations on the air across the U.S. has been dealt a serious setback by the 106th Congress in its waning hours. While lawmakers oppose the decision will protect listeners from increased radio interference, advocates say backroom politics allowed a special interest to hold sway.

Although the White House had lobbied to loosen the Radio Broadcasting Preservation Act from being tacked inside a budget bill, it was allowed as part of a compromise reached Dec. 15. The act does not prohibit low-power FM (LPFM) stations, but it prescribes current interference standards between broadcast signals. That will prevent licensing of about

80% of the 100-watt stations originally planned.

A typical low-power station will serve an area with a radius of 3.5 miles, with a maximum power level of 100 watts. To date, the Federal Communications Commission (FCC) has received 1,200 applications for LPFM stations in 17 states. In the past 24 hours before the vote, the FCC announced it would take applications for LPFM stations in Colorado, Delaware, Hawaii, Idaho, Missouri, New York, Ohio, South Carolina, South Dakota, Wisconsin, and American Samoa, from Jan. 16 to

Jan. 22.

The act requires the FCC to move forward with licensing test stations in as many as nine markets, to determine whether LPFM will cause the interference that is so feared by its opponents. The results of that testing are to be presented to Congress, which would then decide whether to allow further rollout of the service.

The test markets for LPFM have not been chosen, but it is expected Louisiana will be one state in which LPFM prototypes are allowed. The state is home to Republican Sen. Billy Tauzin, who chairs the House Telecommunications Subcommittee, which oversees the FCC. Tauzin is also in line for a promotion to the chairmanship of the powerful Com-

(Continued on page 33)

American Music Gets Its Due

Project Recognizes Music's Importance In The U.S.

BY BILL HOLLAND

WASHINGTON, D.C.—The idea to bring to the country's schools a knowledge and understanding of how the best of American music fits into the social fabric of the nation could prove to be part of the legacy of accomplishments of outgoing President Clinton.

This month, a handsome "Songs Of The Century" ballot booklet prepared by the Recording Industry Assn. of America (RIAA) and the National Endowment for the Arts (NEA) will be mailed to more than 2,000 music-savvy individuals: recording artists, songwriters, musicians, producers, label executives, music writers, historians, and music educators.

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

The daunting choice for the balloters is to select 365 exemplary recordings, one for each day of the year, that eventually—perhaps at the end of

2001—can be streamed into classrooms across the country, along with printed cross-curriculum guides for teachers that are soon to be developed. Under the RIAA/NEA plan, a curriculum development agency with ties to the major education groups and school systems will take on the task of creating and publishing the teaching tools once the recordings are chosen.

Within the pages of the ballot booklet are lists of 1,087 key recordings in all genres of music selected from an original master list of more than 18,000 recordings. Several popular music historians and ethnomusicologists waded through more than 40 reference books and lists of award-winning performances from the RIAA, the National Academy of Recording Arts and Sciences (NARAS), performance right groups ASCAP and BMI, and other organizations to whittle down the list to a manageable size.

The booklet also leaves room for

(Continued on page 33)

Cuba's Int'l Jazz Fest Full Of Inspired Performances

BY JUDY CANTOR

HAVANA—Herbie Hancock made a surprise appearance at the 19th edition of the International Jazz Plaza Festival, which took place Dec. 18-17 in Havana, leading a line-up of 41 acts. The festival, which has become known to Cuba as what has become known as a regular summit for representatives of the two musical superpowers.

The festival was presided over by American pianist pianist Chucho Valdés. American piano talents Ronnie Matthews and Kenny Barron and New Orleans trumpet stylist Nicholas Payton were among those who garnered ovations from Cuban audiences in a flurry of media shows in theaters and clubs around the city.

Much of the cultural exchange was caught on tape by U.S. cable channel BET on Jazz, marking the first time in order to promote the history that the Havana jazz festival

'Cuba's heritage has so much in common with our African-American roots'

—PAXTON BAKER—

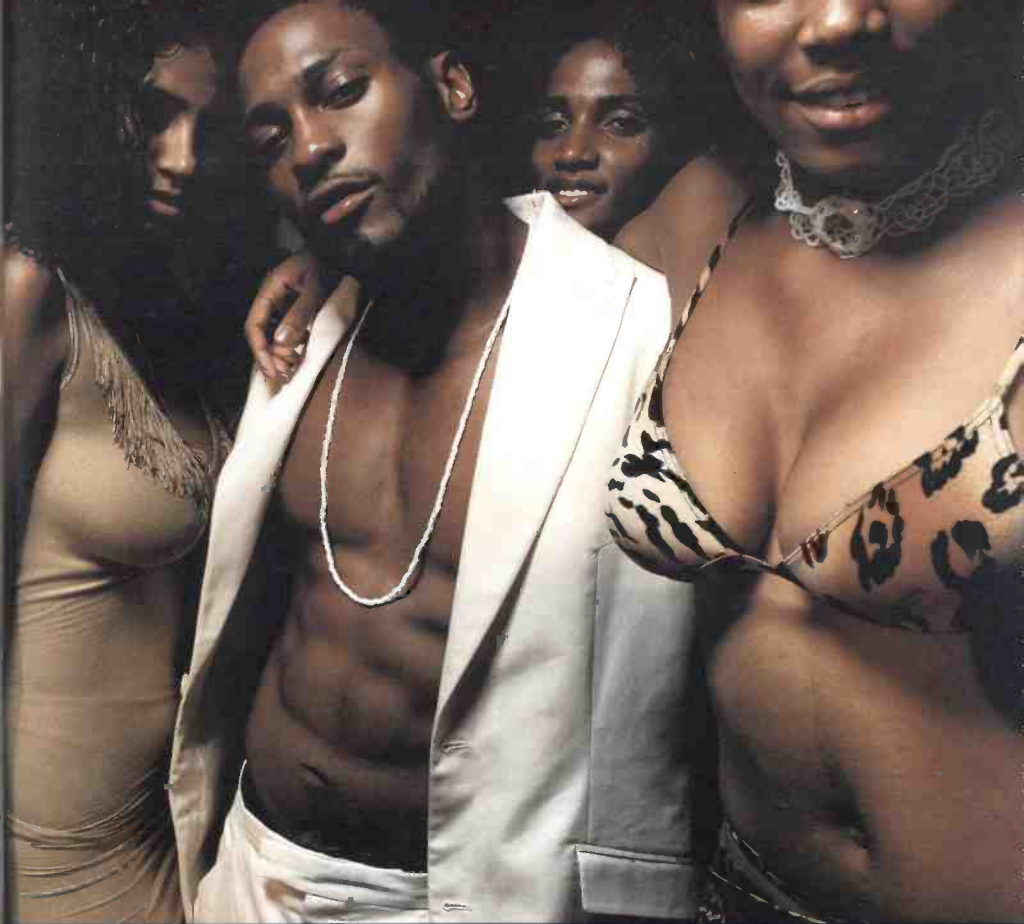
will receive major coverage on American TV. The program, to be aired in February, will feature interviews with musicians and excerpts from the Havana jam sessions.

"Cuba's heritage has so much in common with our African-American roots," says Paxton Baker, senior VP/GM of BET on Jazz. Baker explained that the festival coverage was part of a larger, groundbreaking plan that BET has been developing with Cuban TV and film officials in order to exchange cultural programming.

Typically, the Jazz Plaza festival, which returned after a hiatus last year, was marked by improvisation, both onstage and off. Last-minute schedule changes made for some disappointments as onstage substitutes were also allowed for inspired moments such as the duet between Hancock and Valdés at the Dec. 13 inaugural concert. Hancock wowed the Cuban public in a performance that one local critic described as "simply disturbing in its intellectual, conceptual, and technical complexity."

Dedicated to Louis Armstrong, this edition of the festival had less emphasis on Pan-Latin jazz and Cuban music than past editions, highlighted by the fact that the American and Cuban ensembles alternately took the stage during concerts, underscoring contrasting sounds. "The way the Cubans feel jazz and the way we [Americans] feel jazz is different, it's a different groove," observed a New York-based saxman

(Continued on page 33)



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Sony In Asia Licenses News Corp. Labels

This story was prepared by Steve McClure in Tokyo and Christie Eliezer in Melbourne, Australia.

and Star TV chairman/CEO Gareth Chang.

NCM's previous licensee in Japan and Asia was BMG. For the past several months Sony has been considered the leading contender to be NCM's new Asian licensee.

Under the deals, Sony will market and promote in Asia the NCM Australian label Festival Mushroom Records (FMR), which includes the Sputnik label and Mushroom Records U.K., incorporating Infectious Records and Paul Oakenfeld's Perfecto label. Acts covered by the agreements include Garage, Ash, Muse, 28 Days, Elevator Suite. (Continued on page 22)



Takenaka Named CEO At MTV Japan

BY STEVE MCCLURE

TOKYO—MTV has named veteran Japanese music executive Teichi Takenaka president/CEO of MTV Japan and the MTVI Group Japan.

Takenaka's appointment comes in the run-up to MTV Japan's Jan. 1 launch (Billboard, Sept. 2). Along among major music markets, Japan has been without MTV since January 1999, following the end of MTV's licensing deal with Pioneer Electronic Corporation's Music Channel Co. Sony TV's Japanese licensee market now as a licensee but in partnership with Internet business holding company @Japan Media, formerly @Japan.com, in April. @japan.com took over Music Channel, which, since the end of its deal with MTV, has been operating cable/satellite music TV channel Vibe (Billboard, April 8). MTV Networks has an unspecified equity stake in Music Channel.

MTV Japan's midnight Jan. 1 relaunch will coincide with the launch of Web site mtvjapan.com.

The simultaneous launch of MTV Japan on-air and online underscores

the importance of convergent entertainment experiences for young people and demonstrates our long-term commitment to Japan, said MTV Networks International president Bill Roedy in a statement.

Takenaka was most recently with BMG Funhouse as manager/general producer of A&I, promotion, marketing, and development. He played a key role in BMG's E-commerce business, devising the company's strategy and overseeing online production.

Takenaka has published music textbooks for children and has produced music videos, CDs, and computer software. A native of Kyoto, Takenaka was the first Japanese visiting scholar at the Stanford University's Center for Computer Research in Music and Acoustics in California.

"I am very excited about the future of MTV Japan with Mr. Takenaka, a seasoned music industry executive, over-

Asia Sees Digital Download Deals Soundbuzz, BMG Pact

This story was prepared by Steven Patrick in Singapore, Steve McClure in Tokyo, and Christie Eliezer in Melbourne, Australia.

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

"Working with BMG is a huge step given BMG's online strategy as its unfolding across the globe," says Soundbuzz CEO Sianharsh Sarronwala. "It's particularly important to be part of that strategy, and we hope to be able to make a significant start to digital retail in Asia with BMG catalog." (Continued on page 91)

BY STEVE MCCLURE

TOKYO—Sony Music Entertainment (SMEJ) has announced plans to sell digital music downloads through the Web sites of three major retailers in what is believed to be the first deal of its kind involving a major Japanese label.

The three companies are HMV Japan (hmvc.jp), Tower Records (towerrecords.co.jp), and Tsutaya (tsutaya.co.jp). They will start selling Sony tracks Dec. 14, 20, and Jan. 24, respectively.

All of the 400-odd titles currently featured on SMEJ's bitmusic site (bit.music.sony.co.jp)—tracks by both domestic and non-Japanese acts—will be available through the service. Visitors to the retailers' Web sites can download tracks by clicking on individual Sony titles, which will connect them to the bitmusic site. Individual tracks will be priced at 350 yen (\$3.16), the same as tracks accessed directly through bitmusic. Sony says it hopes to make similar deals with other Japanese retailers.

"David Terrill, HMV Japan's director of E-commerce, says, 'Online sales of physical product will continue to grow faster than downloads until such time as everyone has access to high-speed networks. While downloads may at some future date account for a larger share of music sales, the distinction between a physical and non-physical format is not that important. As a music retailer, our job is to provide music in whatever format consumers wish to purchase—be it a downloadable format or a CD or whatever.'"

In related news, SMEJ says it

has upgraded the bitmusic site by using the interactive user technology of California-based Beantek Inc. Users will be able to play music titles by simply clicking on graphics and text that appear on the site without having to start up special playback software.

Beantek Player plug-in software will be available on the Sony Music Online Japan site free of charge.

BMG Finland Tests Mobile, Net Strategies

BY JONATHAN MANDER

HELSINKI—With current albums from Kent, Eric Burdon-Zeke, and Westlife, the Finland affiliate of BMG is testing new marketing strategies that make use of both mobile phones and the Internet.

Under an arrangement with Helsinki-based Sunpoint net, BMG acts as a content provider while Sunpoint net strikes deals with phone operators. In January, Click2Music.fi will feature Web sites with a wide variety of ringing tones and phone display logos for BMG artists.

"We're especially looking at various SMS [short messaging service] activities and selling display logos for mobile phones," says BMG Finland Helsinki. (Continued on page 91)

Fiskivk Lowers Boom On NWR

IFPI Norway Wants To Shut Down Web Radio Station

BY KAI R. LOFTHUS

OSLO—One of the International Federation of the Phonographic Industry's (IFPI) most vocal warriors, the Norwegian national group's secretary-general, Semund Fiskivk, has wielded his hatchet to clarify the differences between "Webcasting" and "music on demand."

On Dec. 19, after consulting with IFPI members, he posted a cease-and-desist letter to Nordic Web Radio's Web site (NWR), ordering the Oslo-based company to immediately shut down its services on MinRadio.com or else file with court action. Seven days earlier, the two parties convened at the IFPI's offices in Oslo without any resolution.

NWR, launched Nov. 29, is a 50/50 joint venture of Charal Channel Communications' co-owned Hot AC network Radio 1 Norway and the Schibsted-owned Internet portal Scandinavia Online (SOI).

The musical content on MinRadio.com, a free service that the company dubs "Web Radio," is managed, according to Ole Jørgen Torvmark, would not comment further, is reportedly retrieved from a copy of Radio 1's digital database of music.

But Fiskivk calls it "an advanced Internet jukebox," because consumers can possibly select their own songs.

The legal justification of IFPI's letter is Norway's Copyright Act of 1961, which prevents "programs and other sound recordings from being reproduced without the consent of the producer."

Explains Fiskivk: "Radio 1 hasn't got any license for reproduction of music to any database. If [NWR] wanted to do this the right way, they would have had to approach each individual record company to seek approval for it."

"This hasn't got anything to do with radio," he says. "We've decided to take these steps because we're not talking about Napster anarchists but rather a legal entity backed by large and serious companies, which need to be accountable in a whole other way. Since [NWR] has English language on their Web site, it's obvious that they're making this available for all countries in the world. For instance, they have 15 songs by the Beatles in their library. I assume that representatives in the U.K. industry will not act calm about this."



where, respectively, director of regional marketing, West Coast regional promotion manager for Interscope Records, and Los Angeles local promotion manager for Atlantic Records.

PUBLISHERS. Wendell White is named director of copyright for

Bug Music in Hollywood. He was copyright manager for BMG Music Publishing.

RELATED FIELDS. Diego Martinez is named director of promotion and marketing for the Planetary Group in Boston. He was director of A&R for BIPeom.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Jeff Jones is named senior VP of jazz for Columbia Records in New York. He was senior VP of Legacy Recordings.

Elektra Entertainment Group. promote Diane Vanhorn to VP of video promotion and Larry Max to senior director of video promotion in New York. They were, respectively, senior director of promotion and director of video promotion.

Virgin Records America promotes Lisa Hackman to director of national promotion in Beverly Hills, Calif. Virgin Records America local promotion manager and director of national promotion and Edie Lundee Fontiveros director of regional promotion and marketing in Beverly Hills, Calif. They



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Rudy Pérez Tops Hot Latin Tracks Producers List For 2000

BY LELA COBO

MIAMI—A look at 10 of the 13 tracks that placed Rudy Pérez at the top of the year-end Hot Latin Tracks producers list reveals a versatile producer/songwriter capable of successfully handling a variety of genres.

From "Ven A Mí"—Oscar De la Hoya's cover of the Bee Gees' "Come To Me"—to Luis Fonsi's power ballad "Imagínate Sin Tí," to regional Mexican band Los Temerarios' "Te Hice Mal," Pérez has displayed a rare knack for tapping into the musical tastes of very diverse and defined listenerships.

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

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

"Rudy's got this bicultural understanding of the music," says Rodolfo López Negrete. "It's not about language, it's about culture. And Rudy seems to understand that very, very well. He has this unique understanding of the market which makes it a very smart decision to bring him into these projects."

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

—RON FAIR—

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

"What impressed me was his ability to read my mind," says Universal recording artist Fonsi, whose sophomore album was produced by Pérez and who is also featured singing a duet with Aguilera on her Spanish-language album. "He knew what I wanted, in my style. It was like talking to a friend."

Beyond the background, Pérez also has very specific

know-how. When the Aguilera project came to him, for example, he had just finished working with pop Christian star Velasquez, recording "Legar A Tí," her foray into the Spanish-language market. The project, which garnered a Grammy nomination in the best Latin pop performance category this year, opened the door to other artists seeking a reverse crossover and



PÉREZ

served as a testing ground for Pérez.

"It gave me a lot of experience in working with American artists who aren't fluent in English," says Pérez, who lives in Miami and also has his production company (Bullseye Production) there. "When Christina

came [to me] I had every trick on the book under my belt because I had already experimented with Jaci."

Prior to recording, Pérez wrote out all of Aguilera's lyrics phonetically and devised a system to help her roll her "r's"; small details, but crucial ones required to give an artist like Aguilera the credibility necessary to guarantee her success in

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

—MAURICIO ABARO—

Spanish.

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

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

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

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

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

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

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

"You hear him sing, and you ask yourself, How can I do it as well?" says Tañón. "I think that's one of the reasons he's such a great producer."

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What's Seeing? Anything Goes

2000 Was About Having Access To A Wide Selection Of Music

BY LARRY FLICK

NEW YORK—It's the Sunday afternoon before Christmas, and the checkout line at New York's Virgin Megastore in Times Square is lengthy with holiday shoppers.

It's entertaining to discern which folks are collecting items from a loved one's wish list and who's simply taking advantage of year-end sales to flesh out personal collections. In either case, one thing is strikingly clear: Diversity rules. And for many, that's been the apparent rule of thumb for the year 2000—despite what number-

ber of folks in that Virgin Megastore checkout line carrying predictable items. There was the client of three rebellious-looking young lads, each of whom was purchasing Rage Against The Machine's new Epic opus, "Re-

new" Interscope artist Joan Osborne early in a Billboard interview earlier this year. "The bottom line is, though, that you can't really predict what will capture the public's imagination. You can go insane trying to do so. As an artist, I have to be more focused on being honest to myself and to my audience. Once you start fashioning your music to suit what appears to be a lucrative trend, then you're dead as an artist—and you've lost all credibility with anyone who ever cared about your music."

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

Although Madonna has never been an artist lacking wide-spread consumer approval, she issued her current Maverick disc, "Music," with equal parts enthusiasm and trepidation. During an interview earlier this year, she pondered the experiment in electronic tone of the set and won't

(Continued on page 20)

2000 ★★★★★ REVIEW

gades." Then there was the visibly harried mother quietly calculating the cost of a small bundle of CDs that her preteen daughter held—which included the pop-heavy, multi-act compilation "Now That's What I Call Music, Vol. 57" and "Black & Blue" by Backstreet

But more times than not, a completely nonscientific survey of shoppers on that Sunday afternoon revealed that, when it comes to music, just about anything goes. For me, it's all about the groove," says Margo Ramirez, a New York University college student whose purchases that day included Nelly's "Country Grammar" and Limp Bizkit's "Chocolate Starfish and the Hot Dog Flavored Water." "I'm not wrapped up in who the group is or what they're about beyond the music. Maybe some people are loyal to certain artists, but I just want to make sure that I can get along with the rhythm. It's a more visceral thing for me."

In the case of Gerard Mutton, a 32-year-old computer programmer who was toting a fistful of discs that included current releases by Goldsmack, U2, Funkmaster Flex, and the Beatles, it's far more about energy. "And that energy can come from absolutely anywhere," he says. "It's a mistake to assume that people get too stuck on things like personality or genre. If you're a kid, then maybe you're going to respond to an artist's image. But all of the people I know who buy music are only like a MetLife record. Whatever works that is what you go for."

So, what does that mean to an industry that's largely intent on drawing conclusions based on sales data, focus groups, and monitoring buying patterns? "I think you see a lot of people in this business chasing their tails, trying to figure out what people

THE CHART-TOPPERS



The following is a chronological listing of albums that logged time at No. 1 on The Billboard 200 in 2000. The figure in parentheses is the number of weeks each title spent at No. 1. Titles that debuted at No. 1 are in bold type. (Note: Santana's chart figure is only indicative of his 2000 chart run. It's not inclusive of his chart run during 1999.)

- ... And Then There Was X," DMX, Raffi Rivers/Def Jam (1). "Jay-Z: Vol. 3... Life And Times Of S. Carter," Jay-Z, Roc-A-Fella/Def Jam (1). "Supernatural," Santana, Arista (7). "Woodoo," D'Angelo, Virgin (2). "No Strings Attached," N Sync, Jive (8). "Oops!... I Did It Again," Britney Spears, Jive (1). "The Marshall Mathers LP," Eminem, Aftermath/Interscope (8). "Now That's What I Call Music, Volume 4," various artists, Virgin/Capitol/50 (3). "Country Grammar," Nelly, Fo' Real/Universal (5). "G.O.A.T. Featuring James T. Smith: The Greatest Of All Time," LL Cool J, Def Jam (1). "Music," Madonna, Maverick/Warner Bros. (1). "Let's Get Ready," Mystikal, Jive (1). "Kid A," Radiohead, Capitol (1). "Rite 5:30," Ja Rule, Murder Inc./Def Jam (1). "Chocolate Starfish And The Hot Dog Flavored Water," Limp Bizkit, Flip/Interscope (2). "The Dynasty Roc La Familia (2000—)," Jay-Z, Roc-A-Fella/Def Jam (1). "TP-2.0," R. Kelly, Jive (1). "1," the Beatles, Apple/Capitol (2). "Black & Blue," Backstreet Boys, Jive (2).

THE TOP STORIES

The Teen Pop Phenomenon Continues As 'N Sync, Britney Spears, Backstreet Boys Dominate Charts.

'N Sync Breaks One-Week Sales Record, Moving 2.4 Million With "No Strings Attached."

Rap Continues To Show Maximum Muscle As Jay-Z And DMX Lead The Chart Charge.

Napster Sets The Industry On Fire, Forcing The Industry To Review Its Business Practices.

Work-For-Hire Law's Repeal Galvanizes The Industry As Sheryl Crow And Don Henley Co-Found The Recording Artists Coalition.

The Flip Side Of The Internet Boom Shows Itself As Numerous High-Profile Sites Are Shut Down.

Much-Touted EMI/Warner Music Merger Collapses, while Seagram, Vivendi, and Canal Plus Join Forces.

crunchers and analysts might (or might not) declare. If you had the right look or the right tune, then you had a reasonably fair shot at capturing the public's imagination.

Not terribly glamorous or revelatory for the first year of the new millennium, eh?

"And yet that's the way it rolled this year," says Sonya Deary, the manager of a Borders outlet in New York. "I've never seen a year during which consumers seemed to be cherry-picking music from a reasonably wide [variety of genres]. Maybe that's capturing the public's imagination. The fact that people seemed to be broadening their musical horizons more than ever before."

Sure, there was a sizable num-

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

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

SoundsScan. The leader was "N Sync, whose "No Strings Attached" sold a staggering 2.4 million units in its first week. It was followed by new projects from Eminem ("The Marshall Mathers LP," 1.76 million), Backstreet Boys ("Black & Blue," 1.6 million), Britney Spears ("Oops!... I Did It Again," 1.8 million) and Limp Bizkit ("Chocolate Starfish And The Hot Dog Flavored Water," 1.05 million).

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

A QUICK GLANCE AT THE YEAR'S Billboard 200 albums chart reveals a few more interesting points. Surprisingly, only one artist reached No. 1 on The Billboard 200 in 2000 with a debut effort. Nelly's "Country Grammar" hit

(Continued on page 24)



by Melinda Newman

2000 ★★★★★ REVIEW

more unpronounceable glyph to worry about or that pesky moniker the Artist Formerly Known As Prince. But for God's sake, would someone please tell me who did lead the dogs out?

THEIRS IS WAITING: A record number of acts sold more than 1 million units in their albums' first week of release, according to

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SONY IN ASIA LICENSES NEWS CORP LABELS

(Continued from page 14)

and Gering.

In a statement, Murdoch, who oversees NCM, said, "We're excited that Sony Music, the unequivocal music industry leader in Japan and Asia, has embraced our artists and repertoire. We look forward to embracing the opportunities presented by our partnership with Sony Music."

Festival Mushroom Records chairman Roger Grierson says the label is planning a focused approach to the Japanese and Asian markets. "We're not going to be drowning the region with Australian music," he says. "It's a question of focusing on a number of acts which have a track record and taking them where they're wanted. Some acts are more attuned to the Asian region than others, obviously."

Grierson expects to tap into relationships with executives at

Star TV to increase FMR's assets' profiles. Sony Music and News Corp. have ties outside music, such as their investment in Japanese satellite TV, but Grierson confirms that talks began a year ago to develop music ties.

'We're excited that Sony Music, the unequivocal music industry leader in Japan and Asia, has embraced our artists and repertoire'

—JAMES MURDOCH—

"Certainly, Sony Music is the most powerful company in the region and the best people to be in a music alliance with," he says.

NCM VP Jeff Murray says the fact that he was previously director of international A&R and marketing at the Epic/Sony label (now Epic Records) in Tokyo also helped smooth the deal.

"We wanted to do a Pan-Asian deal," says Los Angeles-based Murray. "It seemed a cleaner, neater way to go. What was most impressive about Sony is that it

was very encouraging that the obvious leader in the music business in that part of the world [wants] to embrace our repertoire."

Says SMEJ International president Shiro Ono, "We are excited with this mutually beneficial deal and look forward to marketing the

wonderfully talented artists represented by the News Corp. Music Group in our territory."

Sony Music Asia president Richard Denekamp says, "We are excited about supporting the efforts of the News Corp. Music Group's artists and executives with Sony Music's marketing sus-

cle and promotional platforms across the Asian and Pacific Rim regions, in order to create a seamless and pervasive presence for their projects. We are looking forward to developing this relationship to gain greater visibility and reach for the News Corp. Music Group's labels."

Roebuck 'Pops' Staples Dies At 84

BY GAIL MITCHELL

LOS ANGELES—Roebuck "Pops" Staples, the patriarchal guiding force behind the gospel/R&B family group the Staple Singers, died Dec. 19 at the age of 84. According to news reports, the blues guitarist had suffered a recent concussion during a fall near his home in the Chicago suburb of Dolton, Ill.

Established by Staples in 1948 in Chicago, the Staple Singers originally featured Staples' son, Pervis, and his daughters, Mavis and Cleotha. Staples' sister,

Yvonne, replaced Pervis in 1971. The quartet evolved from gospel music to contemporary soul/funk during the late '60s and into the



STAPLES

'70s, notching such message-oriented hits as "Heavy Makes You Happy (Shana-Boom-Boom)," "Respect Yourself," and "I'll Take You There" while with the Memphis-based Stax label.

The group later signed with Cur-

tis Mayfield's Curtom label and recorded the No. 1 single "Let's Do It Again." The Staples subsequently recorded for Warner, 20th Century Fox, and Private L. Staples himself returned to his blues/gospel roots with the release of two solo albums: 1992's Grammy-nominated "Peace To The Neighborhood" and 1994's "Father Father," which earned a Grammy for best contemporary blues album.

Born Dec. 28, 1915, in Winona, Miss., Staples is survived by his children Cleotha, Pervis, Yvonne, and Mavis. His wife Cecelia is deceased.

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Artists & Music

Nobel Concert Goes Pop

Show Straddles Artistic And Commercial Goals

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

When compatriot opera diva Sumi Jo went onstage early in the second act of the concert, she was determined to perform a Korean rendition of Dae-jung's favorite song, "Twinkle Twinkle Little Star."

However, for a man of Dae-jung's age, there are worlds between that classic and the high-volume presentations of such songs as Sissel's "Weightless," Eros Ramazzotti's "Fuoco Nel Cuore" and Jon Jav's "It's My Life" and "Thank You For Loving Me," and Moby's "Pretension" and "Natural Blues."

While Sumi Jo was onstage performing the tribute for Dae-jung, the presbiter who did not return to his seat in the audience after the initial sequence—was backstage giving a short speech. He then went back to his suite at the city's Grand Hotel.

The spokesman for South Korea's embassy in Oslo, He Beon Kim, says, "Mr. Dae-jung's retreat was agreed upon between the Norwegian side and the Korean side prior to the concert. He's too old and fragile, and he isn't strong enough to have taken a seat throughout the entire event."

Speaking to Billboard the day after the event, Ger Lundestad, director of the Nobel Institute in Oslo, said, "I accompanied [Dae-jung] in the car out to the airport this morning, and he seemed to be happy. We were obviously concerned about the high volume, but the Koreans said they had been to larger concerts in Seoul."

He added, "We have a variety of events every year, and you need to look at the sum rather than the parts. We have a few serious and intellectual presentations through CNN plus CBC, but we need to make some compromises to reach out to the general public. We could, of course, have wished for a greater sense of connection between the music and our message, but then it becomes tied to a smaller group of people."

The increasingly commercially dimensioned event is produced

with the intention "to syndicate it to as many TV stations around the world as possible," according to IMG. This London-based event production company organizes the event in collaboration with the Norwegian Nobel Committee, the Norwegian Broadcasting Corp. (NRK), and the Oslo-based TV production outlet Dinamo Live. The choice of artists was based on their suggestions and recommendations from the local record companies.

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

Martin Englund, the Stockholm-based director of IMG's event division, claims, "The Nobel Peace concert isn't really a financially huge deal for us." He declines to disclose revenue from syndication to TV stations outside the Nordic region (where NRK retains the rights).

This year's concert, providing a unique promotional angle in the period up to Christmas, featured predominantly acts with best-selling or current albums (with five out of those 10 acts signed to Universal Music): Bon Jovi, "Crash! (Mercury/Universal); Weezer, "Glass Heart (Geffen/BMG); Natalie Cole, "Greatest Hits Volume 1" (Warner); Eros Ramazzotti, "Stillebelvo" (Riviera/BMG); Femi Kuti, "Shoki Shoki" (Barclay/Universal); Moby, "Play" (Mute/RCA/Playground); Bryn Terfel, "Songs From My Welsh Home" (Deutsche Grammophon/Universal); Lee Ann Womack, "I Hope You Dance" (MCA/Universal); and Sissel "All Good Things" (Mercury/Universal).

Highlighting that promotional aspect, visiting journalists conducted interviews with some of these artists were specifically asked by local and international record company staff to focus on the artists' current music instead of "anything political."

With Moby's involvement, Svein Bjørge, the GM of Playground Music in Norway, says, "It's a combination of commercial goals and artist development focus. Since so many people are watching the show, it's natural that it will have an impact on sales. But for Moby it was important to be at the concert, because he has always respected the Nobel Peace Prize.

(Continued on page 31)

THE BEAT

(Continued from page 18)

the top of the chart in August. The other 18 albums logging time at the top were by chart veterans led by Santana, whose "Supernatural" spent nine weeks at No. 1, the longest of any artist. (The album also went on to snare eight Grammy Awards in February.) The surprise of the year was the debut of the compilation "Now 4" at the pinnacle in the Aug. 5 issue. It marked the first time a non-soundtrack collection from various artists reached No. 1. For the record, no movie soundtrack hit No. 1 in 2000.

YOU WERE NOBODY IN 2000 if you didn't get sued. In a very brief and selected recap, Metallica and Dr. Dre sued Napster; Geffen sued Courtney Love; the National Assn. of Recording Merchandisers sued Sony; 30 states and commonwealths filed a federal lawsuit against the majors and three retailers, alleging price fixing; the Smashing Pumpkins sued former manager Steve Sharian; Osbourne, Kid Rock's former manager sued Kid Rock; Christina Aguilera sued her former managers (and then very tactfully pruned the new manager); Sharon Osbourne, Kid Rock's former manager sued Kid Rock; Christina Aguilera sued her former managers (and then very tactfully pruned the new manager); and the Recording Industry Assn. of America sued practically every one.

While many of the cases are still pending at year's end, as usual, many were settled before they set foot in a courtroom. The winner: the lawyers.

YOU CAN POOL SOME OF THE PEOPLE SOME OF THE TIME. Well, maybe not. Talk about your misfires. Our favorite blatant show of aversion this year was Diana Ross' Return to Love tour, which the promoters tried to loosely pass off as a Supremes reunion. That Ross never sang with the two young girls she was touring with (they became Supremes after she left the group)—and that Mary Wells (who, let's not forget, has known Diane Ross—as Wells calls her—since they were young girls) fussed to the rooftops that she wasn't getting paid enough to do the tour—only added to the scandal.

After poor sales in many markets (see, think of a \$100-plus ticket in many markets may have anything to do with it!), the remainder of the tour was canceled. No one, Wells included, looked good in this story, and I'm still trying to figure out how you can return to somewhere you've never been.

(Continued on page 26)



Dance On. RCA club diva Kristine W. spent much of 2000 building a new following at top 40 radio via her sophomore set, "Stronger." The project earned critical praise for its shrewd balance of turntable-savvy beats and teen-friendly hooks. "It's a tough line to walk for me as an artist," she said of the album. "You don't want to alienate your core audience, but you're lying to yourself if you say you don't care about reaching the widest possible audience. It becomes such a stressful proposition after a while. I don't know how other artists manage. The time leading up to finishing up this album was so incredibly hard. There were times when I wondered if it would ever be done. Now that it's here, I couldn't be more proud."

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BOXSCORE

TOP 10 CONCERT BOXSCORE

ARTIST(S)	Venue	Dates	Gross (est.)	Units (est.)	Performer
THE BEATLES REUNION	Palace of Auburn Hills, Auburn Hills, Mich.	Dec. 6-7	\$1,007,004 \$458,514/\$122.50	26,407 106 seated	Palace of Auburn Hills, Auburn Hills, Mich. Pool.
YUI YAMANO JAZZ CONCERT	America West Arena	Dec. 5	\$807,200 \$81,955/\$99.15 \$17.85	16,342 12,000	Easting Sea Pool.
YUI YAMANO JAZZ CONCERT	Arrowhead Pond, Anaheim, Calif.	Dec. 6	\$770,150 \$75,195/\$95.25 \$15.52	11,800	Nordestre Entertainment Group, St. Louis, Mo.
YUI YAMANO JAZZ CONCERT	Continental Airlines Arena	Nov. 30	\$749,000 \$55,500/\$95.50 \$19.50	13,000	Merrill Lynch Entertainment Group, NYC.
YUI YAMANO JAZZ CONCERT	Blatt Dress Arena, Redbank, N.Y.	Dec. 9	\$613,000 \$65,557	16,000	Merrill Lynch Entertainment Group, NYC.
YUI YAMANO JAZZ CONCERT	Palace of Auburn Hills, Auburn Hills, Mich.	Dec. 8	\$604,340 \$61,315/\$129.31	18,200	Palace of Auburn Hills, Auburn Hills, Mich. Pool.
YUI YAMANO & TATYU JAZZ CONCERT	North Charleston Coliseum, North Charleston, S.C.	Dec. 12	\$600,700 \$55,500/\$95.50 \$25.50	11,500	Global Concerts, LLC, Tampa, Fla.
YUI YAMANO & TATYU JAZZ CONCERT	Co. Arena at CityCenter, Las Vegas, Calif.	Dec. 15	\$588,112 \$105,979	16,874	Music of Blues Concerts.
YUI YAMANO & TATYU JAZZ CONCERT	Hardrock Live Center, Hartford, Conn.	Dec. 9	\$582,470 \$47.50	11,000	Merrill Lynch Entertainment Group, NYC.
YUI YAMANO & TATYU JAZZ CONCERT	Marlins Arena, Miami	Nov. 18	\$568,520 \$61,515/\$146.22	16,222 11,283	Entertainment Group, NYC.

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Artists & Music

THE BEAT

(Continued from page 24)

IN OTHER TOUTING NEWS: Despite the Diana Ross scandal, there were a number of very successful outings this year, including a sold-out-to-the-ratiers tour by **Tina Turner** (the year's top-grossing tour, accord-

ing to our sister publication, *Amusement Business*). Also on the road were **N Sync**, **Dave Matthews Band**, **Kiss**, **Bruce Springsteen**, **Dixie Chicks**, and a reunited **Crosby, Stills, Nash & Young**.

Sadly, Turner was just one of

the acts saying *sayonara* to the road in 2000. Turner announced this to be her last major-arena tour. Kiss said the band would not tour again at all. **Barbra Streisand** said goodbye by playing two must-see shows in both Los Angeles and New York, and **Garth Brooks**, who had already been off the road for more than a year, announced that if he ever returns to the road, it won't be for at least another 14 years, after his smallest child is grown.

On the business front, radio broadcaster **Clear Channel** bought **SFX** and its network of concert promoters, building an unprecedented link between radio and concert promotion that is sure to create tremendous cross-promotional possibilities but also seems rife for abuses of power. At year's end, the landscape expanded when **Anschutz Entertainment Group** acquired **Concerts West** with the intention of a revamped **Concerts West** joining **SFX** and **House of Blues** (and a handful of smaller promoters) as prime presenters of national tours.

ARE THE GOOD TIMES REALLY OVER? It didn't take

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

SPLITS: **Zack de la Rocha** and **Rage Against The Machine**; **Rage Against The Machine** and **Gas Company Entertainment**; **Smashing Pumpkins** and manager **Sharon Osbourne**; **Smashing Pumpkins** themselves; **Luscious Jackson**; **Soul Couching**; **Third Eye Blind** and guitarist **Kevin Cadogan**; **Jay Faibes** and **Mammoth Records**; **Megadeth** and **Capitol**; **Michael Bolton** and **Columbia**; **Rod Stewart** and **Warner Bros.**; **The Black Crowes** and **American/Columbia**; **Charlotte Church** and manager **Jonathan Shalit**; **Kid Rock** and manager **Steve Hutton**; **Christina Aguilera** and manager **Steven Kurtz**;

Bruce Hornsby and **Q Prime**; **Orgy** and **The Firm**; and **Stone Temple Pilots** and manager **Steve Stewart**.

JUST A THOUGHT: Does it bother anyone else that **Viacom** now owns virtually every national video outlet with any considerable market penetration? This year, as part of the **Viacom/CBS** merger, **Viacom**, which already owned **MTV** and **VH1**, became parent of **TNN** and **GMT**. **Viacom** purchased the **Box** last year and decided to merge it with **M2** this year. Then, this fall, **Viacom** bought **BET**. While there are obviously some great chances for crossover promotions for acts appealing to several different formats, such as a **Faith Hill** or a **Sisqo**, it's a little scary that one corporation is basically controlling all videos seen on a national basis. Yes, **MuchMusic USA** and **Great American Country** are two national outlets that remain not owned by **Viacom**, and there are still dozens of local and regional video shows that still have an impact. But as major labels continue to consolidate and pare back, these local shows rarely get the attention from the majors that they once did.

OCEANS APT: As **Billboard** noted in its Sept. 9 issue, never before have **British** acts had such a tough time making an impact on U.S. shores. While some acts have done it—such as **BBMak** and **David Gray**—there are a number of really strong acts like **Travis** (who made a lot)

(Continued on page 28)




The New Face Of Rock. Whh her anonymous *DreamWorks* debut, Kina set out to change the way people characterize rock divas by offering a musical blend that combined classic guitar elements with old-school soul rhythms. "I think people hear the word 'rock' and they think of a white woman, but that's not fair or accurate," she says. "Music should be colorless." That said, "I'm not keen on defining myself so specifically or narrowly. I prefer to simply say that I'm a singer of 'highly energetic, extremely emotional music.'"

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Doing It For The Hometown. 550 Music/Epic act **Nine Days** was among the guitar-driven pop/rock bands to make a dent on *The Billboard* Hot 100 in 2000. Fronted by John Hampson, **Nine Days** scored with the infectious "Story Of A Girl," which was culled from its debut disc, "The Madding Crowd." During a promotional tour in support of the project, Hampson said the band was "proudly carrying the banner for all of our fellow bands back on Long Island, N.Y. There are so many great bands back home. We're so lucky to have gotten the shot to make things happen. We're doing this as much for them as we are for ourselves. It's important to keep that hometown spirit going, no matter where you are." Pictured, from left, are band members Vincent Tattarelli, Hampson, Jeremy Dean, Brian Desvauvax, and Nick Dimichino.



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THE BEAT

(Continued from page 26)

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

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

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

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

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

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



'Gung Ho,' indeed. Rock legend Patti Smith returned to active recording duty in 2000 with her Arieta opus "Gung Ho," a collection distinguished by her most assertive, uplifting performances in a decade. "I was in a place of pure joy and confidence," the artist said of the project. "I didn't want to mourn or grieve anymore. I wanted to celebrate... and be a rock singer again. As a result, making this record was a revelatory experience."

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

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

was former BMG Entertainment international head Rainer Gassner, who had been ousted earlier in the year.

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

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

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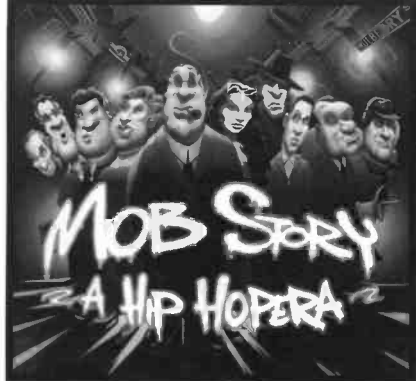
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WHAT'S SELLING?

(Continued from page 20)

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

Some say that Napster may ultimately be responsible for the diverse blend of music being purchased. "How can you resist trying out all of the music out there when you can take a few minutes to simply download a track?" says Gail James, a 26-year-old administrative assistant who was in that checkout line at the Virgin Megastore preparing to buy the live debut of Mystikal. "I'm hearing things now that I'd never hear on radio, which still only seems to be playing the same 10 songs over and over."

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

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



Songs Of Summer. With the Warner Bros. set "Invincible Summer," pop chanteuse K.d. lang offered her most commercially viable recording since her Grammy-lauded, 1992 set "Ingenuous." "Invincible Summer" was rife with buoyant songs of love, cast in classic-pop arrangements and electronic instrumentation. "After years of being an acquired taste, I found myself wanting to be essential to people," she said of the recording. "I wanted to be something that people couldn't live without."

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Conjunto Legend, Accordion Player Longoria Dies At 76

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

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

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

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

— JUAN TEJEDA —

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

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

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



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CONJUNTO LEGEND, ACCORDIAN PLAYER LONGORIA DIES AT 76

(Continued from preceding page)

It's the first song I heard by him, and I liked his style."

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

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

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

"It was his playing style that really impressed me," says Tejeda. "He was a faineful accordion

player. His *pasadas* [accordion runs] were tremendous."

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

Born Dec. 27, 1924, in Clarkdale, Miss., Longoria began playing the accordion at age 7 by watching conjunto pioneer Narciso Martinez. As a teen, Longoria played local weddings and

parties in Harlingen, Texas. In 1942, he was drafted into the U.S. Army; at the end of World War II, he was stationed in Germany, where he managed to get an accordion and played in local nightclubs.

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

In 1982, Longoria was among the first inductees to the Tejano Conjunto Music Hall of Fame and in 1986 was awarded the

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

Despite his reputation and increasing fame, Longoria kept a common-man demeanor, Tejeda says. "He always struck me as a friendly, very respectful person," he says. "He was confident of himself and his musicianship. He

always seemed very humble and easily approachable."

Through the years, Longoria's sons Valerio Jr. and Flavio and grandson Valerio IV have played with him in his bands.

Over his 60-year career, Longoria made more than 200 recordings on several labels. His standard repertoire included the basics: polkas, *rancheras*, *cumbitas*, *corridos*, boleros, *redovas*, and even occasional country and jazzy blues tunes. Aside from being a master player, Longoria was also skilled at repairing, tuning, and customizing accordions.

NOBEL CONCERT GOES POP

(Continued from page 24)

And he wasn't steered in any direction with regard to choice of songs or what to say in between them. That was the most important thing, since he flew in from Los Angeles the same day and back to Washington, D.C., the day after."

BMG Norway sales manager Ann Heming Schøyen says, "We definitely hope to see a commercial effect for both Lamazzotti and Westlife. [The latter] has a mature

profile compared with the other boy bands, and the show is going to be broadcast on Norwegian TV on a Saturday, which usually hasn't got so much interesting programming."

Warner Music Norway sales manager Terje Dorati disagrees, saying, "A TV appearance hasn't got the same power as before, so we really don't expect any commercial effect for Natalie Cole or Sumi Jo at this concert."

Universal Music Norway head of classics Øystein Sebbs says, "The TV show was positive in the sense that people can discover Bryn Terfel. He isn't a stiff performer, rather someone it's easy for Norwegians to relate to. We don't expect a major commercial success, but we got him introduced to people who don't necessarily listen to classical music."

The peace prize concert, originally organized as an exclusive

gathering that took place at various locations, including Nationaltheatret, a prestigious and intimate theater in Oslo, was last year moved to the 8,000-capacity venue Oslo Spektrum (the main concert hall for major pop and rock acts). Six thousand tickets were sold to the general public this year. Other guests included representatives from Norway's government and parliament, as well as members of the royal family.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

WEEK	LAST	WEEKS ON CHART	ARTIST*		ALBUM	WEEKS TO NO. 1	WEEKS TO NO. 1
1	5	9	CRAPZY TOWN		COLUMBIA 63854/CD (7.99/21.99)	No. 1	
2	1	7	SAMANTHA MUMBA		WILD CARD/UMG 5491 (11.98/17.98)	THE GIFT OF GAME	
3	4	4	LOUIE DEVITO		E LASTIK 600 (1.98/CD)	N.Y.C. UNDERGROUND PART VOLUME 3	
4	7	3	NEWBONG BENSON		8327/TVT (11.98/17.98)	SHELTERING TREE	
5	7	2	BRAD PAISLEY		ARISTA NASHVILLE 10871/R (10.98/15.98)	WHO NEEDS PICTURES	
6	3	17	SOUNDDECISION		MCA 112861 (11.98/17.98)	NO ONE DOES IT BETTER	
7	10	6	COLDPLAY		NETWORKS 30162/ACT (16.98/CD)	PARACHUTES	
8	2	5	UNDER FEATURING THE BROWNY GORGE DUAR		ATLANTIC 63406/CD (12.98/18.98)	CHRISTMAS: SINGLES THE SAME	
9	NEW	7	FIELD MOB		MCA 112348 (12.98/18.98)	315: ASHY TO CLASSY	
10	14	28	RASCAL FLATTS		LYRIC STREET 15601/INDYWOOD (8.98/12.98)	RASCAL FLATTS	
11	9	18	ZOEJIG		SPARKOR 51734 (11.98/CD)	ZOEJIG	
12	17	24	PHIL VASSAR		ARISTA NASHVILLE 10881/R (10.98/16.98)	PHIL VASSAR	
13	12	15	STACIE ORRICO		FOREFRONT 25253 (11.98/15.98)	GINA JENNIFER	
14	15	7	JAMIE O'NEAL		MERCURY (NASHVILLE) 670130 (8.98/12.98)	SHIVER	
15	11	27	HOKU		GFFEN 4968/UNIVERSAL (11.98/17.98)	HOKU	
16	20	14	EVAN AND JARON		COLUMBIA 69937/R (11.98/17.98)	EVAN AND JARON	
17	18	5	CLAUDUS T. JUDD		MONUMENT 85106/Sony (NASHVILLE) (11.98/17.98)	JUST ANOTHER DAY IN PARADISE	
18	19	8	NELLY FURTADO		DREAMWORKS 45051/TVT (8.98/12.98)	WHO, NELL!	
19	16	17	DONNIE MCCLURDIN		VERITY 43150 (10.98/15.98)	LIVE IN LONDON AND MORE...	
20	13	8	REBECCA ST. JEAN		FORFRONT 25251 (16.98/CD)	TRANSFORM	
21	11	10	KEB' MO'		ONE+550 MUSIC 61428/EPC (12.98/19.98)	THE DOOR	
22	28	4	MR. C THE SLIDE MAN		M.G.B. 159807/UNIVERSAL (12.98/18.98)	CHA-CHA SLIDE	
23	22	1	ROY D. MERCER		IRVIN (NASHVILLE) 50051 (10.98/16.98)	HOW DOES SHE FEEL 'BOUT ME	
24	8	2	DOUGGS ANGELS		DOORNY STYLE 21307/TVT (10.98/17.98)	PLEASEZAVEIT!	
25	24	3	KEITH URBAN		CAPI (NASHVILLE) 91951 (10.98/16.98)	KEITH URBAN	

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches this title, the album and the artist's subsequent albums are immediately eligible to a spot on the Heatseekers chart. All artists are eligible on compact disc only. * Asterisk indicates Vinyl LP only available. □ Albums with the greatest sales gains. © 2000, Billboard/EMI Communications.

26	27	10	AT THE DRIVE-IN		GRAND ROYAL 49997/MCA (9.98/CD)	RELATIONSHIP OF COMMAND	
27	NEW	10	TOMMY WALKER		HESMAN/METRO 11444/W (9.98/14.98)	NEVER GONNA STOP	
28	29	7	CHRIS CRIST		ROSELAND/UMG 61474/EPIC (11.98/16.98)	SMELL THE COLOR 9	
29	39	2	CHRIS CHERNUT & FRIENDS		ATLANTIC 63336/CD (11.98/17.98)	A CHARLE BROWN CHRISTMAS	
30	30	30	SONEFOOD		60716 2502 (15.98/CD)	SONEFOOD	
31	26	31	NICKELBACK		ROCKAWAY/UMG 8505 (9.98/13.98)	THE STATE	
32	47	10	GOOD CHARLOTTE		DAYLIGHT 61432/EPIC (11.98/17.98)	GOOD CHARLOTTE	
33	22	8	RODNEY CARINGTON		CAPitol (NASHVILLE) 24827 (10.98/17.98)	MORNING WOOD	
34	23	8	THE NEW LIFE COMPANY FEATURING JAMIE REE		VERITY 43159 (12.98/18.98)	NOT GUilty, THE EPRESENT	
35	31	22	THE UNDERGROUND		PORTFOLIO/ATLANTIC 67718/EPIC (7.98/11.98)	AN JUDICATION IN REBELLION	
36	25	4	VICENTE FERNANDEZ		Sony DISCOS 84185 (9.98/15.98)	HISTORIA DE UN IDOLO VOL. 1	
37	36	2	ROCKAPELLA		7 BIRD 80240 (16.98/CD)	CHRISTMAS	
38	37	8	PASSION WORSHIP BAND		STARBURO 51748 (11.98/CD)	PASSION: ONE DAY VOL. 1	
39	47	17	RACHAEL LAMPA		WORD 61056/EPIC (11.98/16.98)	LIVE FOR YOU	
40	44	10	THE OC SUPERTONES		ERIC 11740 (11.98/CD)	LOUD AND CLEAR	
41	38	2	WONDER KIDS		EMER WORSHIP/12744/MCA 6294.98	KIDS SING SONGS SINGALONGS 22:40:00:00:00:00	
42	35	4	INTOCABLE		EMER LATIN 23730 (8.98/12.98)	ES PARA TI	
43	33	4	DELERIUM		NETWORKS 30165 (16.98/CD)	POEM	
44	41	13	DEBLAN MORGAN		THE LAB/ATLANTIC 63342/EPIC (11.98/17.98)	DANCE WITH ME	
45	43	10	CHAYANE		Sony DISCOS 84058 (10.98/16.98)	SIMPLEMENTE	
46	48	11	PAUL OAKENFOLD		MUSIC CENTER 81038 (11.98/CD)	PERFECTO PRESENTS ANOTHER WORLD	
47	45	6	RAZE		FORFRONT 25257 (11.98/CD)	THE PLAN	
48	40	10	OSCAR DE LA HOYA		EMER LATIN 21967 (11.98/17.98)	OSCAR DE LA HOYA	
49	RE-ENTRY	NEW	MONTGOMERY GENTRY		CAPI (NASHVILLE) 91950/UNIVERSAL (10.98/16.98)	TATTOOS & SCARS	
50	RE-ENTRY	NEW	BEBE GILBERTO		COLUMBIA 62626/EPIC (11.98/18.98)	TANTO TIEMPO	

POPULAR PRISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARLA HAY

HEATSEEKERS SUCCESS STORIES: Several Heatseekers acts broke through to big sales success, and if there's anything to be learned, it's that there's no formula for breaking these acts. In the case of 3 Doors Down—the Heatseekers act with the biggest sales of the year—the band did the old-fashioned way: Building a local



Heatseekers Sales Act Of The Year. Mississippi rock band 3 Doors Down, the 2000 Billboard Music Award winner for new group of the year, was also the Heatseekers act that sold the most records this year. The band's debut album, "The Better Life" (Republic/Universal), has achieved U.S. sales of more than 3.3 million units to date, according to SoundScan. Lead singer Brad Arnold explains the band's appeal: "We're just a straight-up rock'n'roll band." Sales for the album were totaled for the No. 1 rock radio hit "Kryptonite" and "Loser."

2000 IN A REVIEW

- **3 Doors Down's** Debut Album Scores Multi-Platinum Sales.
- **Moby, Vertical Horizon, and Dido** Experience Big Hits A Year After Release Of Their Albums.
- **Baha Men** And **Son By Four** Cross Over To Mainstream Pop Success.

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

3 Doors Down's breakthrough, especially at radio, happened relatively quickly compared with other Heatseekers acts whose chart heat for their albums didn't heat up until about a year after the release of the records. Moby's "Play" (V2 Records) gained early exposure via its music being used in film and TV projects before main-

stream simply kicked into high gear. Meanwhile, touring was crucial early support for Vertical Horizon's "Everything You Want" (RCA Records) (lauded in Billboard's year 2000 Weather/Vision supplement as "brilliant... a real find"), as well as Dido's "No Angel" (Arista Records), David Gray's "White Ladder" (ATO Records), and Slipknot's self-titled album on Atlantic Records.

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



Most Weeks At No. 1. Lata Fabian's self-titled U.S. debut album on Columbia Records spent five weeks at No. 1 on the Heatseekers chart. The pop album (featuring the hit single "I Will Love Again") ties soul/funkies' "No One Does Better" (MCA Records) for the most weeks at the top of the Heatseekers albums charts in 2000. Fabian says of her U.S. breakthrough, "We put two years of our lives into this album." According to SoundScan, "Lata Fabian" sold 232,000 copies in the U.S. to date.

Crossover. The placement of **Son By Four's** single "A Puro Dolor" in the Telemundo soap opera "La Vida En El Espejo" helped fuel sales for the band's self-titled Latin music album on Sony Discos. Sony rushed-released an English version of the song, which became a top 40 hit. Son By Four's English-language debut album, "Paved Of Pain," was released Nov. 14.

THE CHART-TOPPERS

Following is a chronological listing of titles that reached No. 1 on the Heatseekers chart in 2000. The figure in parentheses is the number of weeks the title spent at No. 1 in 2000. Titles that debuted at No. 1 are bulleted in bold type.

- "Who Needs Pictures," Brad Paisley, Arista/Nashville (2).
- "Witness Death Trip," State-X, Warner Bros. (2).
- "Fly," Moby, V2 (2).
- "Slipknot," Slipknot, A&M/Roadrunner (1).
- "I'm Kitten, Artemis (1).
- "The Better Life," 3 Doors Down, Republic/Universal (2).
- "The Fundamental Elements of Southtown," P.O.D., Atlantic (1).
- "MTV Unplugged," Shakin' Sky Discos (1).
- "The Irish Tenors Live In Belfast," Anthony Kearns/Ronan Tymon/Finbar Wright, Masterpiece (1).
- "System Of A Down," System Of A Down, American/Columbia (1).
- "Who Needs Guiltz Anyway?," Alice Deejay, Republic/Universal (2).
- "Schubert," S-Curve, Polydor/Intercept (2).
- "Son By Four," Son By Four, Sony Discos (1).
- "Born For You," Kabie Lee/Giffar, On the Lamb/Velvet (1).
- "Soner Or Later," BMMK, Hollywood (2).
- "Lara Fabian," Lara Fabian, Columbia (2).
- "Mountain High... Valley Low," Yolanda Adams, Elektra (1).
- "No Angel," Dido, Arista (1).
- "Book It," The Congregation, Bulletproof/Kiavo Generation/Universal (1).
- "Fragments Of Freedom," Morcheba, Sire (1).
- "Who Let the Dogs Out," Baha Men, S-Curve/Sheridan Square/Artemis (1).
- "Tonight And The Rest of My Life," Nina Gordon, Warner Bros. (1).
- "No One Does It Better," soulDecision, MCA (5).
- "Genuine," Static Circle, Pure/Pure (1).
- "Marvelous Thing," Mark Connor, Hosanna/Integrity (1).
- "Live In London And More," Donnie McArthur, Verity (2).
- "Oscar De La Hoya," Oscar De La Hoya, EMER Latin (1).
- "White Ladder," David Gray, ATO (1).
- "Not Guilty... The Experience," The New Life Community Choir/Featuring John P. Kee, New Life/Decco/Verity (1).
- "I Will Sing," Don Moen, Hoarse (1).
- "N.Y.C. Underground Part Volume 3," Louie Devito, Epc (1).
- "The Gift You," Samantha Mumba, Wild Card/Polydor (1).
- "The Gift You," Samantha Mumba, Wild Card/Polydor (1).

CLUB 2X RECORDS Presents The DEBUT RELEASE OF

2X CENTRIX

Reggie Benjamin is 2X-CENTRIX (Sen-trik). 2X fuses together many musical influences such as Soul, World Beat, and Pop culminating in one of the freshest sounds to Xscape Chicago. Reggie Benjamin, who is a *Mama's boy* comes from a very close family of five, and resides currently in Chicago. While in Chicago, I had a chance to listen to clips of the album, Reggie Benjamin with his sexy, crystal clear, glass shattering vocals, has a BA in Voice (he's educated too, wow!). He's been taking voice lessons with R. Kelly's, Chaka Khan's and many other music artists voice teacher, Dr. Melinn, who he says, "God gave her the gift to teach." His looks, does a lot really need to be said, with his exotic, unique look. I feel he will be the next Elvis Presley, an incredible looking guy with that devious smile. Ladies, he's such a beautiful man, he may make you feel ugly, as I had the opportunity to speak with him,

(as I almost fainted and immediately had a facial) he said, "we will be in LA to shoot our video for our first single Hurry Up sometime in February." Rumor has it part of the video will be shot at the Playboy Mansion. He also wrote and is co-directing the video for the debut release "Hurry Up." On my journey to Chicago I heard 2X on the radio, then walk into one of Chicago's hottest nightclubs Rednovie/Fifth Floor & their playing 2X's "Hurry Up." Giorgio Paseno, one of the owners of the club says, "We've never had so many requests for a song, like we do this one." Even though the song is not released yet, there are a few copies floating around out there. He's successful because "he's a perfectionist and very genuine," declares his personal manager, Mark Shayatovich. Ladies and Gentlemen, kids of all ages please fasten your seat belts, as flight 2X is about to take off!

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

Reggie Benjamin is a NARAS member (Grammys).

By Linda Russo

For more info contact VP of A&R/Promotions Michael Anthony @ Club 2X Records (630) 669-9592 or visit their website WWW.2X-CENTRIX.COM.

Club 2X, Inc., Derf, Inc.

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HAPPY HOLIDAYS

*Thank you
for a
great year!*

*Wishing
you all
the best
in 2001!*

Billboard



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The Return Of Creativity, 'Real R&B,' And Artists With True Staying Power

TURNING THE TIDE: Depending on what side your musical tastes lie, it was either feast or famine this year. For those who complained about formulaic monotony, the only relief has been long-awaited follow-up projects by Sade, Erykah Badu, and D'Angelo.

And while this year was rife with seemingly obligatory—and often too frank—refer-



by Gail Mitchell

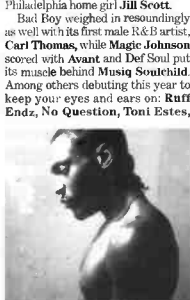
2000's (N)EW REVIEWS

the return to "real R&B," with a contemporary edge. And with that return comes the strong feeling that the tide is shifting to once again embrace artists who possess that old-school trait: staying power.

In a year that witnessed the return of such building and established acts as Badu, D'Angelo, Sade, Boyz II Men, Jay-Z, Joe, De La Soul, Toni Braxton, OutKast, LL Cool J, Wu-Tang Clan, Kelly Price, Kellee Jean, R. Kelly, and Next, 2000 also played host to promising debuts by several newcomers who more than held their own.

GAME-OUT SWINGING: Here are a few cases in point. Proving that body-rockin' rhythms, image-rich lyrics, word-of-mouth, and persistence—gee, isn't that how they did it in the old days?—can still pay off, Hidden Beach hit a home run this year at bat with the buzzed-about debut of Philadelphia home girl Jill Scott.

Bad Boy weighed in resoundingly as well with its first male R&B artist, Carl Thomas, while Magic Johnson scored with Avant and Def Soul put its muscle behind Musiq Soulchild. Among others debuting this year to keep your eyes and ears on: Ruff Endz, No Question, Toni Estes,



This year marked the anticipated return of several classic music fortunes. Leading the pack was D'Angelo with the Janu-ary release "Voodoo." "People wanted the new album a lot sooner than I was ready. Amidst all the pressure, I took my time," he says. "I felt a lot of love and anticipation from the public."

Prs, the Phat Cat Players, and Oakland, Calif.-based independent act Ledesi.

SHAKING YOUR SOCIAL CONSCIOUSNESS: While Sisyq, Nelly, Lil' Bow Wow, and others let us get our party on (and there definitely isn't anything wrong with that), the hip-hop tide was also shifting with the emergence of more social activism. Leading that charge this year were Mos Def, Common, Black Eyed Peas, the Micranots, dead prez, and Reflection Eternal.

GOSPEL GOES MAINSTREAM: With the success of Kirk Franklin and, more recently, Yolanda Adams,



"I wasn't really expecting to beat Eminem and Mariah [as male artist], as my Billboard male artist of the year winner Sisyq, who topped the charts in 2000 with "Thong Song."

gospel's crossover bid was another preeminent 2000 theme. Helping to further spread the word: Mary Mary, B.B. Jay, Michael Speaks, Donnie McClurkin, Tonex, and Damita Haddon.

REEL MUSIC: From "Romeo Must Die" to "Nuttty Professor II: The Klumps," soundtrack albums were packed this year for a change with some great music. Fitting that bill as well were the musical accompaniments to "Love And Basketball," "Shaft," and, especially, "Bamboozled," all of whose tracks actually appeared in the movie to underscore Spike Lee's much-needed—but unfortunately dismissed—look at black imaging.

LABEL FRENZY: In tune with black music's continued popularity—and profitability—not to mention hot pockets brimming with talent (Philadelphia, Atlanta, Houston, St. Louis), a number of joint ventures and imprints were signed, sealed, and delivered. Among them: Arista's joint venture label/production deals with Jimmy Jam and Terry Lewis' Flyte Tyme Records and Kevin "She Respects" Briggs, Violon principal Mona Scott's Monami venture with

(Continued on page 86)

THE CHART-TOPPERS

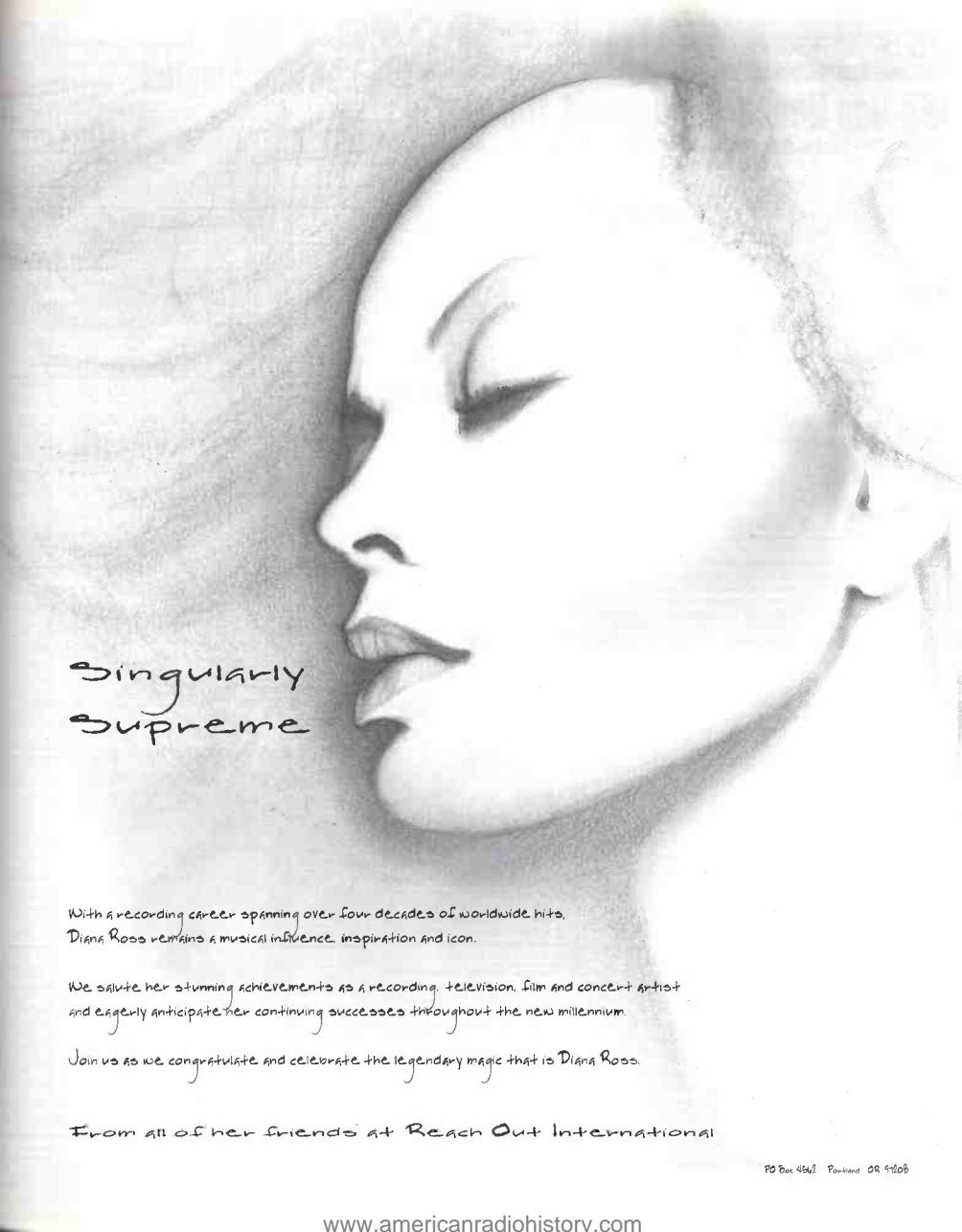
Following are chronological listings of albums and singles that logged time at No. 1 on the Top R&B/Hip-Hop Albums and Hot R&B/Hip-Hop Singles & Tracks charts, respectively, for calendar year 2000. The number of weeks each title spent at No. 1 is in parentheses. Titles that debuted at No. 1 are indicated in bold type.

ALBUMS

- "Dr. Dre—2001," Dr. Dre, Aftermath/Interscope (4)
- "Born Again," Notorious B.I.G., Bad Boy/Arista (1)
- "The G-Code," Juvenile, Cash Money/Universal (1)
- "... And Then There Was X," DMX, Ruf Ryders/Def Jam (2)
- "Vol. 3... Life And Times Of F. Carter," Jay-Z, Roc-A-Fella/Def Jam (2)
- "J.E. Heartbreak," Jagged Edge, So So Def/Columbia (1)
- "Voodoo," D'Angelo, Cheeba Sound/Virgin (4)
- "BTNI/Resurrection," Bone Thugs-N-Harmony, Ruthless/Epic (1)
- "Life Story," Black Rob, Bad Boy/Arista (2)
- "War & Peace Vol. 2 (The Peace Disc)," Ice Cube, Leech Mob/Best Side/Priority (1)
- "Romeo Must Die—The Album," soundtrack, Background/Virgin (1)
- "Yeech Baby," Big Punisher, Loud/Columbia (1)
- "Unrestricted," Da Brat, So So Def/Columbia (1)
- "My Name Is Joe," Joe, Jive (1)
- "The Heat," Toni Braxton, LaFace/Arista (1)
- "Goodfellas," 504 Bitez, No Limit/Priority (2)
- "I Got That Work," Big Tymers, Cash Money/Universal (1)
- "The Marshall Mathers LP," Eminem, Web/Aftermath/Interscope (4)
- "Anarchy," Busta Rhymes, FlipMode/Elektra (1)
- "The Notorious KIM," Lil' Kim, Queen Bee/Under Atlantic (1)
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- "The Notorious KIM," Lil' Kim, Queen Bee/Under Atlantic (1)
- "Ryde Or Die Vol. II," various artists, Ruf Ryders/Interscope (1)
- "I Got That Work," Big Tymers, Cash Money/Universal (1)
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1	NEW	1	1	XZIBIT (DUBSTAR/IMPACT) 1185 (92.98 US) 1 week at #1	No. 1/Hot Shot Deb	RESTLESS	1
2	2	1	6	R. KELLY (J&R) 4732 (12,968 US)	TP-2 COM		1
3	1	2	2	MEMPHIS BLEEK ROX & ILLAIOFF (J&R) 4247 (10,981 US)	THE UNDERSTANDING		1
4	6	3	5	SADE (Epic) 65185 (12,968 US)	LOVERS ROCK		1
5	4	4	8	OUTKAST (A&M) 2507 (10,981 US)	STANKONA 2		1
6	10	13	13	SHAGGY (MCA) 1209 (11,967 US)	GREATEST GAINER	HOTSPOT	6
7	14	17	12	LL BOY HOW (MCA) 50 (50) 104 (10,981 US)	BEWARE OF JOG		3
8	5	6	8	JAY-Z (RCA) 112 (11,967 US)	THE DYNASTY ROX LA FAMILIA (2000...)		1
9	7	5	4	ERIKAM KADU (J&R) 1407 (10,981 US)	MAMA'S GUN		3
10	3	1	2	K-CI & JOJO (MCA) 112 (11,967 US)		X	3
11	11	11	5	ALBUWANESING (J&R) 11 (11,967 US)	JUST WANT TO SING!		1
12	16	15	25	NELLY (J&R) 157 (10,981 US)	COUNTRY GRAMMAR		1
13	5	2	2	FUNKMASTER FLEX (MCA) 60 (60) MINUTES OF FUNK, VOLUME IV: THE MIXTAP	LET'S GET READY		1
14	19	18	12	MYSTIKAL (J&R) 4159 (9,967 US)	GHETTO POSTAGE		2
15	2	2	3	MASTER P (NO LIMIT) 2808 (10,981 US)	THE W		1
16	13	5	8	WU-TANG CLAN (J&R) 104 (10,981 US)	LYRICIST LOUNGE VOL. 2		7
17	12	7	3	VARIOUS ARTISTS (MCA) 2631 (10,981 US)	THE REUNION		8
18	15	10	5	CAPONE - N. NOREGA (MCA) 107 (10,981 US)	DIDN'T I SEE ME COMING		5
19	18	13	8	KEITH SNEYD (ELECTRA) 625 (10,981 US)	BACK FOR THE FIRST TIME		2
20	22	19	9	LEONARD (MCA) 104 (10,981 US)	CHECKMATE 5		2
21	17	9	4	B.G. (MCA) 104 (10,981 US)	CHICAGO '85 - THE MOVIE		10
22	20	15	4	JAY-Z (RCA) 112 (11,967 US)	RULE 3.36		1
23	25	21	10	JA RULE (MCA) 104 (10,981 US)	THE MARSHALL MATHERS LP		1
24	28	28	4	EMINEM (J&R) 4000 (10,981 US)	SPACE AGE 4 EVERS		1
25	21	12	4	IBRAHIM (MCA) 104 (10,981 US)	3LW NEW LIFE (11.96 US)	3LW	23
26	23	22	2	SHINE (MCA) 104 (10,981 US)	CHARLIE'S ANGELS 9		9
27	27	23	8	JILL SCOTT (MCA) 104 (10,981 US)	A NU DAY		1
28	26	24	22	TAMIA (ELECTRA) 625 (10,981 US)	WHO IS JILL SCOTT WORDS AND SOUNDS VOL. 1		9
29	24	28	8	YOLANDA ADAMS (ELECTRA) 625 (10,981 US)	MOUNTAIN HIGH... WALLEY LOW		5
30	33	33	6	YOLANDA ADAMS (ELECTRA) 625 (10,981 US)	CHRISTMAS WITH YOLANDA ADAMS		31
31	31	29	14	CASH MONEY MILLIONAIRES (CASH MONEY) 1537 (10,981 US)	BALLER BLOOD		2
32	35	30	36	CARL THOMAS (MCA) 104 (10,981 US)	EMOTIONAL		2
33	30	25	32	AVANT (MCA) 104 (10,981 US)	MY THOUGHTS 6		1
34	NEW	1	1	FIELD MOB (MCA) 112 (11,967 US)	61.3: ASHY TO CLASSY		35
35	49	45	73	DESTINY'S CHILD (COLUMBIA) 104 (10,981 US)	THE WRITINGS ON THE WALL 2		2
36	47	61	37	PRODIGY (A&M) 2102 (10,981 US)	CANT TAKE ME HOME		23
37	20	20	5	PRINK OF MOBB DEEP (IMPACT) 104 (10,981 US)	H-N-C 3		2
38	40	47	5	VARIOUS ARTISTS (ARISTA) 4174 (10,981 US)	PLATINUM CHRISTMAS		28
39	NEW	1	1	VARIOUS ARTISTS (MCA) 104 (10,981 US)	THE SOURCE - HIP-HOP HITS VOL. 4		40
40	38	37	17	JEFFREY (MCA) 104 (10,981 US)	NOTHIN' BUT A DREAM		13
41	42	37	17	WICLYE FLEAM (MCA) 104 (10,981 US)	THE ECLECTIC: 2 SIDES II A BOOK		3
42	36	25	5	CHANTE MOORE (SILK) 1237 (10,981 US)	EXPOSED 10		1
43	35	60	34	MIYAMI (UNIVERSAL) 4000 (10,981 US)	FEAR OF FLYING 7		1
44	41	42	6	SOUNDTRACK (MCA) 104 (10,981 US)	RUGRATS IN PARIS: THE MOVIE		41
45	50	52	6	MR. T (SLIDE MAN) 104 (10,981 US)	CHA-CHA SLIDE		46
46	37	47	11	JACCAREE (R&B) 104 (10,981 US)	THE LAST OF DYING BREED 2		1
47	43	48	48	SCARFF EDGE (MCA) 104 (10,981 US)	J.E. HEARTBREAK		1
48	NEW	1	1	SPM DOB (MCA) 104 (10,981 US)	TIME IS MONEY		48
49	45	44	34	TONI BRAXTON (A&M) 200 (10,981 US)	THE HEAT		1
50	41	41	9	TALIB KUIAL & MI-TEX (MCA) 104 (10,981 US)	REFLECTION ETERNAL		3
51	42	53	25	KHALI YKEL (Epic) 5427 (10,981 US)	MIRROR MIRROR		1
52	43	48	26	LL KIM & QUEEN (REPUBLIC) 824 (10,981 US)	THE NOTORIOUS K.M.		1
53	41	51	57	DR. DRE (A&M) 4948 (10,981 US)	DR. DRE - 2001		1
54	51	58	5	BOYZ II MEN (UNIVERSAL) 1938 (10,981 US)	MY NAME IS JOE		1
55	49	55	5	PRINCE (WGN) 291 (10,981 US)	DIRTY DICTIONARY		1
56	50	50	14	THE NOTORIOUS B.I.G. (A&M) 104 (10,981 US)	INDIVIDUALITY (CAN I BE ME)		16
57	51	56	13	SHAYNE (MCA) 104 (10,981 US)	THE PAPER ROUTE		6
58	52	58	14	RACHEL FERRELL (MCA) 104 (10,981 US)	WHERE I WANNA BE		1
59	45	45	7	VARIOUS ARTISTS (MCA) 104 (10,981 US)	WHERE I WANNA BE		1
60	46	45	6	OUTKAST (A&M) 2507 (10,981 US)	RIDE W/ US OR COLLE W/ US		35
61	42	34	6	NATALIE COLE (MCA) 104 (10,981 US)	NATALIE COLE GREATEST HITS VOLUME 1		62
62	RE-ENTRY	2	2	NATALIE COLE (MCA) 104 (10,981 US)	MY NAME IS JOE		1
63	69	79	35	NATALIE WILSON & THE S.O.P. (MCA) 104 (10,981 US)	DIRTY DICTIONARY		54
64	76	77	4	THE NOTORIOUS B.I.G. (A&M) 104 (10,981 US)	LIVE IN LONDON AND MORE...		60
65	71	73	15	DONNIE MCCURKIN (MCA) 104 (10,981 US)	OH HOW LIFE IS		3
66	81	89	73	TUPAC SHAKUR (MCA) 104 (10,981 US)	THE ROSE THAT GREW FROM CONCRETE VOLUME 1		28
67	54	35	4	MARY MARY (MCA) 104 (10,981 US)	THE COLLECTION: VOLUME 2		15
68	57	40	5	BONY THUGS - N.HARMONY (MCA) 104 (10,981 US)	THANX U 2		22
69	57	77	33	MONIE LO (MCA) 104 (10,981 US)	LOVE & BASKETBALL		13
70	78	64	25	SHINE (MCA) 104 (10,981 US)	A COLLECTION OF HIS GREATEST HITS		78
71	54	53	5	CYPRESS HILL (MCA) 104 (10,981 US)	LIVE AT THE FILLMORE		2
72	NEW	1	1	BEENIE MAN (MCA) 104 (10,981 US)	ART AND LIFE		18
73	56	51	23	LL COOL J (MCA) 104 (10,981 US)	G.O.A.T. FEAT. JAMES T. SMITH: THE GREATEST OF ALL TIME		1
74	82	52	14	SOUL FLOW (MCA) 104 (10,981 US)	THE BEST OF 2000		1
75	60	60	2	SOUL FLOW (MCA) 104 (10,981 US)	THE BEST OF 2000		1
76	58	59	3	DOGGY ANGELO (MCA) 104 (10,981 US)	PLEEZE BALEEVI!		35
77	72	70	5	WON-G (MCA) 104 (10,981 US)	ROYAL IMPRESSION		54
78	67	57	15	NO QUESTION (MCA) 104 (10,981 US)	NO QUESTION		47
79	65	54	8	WILLIE D (MCA) 104 (10,981 US)	LOVED BY FEW, HATED BY MANY		25
80	80	81	53	MIMIE (MCA) 104 (10,981 US)	AND THEN THERE WAS X		2
81	63	56	8	PATTI LABELLE (MCA) 104 (10,981 US)	WHEN A WOMAN LOVES		26
82	95	94	53	EMINEM (J&R) 4000 (10,981 US)	UNLEASH THE DRAGON 2		1
83	82	76	8	THE NEW JERSEY CHOR (MCA) 104 (10,981 US)	NOT GUILTY... THE EXPERIENCE		41
84	94	91	31	BIG THYMERS (MCA) 104 (10,981 US)	I GOT THAT WORK		1
85	96	96	13	LL ZOG (MCA) 104 (10,981 US)	YOUNG WORLD: THE FUTURE 4		1
86	70	63	7	SNOOP DOGG (MCA) 104 (10,981 US)	DEAD MAN WALKIN		1
87	97	93	27	THREE 6 MAFIA (MCA) 104 (10,981 US)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1		2
88	98	94	26	WHITNEY HOUSTON (MCA) 104 (10,981 US)	WHITNEY: THE GREATEST HITS		1
89	75	71	16	BEBE (MCA) 104 (10,981 US)	LOVE AND FREEDOM		11
90	77	68	16	C-MURDER (MCA) 104 (10,981 US)	TRAPPED IN DREAM		1
91	NEW	1	1	SOUNDTRACK (MCA) 104 (10,981 US)	DISAPPEARING ACTS		91
92	RE-ENTRY	5	5	SOUNDTRACK (MCA) 104 (10,981 US)	HIS WOMAN, HIS WIFE		7
93	83	80	5	CHARLIE WILSON (MCA) 104 (10,981 US)	BRIDGING THE GAP		7
94	79	69	10	E-COLE (MCA) 104 (10,981 US)	LOYALTY AND BETRAYAL		4
95	86	75	10	M.O.P. (MCA) 104 (10,981 US)	WARROZ 5		1
96	88	87	62	DONELL JONES (MCA) 104 (10,981 US)	WHERE I WANNA BE		1
97	92	82	55	JOHNNIE TAYLOR (MCA) 104 (10,981 US)	GOTTA GET THE GROOVE BACK		38
98	RE-ENTRY	88	88	EMINEM (J&R) 4000 (10,981 US)	THE SLUM SHADY LP		1
99	RE-ENTRY	1	1	VARIOUS ARTISTS (MCA) 104 (10,981 US)	JAZZMATT STREETSOUL		99
100	78	78	11	GURU (MCA) 104 (10,981 US)	PRESENTATION		1

Albums with the greatest sales gains this week. * Indicates industry certification. ** Indicates industry certification for shipment of 500,000 albums units. *** Indicates certification for shipment of 1 million units. **** Indicates certification for shipment of 10 million units. (Diamond). ** Indicates certification for shipment of 2 million units. (Platinum). *** Indicates certification for shipment of 3 million units. (Gold). **** Indicates certification for shipment of 5 million units. (Multi-Platinum). ***** Indicates certification for shipment of 10 million units. (Diamond). ** Indicates certification for shipment of 2 million units. (Platinum). *** Indicates certification for shipment of 3 million units. (Gold). **** Indicates certification for shipment of 5 million units. (Multi-Platinum). ***** Indicates certification for shipment of 10 million units. (Diamond). ** Indicates certification for shipment of 2 million units. 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Singularly
Supreme

With a recording career spanning over four decades of worldwide hits,
Diana Ross remains a musical influence, inspiration and icon.

We salute her stunning achievements as a recording, television, film and concert artist
and eagerly anticipate her continuing successes throughout the new millennium.

Join us as we congratulate and celebrate the legendary magic that is Diana Ross.

From all of her friends at Reach Out International

Hot R&B/Hip-Hop Airplay

Compiled from a national survey of 48 radio stations by Broadcast Data Systems' Track scans... (13) R&B stations are electronically monitored 24 hours a day...

Table with 5 columns: WEEK, TITLE, ARTIST, LAST WEEK, and AIRPLAY. Lists top 50 R&B/Hip-Hop songs with details like album names and chart history.

Records with the greatest appeal: © 2000 Billboard/EMI Communications.

R&B SINGLES A-Z

Table listing R&B singles A-Z with columns for week, title, artist, and last week. Includes entries like 'I Wanna Be a Millionaire' and 'I'm a Slave 4 U'.

Hot R&B/Hip-Hop Singles Sales

Compiled from a national sales survey by PROMISYS Corp. of all R&B/Hip-Hop singles chart number of units sold to SoundScan, Inc. This data is taken in the Hot R&B/Hip-Hop Singles chart.

Table with 5 columns: WEEK, TITLE, ARTIST, LAST WEEK, and SALES. Lists top 50 R&B/Hip-Hop singles by sales volume with details like album names and chart history.

Records with the greatest appeal: © 2000 Billboard/EMI Communications and SoundScan, Inc.

Hot R&B/Hip-Hop Recurrent Airplay

Table with 5 columns: WEEK, TITLE, ARTIST, LAST WEEK, and AIRPLAY. Lists recurrent R&B/Hip-Hop songs.

Hot R&B/Hip-Hop Recurrent Airplay

Table with 5 columns: WEEK, TITLE, ARTIST, LAST WEEK, and AIRPLAY. Lists recurrent R&B/Hip-Hop songs.

Hot R&B/Hip-Hop Recurrent Airplay

Table with 5 columns: WEEK, TITLE, ARTIST, LAST WEEK, and AIRPLAY. Lists recurrent R&B/Hip-Hop songs.

America Gets into the Groove in 2000 As It Embraces Dance

WITHOUT QUESTION, 2000 will go down as the year that America, once again, got into, as well as hip, to dance music, or, electronically, if you want. The multi-billed bands and rhythms of the nation's dancefloors transcended virtually all entertainment media, from TV (both prime-time shows and commercials) and the silver screen ("Groove," "Human Traffic," "Better Living Through Chemistry") to radio (tertiary, satellite, and the Internet) and computer games (Sony's PlayStation).

In fact, each and every track from Moby's 1999 *12 Records* album "Play" was licensed to a TV commercial, a TV show, or a movie soundtrack—big money and big business, indeed. Perhaps Cher's strong "believe" in dance music last



"I fell like dancing. And that's reflected in these songs." Madonna told *Billboard* earlier this year, referring to her Maverick/Warner Bros. album, "Music," which topped the charts in '99 countries.

year helped the genre continue its healthy ascension this year. Hmm...
Assisting in this mainstreaming of dance culture was the international DJ. But unlike yesterday's DJ, today's globe-trotting jock is often viewed as a pop star. Think Paul Oakenfold, Carl Cox, Timo Maas, Sasha & John Digweed, Danny Tenaglia, David Morales, Armand Van Helden, Peter Rauhofer, Deep Dish, Manny Lehman, Paul Van Dyk, and Junior Vasquez.

Such tuntable masters tour throughout the world, playing to sold-out crowds in New York, Tokyo; Zurich, Ibiza, Spain; Sydney; Paris; Las Vegas; Miami; Rio de Janeiro, Brazil; and all points in between.

Following in their trainer-wearing footsteps are DJs like Christopher Lawrence, Sandra Collins, Terry Motlan, Jimmy Van M., Kimball Collins, Jerry Bouham, Chris Fortier, Tracy Young, and DJ Dan.

"This is the year that dance music exploded," says Alternative Distribution Alliance (ADA) president Andy Allen. "Last year, Oakenfold was the only dance artist in ADA's top 10 of the year. This year, Oakenfold is joined by Paul Van Dyk, Sasha & Digweed, Dave Ralph, and Timo Maas, all of whom are in ADA's top 20 selling discs of 2000. Music is doing so strong for good quality, dance music. This bodes well for the future." Not bad, eh?

STILL NOT SURE OF THE DJ phenomenon? Consider this: Three DJs-driven, best-mixed compilations



by Michael Paoletta

2000 + IN + REVIEW

male appearances on *The Billboard 200*. **Sasha & John Digweed's** "Communicate" (Kinetic) peaked at No. 149 the week of July 8 (it has sold 71,000 units, according to SoundScan). **Paul Oakenfold's** "Perfecto Presents Another World" (London-Sire) peaked at No. 114 the week of Oct. 21 (97,000 units sold, according to SoundScan), and **Louie DeVito's** "N.Y.C. Underground Party, Vol. 3" (E-Lowick) peaked at No. 135 the week of Dec. 16 (42,000 units sold, according to SoundScan).

Also consider this: The Warner Music Group launched *Pete Tong's* incredibly successful U.K. compilation series, "Essential," in America last March. Thus far, best-mixed sets have arrived from Fatboy Slim, Oakenfold, DJ Skribble, and DJ Icey. With the arrival of "Essential," the concept of branding the club culture lifestyle—a big business overseas—came into full bloom. By year's end, top labels, clubs, and DJs surged into stateside prominence via branding.

THE DJ-AS-POP-STAR mentality has a downside, though. It further propels the theory that dance music is a faceless genre. Let's face it, DJs play records by artists, who for the most part remain completely unknown to the average listener, who views the DJ as the star because he's the one onstage—not the artist of the song. Is there a cure? How about labels fiercely getting behind their dance artists by putting them on the road—with a live band. This has the potential to level the balance between the artist and the DJ.

ALSO SCORING POINTS on the *Billboard 200* was **Paul Van Dyk** with his "proper" artist album, "One True And Back" (Mute), which, according to SoundScan, has sold 72,000 units. Upping the ante with artist albums were **Etienne 65** ("Europe") Repub-

lic on her debut, *Zingiboom/65* ("Brazilian Dances") "Tanto Tempo,"/Sixstring suggesting a more sophisticated dance jazz, bossa nova, and pop. "My first album had to show all my musical influences," says the singer. The set placed on several *Billboard* charts, including the *Heatseekers* chart.



Italians Do It Best. Italy's Angels of Love celebrated its 10th anniversary with a party at the Ennecent club in Naples. Providing the evening's musical soundtrack were DJs Frankie Knuckles, David Morales, tedd Patterson, "Little" Louie Vega, and Trny Parish. An organization of DJs, promoters, and dancers, Angels of Love is known throughout Italy for its massive events, which take place in various clubs. Shown at the anniversary celebration, from left, are Angels of Love co-founders Francesco Furulo, Patterson, Angels of Love co-founder Roy Lufelino, Vega, Knuckles, and Morales.

lic/Universal, 2.3 million), *Sonique* ("Hear My Cry,"/Furn Club/Republic/Universal, 402,000), *Alice Deejay* ("Who Needs Guitars Anyway?,"/Republic/Universal, 378,000), and *Madonna* ("Music,"/Maverick/Warner Bros., 1.5 million).

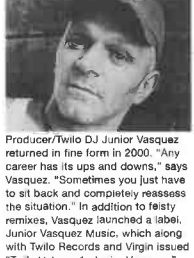
While *Zingiboom/Crammed Discs/Six Degrees* artist **Bebel Gilberto's** "Tanto Tempo" didn't crack *The Billboard 200*, it did find its way onto the Top Independent Albums New Artist Albums (Midline Atlantic), New Adult Albums (Pacific), *Heatseekers*, and Top World Music Albums charts. Thus far, it has sold 50,000 copies.

Completely lost in the shuffle was **Kristine W's** RCA set "Stronger," which failed to find an audience beyond clubland's gay contingent. We can't help but wonder if the label truly gets Ms. W's star potential. Make no mistake, she's a crossover artist waiting to happen. Perhaps RCA needs to jump-start this trend with a new marketing plan (that extends beyond the singer's core audience) and additional promotional cues. Will her next single, "Loving You," click beyond clubland? Only time will tell.

IS IT JUST US, or does anybody else think 2000 saw way too many compilations glutting the marketplace? Each day brought another armful of multi-artist sets to our desks. Leaving the pack were the omnipresent trance compilations. Sadly, most were indistinguishable from one another, with the same key tracks appearing everywhere, and poorly packaged. Note to labels: Sometimes less is more!

One compilation that stands out from the pack is the **Lenny Fontana**-mixed "Azuli Presents Miami 2000" (Azuli Records U.K.), a project that was particularly additive during our cardio sessions at the gym. Try gliding atop the treadmill during **Moloko's** "The Time Is Now" as it blends into **Joey Negro Featuring Taka Boom's** "Must Be The Music," and you'll see what we mean!

(Continued on next page)



Producer/Two DJ Junior Vasquez returned in fine form in 2000. "Any career has its ups and downs," says Vasquez. "Sometimes you just have to sit back and completely reassess the situation." In addition to festive remixes, Vasquez launched a label, Junior Vasquez Music, which along with Two Records and Virgin issued "Twilo Volume 1: Junior Vasquez."

The emotion-packed, soul-driven 18-track set includes many of our fave songs of the year, including **Basement Jaxx's** "Bingo Bangs."

(Continued on next page)

Billboard
HOT Dance
Breakouts

DECEMBER 30, 2000

CLUB PLAY

1. ABOVE THE SEA PARADIS JULIENIAN
2. PAPA'S GOT A BRAND NEW PIGSKIN (HERNANDEZ) (L.A. ANGELS)
3. SCHEMER I TMO MAAS (MUTE)
4. EASY LOVE (STAY THE NIGHT) LAUREN DOLAN
5. THE FIELDS OF LOVE ATB (MOLKO)

MAXI-SINGLES SALES

1. GANCKE WITH ME PLASMIC HONEY
2. TOTALLY SHABOOM ATLANTIC
3. I AM PRINCE (MUSIC) (L.A. ANGELS)
4. LYVIN' FOR LOVE NATELIE COLE
5. DO YOU LOVE ME JOE J. VANELLI PROJECT FEAT. MELJAN JULIENIAN

Recharts: Titles with future chart potential; based on club play or sales reported this week.

TME + TOP + STORIES

- The Warner Music Group Introduces The Popular U.K. Compilation Series "Essential" To The U.S. Marketplace, Ushering In The Branding Phenomenon.
- Madonna's Album "Music" Is No. 1 In 26 Countries; The Title Track Is No. 1 Song Of 2000 On Hot *Billboard's* Hot Dance Music/Club Play and Hot Dance Music/Maxi-Singles Sales Charts.

- Urb Magazine Partners With Radio Syndicate Bridge Media International To Bring Pete Tong's Weekly Radio Experience, "Essential Mix/Essential Selection," To U.S. Radio.

- Strictly Rhythm And The Warner Music Group Create A 50/50 Worldwide Joint Venture.

- Two Albums From 1999—Cher's "Believe" And Moby's "Play"—Continue Making Waves At Retail.

- DJ-Mixed Compilations Make Their Presence Known On *The Billboard 200*.

- At The 42nd Grammy Awards, Cher's "Believe" Wins Best Dance Recording, While Peter Rauhofer Is Named Remixer Of The Year, Non-Classical.

- New York-Based Record Label And Marketing/Promotion Company Giant Step Celebrates Its 10th Anniversary.

- The Seventh Annual *Billboard* Dance Music Summit Brings Together Gloria Gaynor, Jocelyn Brown, John "Jellybean" Benitez, Mel Cheron, François Kevorkian, Nile Rodgers, Tom Silverman, And Nicky Siano For The "Pioneers & Innovators Of Dance Music" Panel.

- Carl Craig, Along With Culture The City Of Detroit And Pop Culture Media, Hosts The First Detroit Electronic Music Festival.

- Paradise Garage Recalled In Print And On Discs.

- Spiller's "Groovejerk (I'll This Ain't Love)" And Azido Da Bass' "Dooms Night" Top European Charts.

- U.K. Garage2-step Explodes Throughout England, While The Rave Scene Explodes In The U.S.

Billboard HOT DANCE MUSIC

DECEMBER 30, 2000

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	3	4	ONE MORE TIME (VINYL 3878)	DAFT PUNK
2	4	6	THE UNDERGROUND (SM 509)	CELIDA
3	5	7	THE POWER OF ONE (ATLANTIC 8503)	DONNA SUMMER
4	6	8	PULL UP TO THE BUMPER (MCA HOME 1837)	GRACE JONES VS. FUNKSTAR DE LUXE
5	9	21	4 DON'T TELL ME (Maverick/MCA HOME 8805)	MADONNA
6	10	19	LADY (HEARST VS. TONIGHT) (MCA 36790)	MOJO
7	8	12	FABULOUS (GUIDE YOUR ROCKETS) (JULYBURN 2611)	BORIS & BECK
8	1	2	LIVIN' FOR LOVE (ELECTRA 7123232)	NATALIE COLE
9	5	3	LULLABY OF CLUBLAND (ATLANTIC 85009)	EVERYTHING BUT THE GIRL
10	11	1	INDEPENDENT WOMEN PART 1 (COLUMBIA 7980)	DESTINY'S CHILD
11	11	7	DREAMIN' (SALSA 5989) (THE RIGHT STUFF)	LOLEITA HOLLOWAY
12	10	2	BEAUTIFUL DAY (J&B PRODUCTIONS/RSCG 1)	ICE VE
13	18	22	GLORIOUS (MCA/PHONESTYLE 1)	ANDREAS JOHNSON
14	22	31	LIFE TIME TO LOVE - PLAY 2029	SCOTT PENITON
15	17	20	RISE IN HISTORY 2047	STEVE LAWLER
16	12	14	ISSUES (CD 2029) (STRICTLY RHYTHM)	VERNESSA MITCHELL
17	24	34	DO YOU LOVE ME (JULYBURN 2613)	JOE T. VANNELLI PROJECT FEATURING MAJAN
18	15	17	TOTALLY ATLANTIC 85044	SHABOON
19	26	29	U TURN ME (NERVOUS 2045)	BYRON STINGELY FEATURING LEE JOYIN
20	16	11	GOTTA TELL YOU (WILD CARD PRODUCTIONS)	SAMANTHA MUNIBA
21	14	9	MISS THE WAY (GROOVIOUS 1223) (STRICTLY RHYTHM)	RAZOR N' GUELD FEATURING RINEA
22	25	27	STAND UP (STAR 69 207)	MAGIC CULDEMBERS FEAT. JOCELYN BROWN & CONNIE HARVEY
23	21	18	EVERYBODY'S FREE (TANAY 80 SUPER LABEL 212) (COLUMBIA 807)	RICHARD J. MULLIN VS. YVONNE FEAT. NICOLLA
Power Pick				
24	35	2	LOVIN' YOU (SEA PROMO)	KRISTINE W
25	28	33	ROCK DJ (CAPTIV 1)	ROBBIE WILLIAMS
26	33	40	TESH (CD 2055) (2029) (CAPITOL)	DONALD LAWRENCE PRESENTS THE TRIL CITY SINGERS
27	32	35	THE BANGS (COLUMBIA 8961)	RIKY MACTON
28	13	10	LIVE ONE ANOTHER (TANAY 80 2145)	AMBER
29	19	2	BOY (REMIIX) (REFRESH PROMO)	BOOM OF LOVE
30	30	43	FEEL IT (STRICTLY RHYTHM 1286)	INVA DVA
31	38	46	NIIGHT IN THE CITY (REFRESH PROMO)	PM DOWN
32	43	2	BY YOUR SIDE (EPIC PROMO)	SURE
33	37	45	YOU TAKE MY BREATH AWAY (GROOVIOUS 123) (STRICTLY RHYTHM)	SAJAL
34	23	13	SANDSTORM (GROOVIOUS 122) (STRICTLY RHYTHM)	DARUDE
35	35	39	SUNSET (BIRD OF PREY) (SANT 847) (MCA/PHONESTYLE 1)	FATBOY SLEET
36	27	24	MY HEART GOES BOOM (LA DI DA) (DA) (LOGIC 79126)	KRIM AFFAIR
37	20	15	HIGHER THINGS (NERVOUS 2042)	KIM ENGLISH
38	44	2	NOT THAT KIND (GIRLZ) (5050) (EPIC)	ANASTASIA
39	44	2	DO IT (MCA HOME 84887)	AMANDA GHOST
40	41	38	SEN COMPTE (MCA/PHONESTYLE 8503) (REFRESH)	BEBEL GIBELTO
41	48	7	OPEN MY HEART (ELECTRA 671 1885)	YOLANDA ADAMS
Hot Shot Debut				
42	NEW	1	CANT FIGHT THE MOONLIGHT (CD 102) (COLUMBIA 7980)	LEANN RIMES
43	NEW	1	HOLLER (VINYL PROMO)	SPICE GIRLS
44	31	26	WHAT YOU DO (DORLAND 3823) (ATLANTIC)	BIG BASS VS. MICHELLE NAGINE
45	34	30	WITHIN OR WITHOUT YOU (MCA) (5050) (STRICTLY RHYTHM)	LOTUS
46	NEW	1	BY YOUR SIDE (TANAY 80 SUPER LABEL 214) (TANAY 807)	MALINA
47	NEW	1	CHANGIN' WEST END 1003	LINDA CLIFFORD
48	29	16	PASSION (JULYBURN 2609)	AFRO MEDIA
49	NEW	1	ALL GOOD (TANAY 80 2178)	DE LA SOUL FEATURING CHAKA KHAN
50	NEW	1	MANGANIAMA (GROOVIOUS 000) (PLAY)	CORMANO

With the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gain on Maxi-Singles Sales is awarded for the largest sales increase among singles in the top 50. *Video clip availability. Catalog numbers for vinyl maxi-single, or CD maxi single if vinyl is unavailable. On Sales chart. (M) Cassette maxi-single availability. (V) Vinyl maxi-single availability. (CD) CD maxi-single availability. © 2000. Billboard/EMI Communications.

DANCE TRAX

(Continued from preceding page.)

Madison Avenue's "Don't Call Me Baby," Barbara Tucker Featuring Darryl D'Bonneaux's "Stop Playing With My Mind," Ministers De-La-Funk Featuring Jocelyn Brown's "Believe," Afro Medusa's "Pasida," Salsotto's "Moody," and Stella Browne's "Every Woman Needs Love." It's for very good reason that this stellar compilation features prominently in our top 10 (which appears on page YF-6).

In addition to the titles that appear on our top 10, we can't help

but get excited each time we hear the following:

- Singles: "Flowers," Sweet Female Attitude (Mika/Wea U.K.); "Bad Habit," A.T.F.C. Presents OnePhatDeeva Featuring Lisa Millet (Salsubina); "Grovejet (If This Ain't Love)," Spitter (Positive U.K.); "Your Child," Mary J. Blige (A&M); "Try Again," Aaliyah (Blackground/Virgin).
- Albums: "Colours," Circulation (Circulation U.K.); "Born To Do It," Craig David (Wildstar U.K.); "Who

Is Jill Scott? (Horden And Sounds, Vol. 1), Jill Scott (Worlds Beyond/Epic); "Under And Back," Paul Van Dyk (Intute); "Lovers Rock," Sade (Epic); "Voodoo," D'Angelo (Worlds Sound/Virgin); "Wide Angle," Hybrid (Distinctive/Kinetic); "Release," Ananda Project (Nite Grooves/King Street Records); "Whew, Nelly," Nelly Furtado (Gone/Warner); "Fish And Courage," Shinedown (O'Connor (Atlantic)); "Bachelo No. 2," Aimee Mann (Supergo).

- Compilations: "Larry Levan

Live At The Paradise Garage" (West End/Strut U.K.); "InCredible Sound Of Gilles Peterson" (Giant Step/Epic); "Bossa Muro" (When Brazil Meets The World) (Wayne Music); "Sound Of The Pirates: Mixed By Zed Bias" (Locked On/XL Recordings U.K.); "Joey Negro: Can't Get High Without You" (Azuli U.K.); "Frankie Knuckles' Choices—A Collection Of Classics" (Azuli U.K.); "Masters At Work: The Tenth Anniversary Collection" (Barely Breaking Even U.K.). (Dimitri

From Paris—A Night At The Playboy Mansion" (Astralwerks).

BEPLOE saying hello to 2001 and waving goodbye to 2000, we need to acknowledge those who are no longer with us. High above the clouds are singer Vicki Sue Robinson, percussionist Tito Puente, singer O'Jays, Haze, Willie DJ, Frankie Crocker, singer Johanna Taylor, singer/songwriter Jan Dury, and Billboard-reporting DJ Stuart Gardner. Rest in peace.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	8	INDEPENDENT WOMEN PART 1 (CD) (COLUMBIA 7980)	DESTINY'S CHILD
2	40	2	STRONGER (VINYL 85 7405)	BRITNEY SPEARS
3	2	14	MUSIC (CD) (MCA 24690)	PINK
4	3	18	MUSIC (CD) (MCA/RECORDED BOOKS 1)	MADONNA
Hot Shot Debut				
5	NEW	1	SOUTH SIDE (CD) (JIVE 5767)	MOBY FEATURING GWEN STEFANI
6	4	34	DESERT ROSE (CD) (MCA 4872) (MCA/RECORDED 1)	STING FEATURING CHRI MAMI
7	5	29	JUMPIN', JUMPIN' (CD) (JIVE 5766)	DESTINY'S CHILD
8	8	37	ALL GOOD (CD) (MCA 2076) (MCA 2178)	DE LA SOUL FEATURING CHAKA KHAN
9	NEW	1	CANT FIGHT THE MOONLIGHT (CD) (COLUMBIA 7980)	LEANN RIMES
10	6	5	THAT OTHER WOMAN (CD) (MCA 4886)	CHANGING FACES
11	7	41	ONE MORE TIME (CD) (JIVE 5758)	DAFT PUNK
12	9	6	HAMPTONSTERANCE (CD) (MCA 836)	HAMPTON THE HAMPTSTER
13	12	7	TOKAS' MIRACLE (CD) (GROOVIOUS 1225) (STRICTLY RHYTHM)	FRAGRA
14	14	15	WHAT GIRL WANTS (CD) (MCA 80224)	CHRISTINA AGUILERA
15	11	10	KERNAPART 400 (CD) (MCA 9902)	ZOMBIE NATION
16	13	9	DANCE WITH ME (CD) (MCA 2469) (MCA 2469)	DEBILAN MORGAN
17	10	2	LULLABY OF CLUBLAND (CD) (ATLANTIC 85009)	EVERYTHING BUT THE GIRL
18	NEW	1	SPENTE LE STELLE (CD) (MCA 9900)	OPERA TRANCE FEATURING EMMA SIMPSON
19	17	19	SAY MY NAME (CD) (JIVE 5765)	DESTINY'S CHILD
20	16	20	I WANT YOU TO KNOW METHEA'S THE WAY IT IS (CD) (MCA 7405)	CELESTE DUBOIS
21	15	11	DON'T CALL ME BABY (CD) (MCA 4886) (MCA 4886)	MADONNA
22	23	17	SANDSTORM (CD) (GROOVIOUS 122) (STRICTLY RHYTHM)	DARUDE
23	20	13	I WILL LOVE AGAIN (CD) (COLUMBIA 7980)	LARA FABIAN
24	RE-ENTRY	2	LADY (HEARST VS. TONIGHT) (MCA 36790)	MOJO
25	21	2	EVERYTHING YOU DO (CD) (ATLANTIC 85044)	NINZI
26	19	12	WE ARE ALIVE (CD) (MCA 8915)	PAUL VAN DYK
27	22	20	YOU SANG TO ME (CD) (MCA 7405)	MARC ANTHONY
28	24	18	NOT THAT KIND (CD) (MCA 4886)	ANASTASIA
29	28	23	WHERE YOU ARE (WANNIA LOVE YOU FOREVER) (CD) (COLUMBIA 7980)	JESSICA SIMPSON FEAT. PINK LILY & JOE
30	30	28	SOUL GOIN' GOOD (CD) (MCA 7388)	JENNIFER LOPEZ FEATURING BIG MACH 10
31	26	21	IT'S A FINE DAY (CD) (MCA 9904)	MISS JANE
32	18	2	IDOL (CD) (MCA 8902)	AMANDA GHOST
33	29	24	DON'T MESS WITH MY MAN (CD) (MCA 80224)	LYLE LARUE
34	25	16	LET'S GET MARRIED (CD) (MCA 9900)	JACQUEE DOL
35	33	29	I SEE STARS (CD) (MCA 80224)	ROBBIE FOST
36	27	22	17 MY DEEJES DE GUERER/COMO MUELE (REFRESH)	GLORIA ESTEFAN
37	36	2	U TURN ME (CD) (NERVOUS 2045)	BYRON STINGELY FEATURING LEE JOYIN
38	35	26	I DO NOT HATE A FINE (CD) (MCA 8902)	AMANDA GHOST
39	38	2	POWER OF ONE (ATLANTIC 8503)	DONNA SUMMER
40	44	34	CONNUP (CD) (MCA 7388)	MARISSE NOEL
41	31	40	RELEASE (REMIIX) (CD) (MCA 8902)	AFRO CELLY SOUND SYSTEM
42	34	27	EVERYBODY'S FREE (CD) (MCA 80224)	RICHARD J. MULLIN VS. YVONNE FEAT. NICOLLA
43	RE-ENTRY	37	THE LAUNCHING GUY (CD) (GROOVIOUS 122) (STRICTLY RHYTHM)	DJ NEAN
44	38	36	SUN IS SHINING (CD) (MCA 4886)	BOB MARLEY VS. FUNKSTAR DE LUXE
45	46	31	TAKE YOUR TIME (CD) (GROOVIOUS 122) (STRICTLY RHYTHM)	THE LOVE TRIBE
46	37	45	CANT TAKE THAT AWAY (MARIAN'S THEME) (CD) (COLUMBIA 7980)	MARIAN CARR
47	RE-ENTRY	15	NEVER GONNA COME BACK DOWN (CD) (MCA 9900)	BT FEATURING M. DOUGHTY
48	48	30	SALT WATER (CD) (MCA 2469)	CHICANE
49	43	44	11 SUN TONIGHT (CD) (JULYBURN 2604)	GILLETTE
50	45	38	STRONGER (CD) (MCA 80224)	KRISTINE W

Industry Leaders Cite Napster As The Year's Top Story

DEBORAH EVANS PRICE
and **PHYLIS JUST**

NASHVILLE—Just one year ago, the country music industry—like the rest of the world—was worrying about Y2K. Now, the industry's collective concern has shifted to another set of letters and numbers: MP3 (along with Napster), as well as related distribution and intellectual property issues.

A Billboard survey¹ of a group of industry leaders representing various facets of the country music business to determine what they thought the top stories or trends were of the year and their impact. Napster was the No. 1 concern among this group, followed by mergers and consolidation in the industry.

Ron Baird
Agent

Creative Artists Agency

1. The Time Warner/AOL merger: It's continuation of the consolidation we've seen in American business.

2. The effect that Napster and MP3 is going to have on the delivery/distribution of recorded music.

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

Allen Butler
President

Sony Music Nashville

We are starting to see some traditional artists come back in and start selling some music again, when that is significant. Kenny Chesney is certainly selling some serious records, and I think the Rich Paisley phenomenon is kind of neat, because there's another hat set back in the format. The return of Travis Tritt is significant. Those are all pretty traditional guys in a format that keeps leaning pop.

Gary Falcon
Falcon Goodman Manager

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

2. Consolidation, and [there's going to be] more of it. Vector Management combining with Mike Robertson Management, TBA Entertainment buying up Bob Romeo—the consolidation is pretty big and significant. I'm one of the last independents.

Donna Hilley
President/CEO
Sony/ATV Tree Publishing

1. The biggest story has been the Dixie Chicks. They are just fulfillin' their way right up the pop charts, which proves to me the big story with the Dixie Chick is that country can become pop. No one has sold them, and they are just as country as can be.

2. One of the biggest stories in the music industry that has affected country—and will continue to, if we don't get it worked out—is the Napster story.

3. The merger mania. The Universal/PolyGram merger, and although it hasn't happened yet, there's an awful lot of talk of BMG buying something. There are rumors of more mergers. Those always affect country. They always affect the writers and the publishers, because any time you merge and there are two people doing the same job, that's taking away jobs. That's devastating. You never get a good ratio of pluggers to writers when those mergers occur. Therefore, the writers are not getting the attention they necessarily need.

Jon Kerlikowski
GM

Tower Records Nashville

1. Mark Evans announcing his retirement. It's impact I really don't think has been felt yet. The impact of Garth's move toward more rock-oriented or more of a crossover style of country music definitely affected country music, and we are seeing it in all the acts that have tried to duplicate that and have not been able to do it. As great as he was for country music, in some ways I feel he hurt it also, going to [a] format of people trying to copy the formula.

2. The trend actually is going back to a more traditional sound. I got my copy of the [new] Dolly Parton CD, and it was great. That's a good trend in my estimation.

3. Country radio has continued to lose market share. Because of that, there has to be some tough decisions, not only by the programmers but the artists, as it was producing music for the programmers. The trend is definitely going south. What are they going to do to fix it?

Paige Levy
Senior VP, A&R

Warner Bros. Records

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

2. Global opportunities. With Vivendi buying Seagram/Universal and Time Warner merging with AOL, American artists will have a much bigger presence outside the U.S. thanks to the digital technologies of these companies.

what is on the horizon—literally, 2001 will be the year when we find out how the public reacts to Sirius and XM Satellite Radio and when we can judge the quality of their programming. I'm betting that they are successful, but there are certainly a lot of questions to be answered.

3. Internet radio. Beyond the issue of royalties for streaming [see below], the long-term implications of a "seamless" radio, where the consumer doesn't immediately discern between terrestrial, satellite, or wireless Internet stations, is staggering. How do you justify millions of dollars in investment to enter a game which can also be played by someone operating from their basement?

2. Intellectual property issues. BMG's [partnership with Napster] will be closely watched for the implications it could have on both the distribution of music to the consumer and the issue of royalties to the creative community.

[Also,] the very recent ruling on the part of the Federal Communications Commission streaming their audio on the Internet [Billboard, Dec. 21] will have a huge impact if it is allowed to stand.

Very few terrestrial radio broadcasters are in a position to write an additional royalty check for a venture which provides them with the opportunity, if any, to reverse at present.

3. Country format alternatives. KPLX [The Wolf] Dallas caught the attention of industry programmers and music industry executives when their Texas Country approach was successful. The question of how to take this type of format outside the state lines to other regions of the country will be worth watching in 2001. There is a growing suspicion that we may be seeing something akin to the Outlaw Country movement of the '70s.

Gary Overton
Executive VP/GM
EMI Music Publishing

1. Consolidation. [It's] going on, whether it be the merger of MCA and PolyGram or whether it's Warner Music, which has shrunk and may shrink further, it seems. And Arista, they are an imprint label. Whoever thought that would happen? It's a sign of the consolidation.

2. Record sales. They basically have faded off the edge of the center. There are just a handful that are multi-platinum acts. Now you have people who have top five singles on the radio, and they aren't selling any records at all. It's kind of like it went back into the early '80s again, which is interesting.

3. I don't feel that another format of music has taken our listeners

away. They've bought everything we've given them, and they are just tired of it. Then someone like the Dixie Chicks comes through, and it's totally different musically, and they've sold [millions of] albums. The audience is out there, and they want to buy, and we just can't keep giving them what we've given them for the [past] 10 years.

3. The slowing down of the singles charts. I had a conversation with a label head the other day. They asked what I would do if I were them and had a single out that's doing well on the airplay charts but not selling a single record. I can't pull it, because then it messes me up when I put the next single out with radio people. But to wait six months for the single to run its course and not to sell any records, I lost a half a year of sales. It has an effect [in publishing] too. Instead of having four singles out at one time, they only two. The wheels less money being earned that way.

Fredy Shriver
President

Asylum Records

1. Consolidation: Its impact is its potential to change everything—totally the way we do business.

2. Corporate domination of everything—radio, labels, booking agencies, now management companies—all taking all the music out of the business.

3. Greed. Whether anybody wants to call the kettle black, the greed of the business has become so overwhelming, it's because of the corporate domination, and it's just as staggering to me as it always can open with 90,000 units and everybody is saying it's over. For the majority of the history of the music business, people worked and made tons of money and became the fat cats they are on 10,000-15,000 units a week. Now anything that can't open in the 150,000-plus range isn't worth our time. It's like, "Business is tough." Business isn't tough. Business is sucking greed out of it; just that everybody has become so greedy, and the cost of overhead is so outrageous, and the packages are so super phenomenal that anything less is failure.

4. The death of country music. I think that's serious. I can't tell you how many people that I actually like and hang with in town that are in the business who believe country music as a format is nonexistent.

The basic rap right now in Nashville is that country music has died [in] the scramble for the crossover pop thing. People believe it's gone away. People at the labels that lead the business are just scrambling to make more money. They aren't becoming the loss of country music as they stretch.

(Continued on page 78)

2000 ★ IN ★ REVIEW

Eric Logan
WQVX/WRBQ Tampa, Fla.

1. Stock market/dotcom crash. The effect of falling prices for radio companies and satellite companies was the topic of many meetings through the year. The effects of this are obvious to the operations of radio stations.

2. The tours: Chicks, Tim, and Faith. I don't think you can underestimate the importance and the impact that these tours had on the markets. The profile of country music was increased dramatically in the markets where these tours came through. It's also worth noting that George Strait has continued his tour this year, and what has George come through see the same thing. The difference is that instead of just having one tour, we had four.

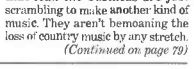
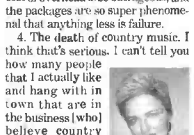
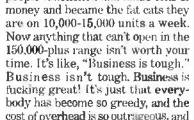
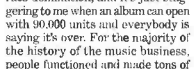
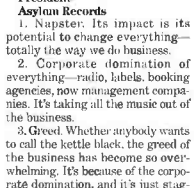
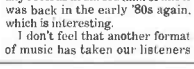
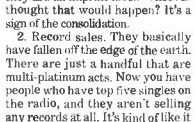
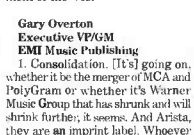
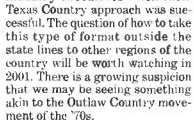
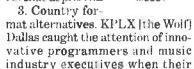
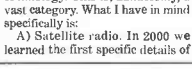
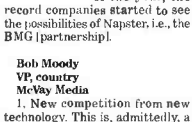
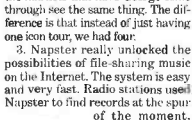
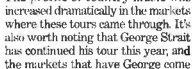
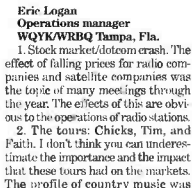
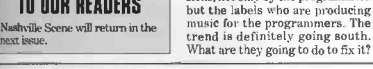
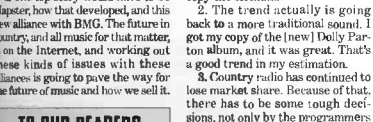
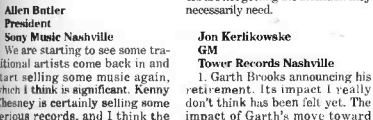
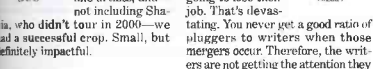
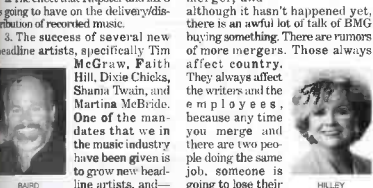
3. Napster really unlocked the possibilities of file-sharing music on the Internet. The system is easy and very fast. Radio stations used Napster to find records at the spur of the moment.

Many times [when] talent is on the air and needs a song, they no longer need to have the CD, just Napster in the control room to get it. Toward the end of the year, the record companies started to see the possibilities of Napster, i.e., the BMG [partnership].

Bob Moody
VP, country
McVay Media

1. New competition from new technology. This is, admittedly, a vast category. What I have in mind specifically is:

A) Satellite radio. In 2000 we learned the first specific details of



HOT COUNTRY

SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEM'S RADIO TRACK SERVICE. LISTENING STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. WEEKS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	INPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	PEAK POSITION
1	1	34	MY NEXT THIRTY YEARS G. BALLBECK / SPINNEY / LACKAWAY (P. VASSAGO)	12 weeks at No. 1	TIM MCGRAW CUBA RECORDING	1
2	2	3	WITHOUT YOU D. HARRIS / W. HENNING / S. SILVERI		DIXIE CHICKS MONUMENT RECORDS UT	2
3	4	8	BORN TO FLY D. HARRIS / W. HENNING / S. SILVERI		SARAH EVANS CUBA RECORDING	3
4	3	6	I LOST IT D. HARRIS / W. HENNING / S. SILVERI		KENNY CHESNEY COLUMBIA TRISTAR	4
5	5	7	WE DANCED D. HARRIS / W. HENNING / S. SILVERI		BRAD PASKLEY TO ARTISTA NASHVILLE 68000 T	5
6	6	13	WOMEN WHO S. SILVERI / D. HARRIS / W. HENNING		ALAN JACKSON TO ARTISTA NASHVILLE 68000 T	6
7	7	9	TELL HER D. HARRIS / W. HENNING / S. SILVERI		LONNIE LAYNE COLUMBIA TRISTAR	7
8	9	7	JUST ANOTHER DAY IN PARADISE D. HARRIS / W. HENNING / S. SILVERI		PHIL VASSARO ARISTA NASHVILLE 68000 T	8
9	10	11	BURN D. HARRIS / W. HENNING / S. SILVERI		JO DEE MESSINA COLUMBIA TRISTAR	9
10	8	5	BEST OF INTENTIONS D. HARRIS / W. HENNING / S. SILVERI		TRAVIS TRITT COLUMBIA TRISTAR	10
11	11	12	ASHES BY NOW D. HARRIS / W. HENNING / S. SILVERI		LEE ANN WOMACK JVC/MCA NASHVILLE 12316 T	11
12	14	16	THERE IS NO ARIZONA D. HARRIS / W. HENNING / S. SILVERI		JAMIE O'NEAL MONUMENT RECORDS UT	12
13	15	17	THIS EVERYDAY LOVE D. HARRIS / W. HENNING / S. SILVERI		RASCAL FLATTS MONUMENT RECORDS UT	13
14	12	10	THE LITTLE GIRL D. HARRIS / W. HENNING / S. SILVERI		JOHN MICHAEL MONTGOMERY MONUMENT RECORDS UT	14
15	13	13	A TRUE GASOLINE D. HARRIS / W. HENNING / S. SILVERI		TERRI CLARK MONUMENT RECORDS UT	15
16	17	22	BUT FOR GRACE OF GOD D. HARRIS / W. HENNING / S. SILVERI		KEITH URBAN MONUMENT RECORDS UT	16
17	18	27	WILD HORSES D. HARRIS / W. HENNING / S. SILVERI		GARTH BROOKS COLUMBIA TRISTAR	17
18	21	28	YOU SHOULDNT KISS ME LIKE THIS D. HARRIS / W. HENNING / S. SILVERI		TOBY KEITH DEARBORN/ARISTA	18
19	19	16	MEANWHILE BACK AT THE RANCH D. HARRIS / W. HENNING / S. SILVERI	THE CLARK FAMILY EXPERIENCE	19	18
20	20	24	A GOOD DAY TO RUN D. HARRIS / W. HENNING / S. SILVERI		DARRYL WORLEY DEARBORN/ARISTA	20
21	22	26	WHEN IT ALL GOES SOUTH D. HARRIS / W. HENNING / S. SILVERI		ALABAMA JVC/MCA NASHVILLE 12316 T	21
22	16	15	MY LOVE GOS ON AND ON D. HARRIS / W. HENNING / S. SILVERI		CHRIS CAGLE MONUMENT RECORDS UT	22
23	26	30	YOU MADE ME THAT WAY D. HARRIS / W. HENNING / S. SILVERI		ANDY GRANT MONUMENT RECORDS UT	23
24	23	23	KISS THIS D. HARRIS / W. HENNING / S. SILVERI		AARON TIPPIN MONUMENT RECORDS UT	24
25	27	31	LUCKY A YOU TONIGHT I'M YOURS D. HARRIS / W. HENNING / S. SILVERI		SHEA DAVIS MONUMENT RECORDS UT	25
26	29	33	ONE DAY D. HARRIS / W. HENNING / S. SILVERI		DIAMOND RIO MONUMENT RECORDS UT	26
27	30	32	GEORGIA D. HARRIS / W. HENNING / S. SILVERI		CAROLYN DAWN JOHNSON MONUMENT RECORDS UT	27
28	33	38	WHO I AM D. HARRIS / W. HENNING / S. SILVERI		JESSICA ANDREWS MONUMENT RECORDS UT	28
29	35	48	DONT MAKE ME COME DOWN THERE AND LOVE YOU D. HARRIS / W. HENNING / S. SILVERI		GEORGE STRAIT MONUMENT RECORDS UT	29
30	31	34	MOVE ON D. HARRIS / W. HENNING / S. SILVERI		THE WARREN BROTHERS MONUMENT RECORDS UT	30
31	34	35	ALL NIGHT LONG D. HARRIS / W. HENNING / S. SILVERI		MONTGOMERY GENTRY MONUMENT RECORDS UT	31
32	32	14	WHAT YOU KNOW ABOUT LOVE D. HARRIS / W. HENNING / S. SILVERI		DWIG YONKAMP MONUMENT RECORDS UT	32
33	36	4	WHERE ARE YOU CHRISTMAS? D. HARRIS / W. HENNING / S. SILVERI		FAITH HILL MONUMENT RECORDS UT	33
34	28	17	WE'RE SO GOOD TOGETHER D. HARRIS / W. HENNING / S. SILVERI		REBA MCENTIRE MONUMENT RECORDS UT	34
35	36	42	SHE MISSES HIM D. HARRIS / W. HENNING / S. SILVERI		TIM RUSHLOW ATLANTIC A&R OUT	35
36	41	40	THINGS CHANGE D. HARRIS / W. HENNING / S. SILVERI		TIM MCGRAW CUBA RECORDING	36
37	40	45	POLICE D. HARRIS / W. HENNING / S. SILVERI		THE KINCLEYS MONUMENT RECORDS UT	37

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	INPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	PEAK POSITION
38	42	43	OKLAHOMA D. HARRIS / W. HENNING / S. SILVERI		BILLY GILMAN MONUMENT RECORDS UT	38
39	43	12	RIGHT WHERE I NEED TO BE D. HARRIS / W. HENNING / S. SILVERI		GARY ALLAN MONUMENT RECORDS UT	39
40	37	39	EVERY MAN FOR HIMSELF D. HARRIS / W. HENNING / S. SILVERI		NEAL MCCOY MONUMENT RECORDS UT	40
41	44	46	WRONG FIVE O'CLOCK D. HARRIS / W. HENNING / S. SILVERI		ERIC HEDDY MONUMENT RECORDS UT	41
42	38	37	I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT) D. HARRIS / W. HENNING / S. SILVERI		MARV WOLFE MONUMENT RECORDS UT	42
43	45	44	THE HUNGER D. HARRIS / W. HENNING / S. SILVERI		STEVE WOLT MONUMENT RECORDS UT	43
44	46	50	THE CHRISTMAS SHOES D. HARRIS / W. HENNING / S. SILVERI		MARSHALL DYLLON DEARBORN/ARISTA	44
45	56	65	PLEASE D. HARRIS / W. HENNING / S. SILVERI		NELSON MONUMENT RECORDS UT	45
46	53	60	I'M IN D. HARRIS / W. HENNING / S. SILVERI		PAUL TOLSON MONUMENT RECORDS UT	46
47	48	51	MERRY CHRISTMAS FROM THE FAMILY D. HARRIS / W. HENNING / S. SILVERI		THE KINCLEYS MONUMENT RECORDS UT	47
48	50	53	SO WHAT'S THAT D. HARRIS / W. HENNING / S. SILVERI		COLLIN RYAN MONUMENT RECORDS UT	48
49	50	65	GO BACK D. HARRIS / W. HENNING / S. SILVERI		SHEDDERS MONUMENT RECORDS UT	49
50	53	2	IT'S MY TIME D. HARRIS / W. HENNING / S. SILVERI		MARTINA MCBRIDE MONUMENT RECORDS UT	50
51	47	49	LOOKIN' FOR LOVE D. HARRIS / W. HENNING / S. SILVERI		MICKEY RYDLER MONUMENT RECORDS UT	51
52	53	2	SAWYER BROWN D. HARRIS / W. HENNING / S. SILVERI		SAWYER BROWN MONUMENT RECORDS UT	52
53	51	2	LEGACY D. HARRIS / W. HENNING / S. SILVERI		NEAL COYNE MONUMENT RECORDS UT	53
54	54	6	WARM & FUZZY D. HARRIS / W. HENNING / S. SILVERI		BILLY GILMAN MONUMENT RECORDS UT	54
55	51	2	JINGLE BELLS D. HARRIS / W. HENNING / S. SILVERI		SHEDDERS MONUMENT RECORDS UT	55
56	55	9	O HOLY NIGHT D. HARRIS / W. HENNING / S. SILVERI		MARTINA MCBRIDE MONUMENT RECORDS UT	56
57	58	4	LET'S GET IT ON D. HARRIS / W. HENNING / S. SILVERI		CLAY WALKER MONUMENT RECORDS UT	57
58	59	6	IT'S A GREAT DAY TO BE ALIVE D. HARRIS / W. HENNING / S. SILVERI		TRAVIS TRITT MONUMENT RECORDS UT	58
59	68	73	SANTA'S GOT A SEMI D. HARRIS / W. HENNING / S. SILVERI		KEITH HARRING MONUMENT RECORDS UT	59
60	61	7	HAVE YOURSELF A MERRY LITTLE CHRISTMAS D. HARRIS / W. HENNING / S. SILVERI		MARTINA MCBRIDE MONUMENT RECORDS UT	60
61	64	64	WHAT DO YOU WANT FROM ME NOW D. HARRIS / W. HENNING / S. SILVERI		BILLY YATES MONUMENT RECORDS UT	61
62	62	2	CHRISTMAS IN YOUR ARMS D. HARRIS / W. HENNING / S. SILVERI		STEVE WARREN MONUMENT RECORDS UT	62
63	69	6	OLD TIME CHRISTMAS D. HARRIS / W. HENNING / S. SILVERI		GEORGE STRAIT MONUMENT RECORDS UT	63
64	69	2	THE CHRISTMAS SONG CHESTS ROASTING ON AN OPEN FIRE D. HARRIS / W. HENNING / S. SILVERI		MARTINA MCBRIDE MONUMENT RECORDS UT	64

HOT SHOT DEBUT

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	INPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
NEW			OLD TOY TRAINS D. HARRIS / W. HENNING / S. SILVERI		TOBY KEITH DEARBORN/ARISTA
NEW			SANTA CLAUS IS COMIN' TO TOWN D. HARRIS / W. HENNING / S. SILVERI		LONE STAR MONUMENT RECORDS UT
NEW			WHITE CHRISTMAS D. HARRIS / W. HENNING / S. SILVERI		MARTINA MCBRIDE MONUMENT RECORDS UT
RE-ENTRY			THE RID IN ME D. HARRIS / W. HENNING / S. SILVERI		CRAIG MORFITT ATLANTIC A&R OUT
RE-ENTRY			WINTER WONDERLAND D. HARRIS / W. HENNING / S. SILVERI		LONE STAR MONUMENT RECORDS UT
RE-ENTRY			I THINK IT OVER D. HARRIS / W. HENNING / S. SILVERI		ALLISON MOORE MONUMENT RECORDS UT
NEW			IT NEVER RAINS IN SOUTHERN CALIFORNIA D. HARRIS / W. HENNING / S. SILVERI		TREAT SUMMERS & THE BROTHERS MONUMENT RECORDS UT
NEW			RAVENS D. HARRIS / W. HENNING / S. SILVERI		THE BROTHERS MONUMENT RECORDS UT
NEW			TRAVIS TRITT'S MERRY LITTLE CHRISTMAS D. HARRIS / W. HENNING / S. SILVERI		MARTINA MCBRIDE MONUMENT RECORDS UT

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Billboard Top Country Singles Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	INPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	13	THE WAY YOU LOVE ME WARRNER BROS. 588457R	12 weeks at No. 1	FAITH HILL
2	2	7	OKLAHOMA WARM & FUZZY EPIC 739059J		BILLY GILMAN
3	3	18	COME FEED THE MOONLIGHT BUT I DO LOVE YOU CUBA 73116		LEARN RIVES
4	4	15	MY CELLMATE THINKS I'M SEXY MONUMENT 739059J		CLAY WALKER
5	5	6	HOW DO YOU LIKE ME NOW? DEARBORN/ARISTA 68000T		TOBY KEITH
6	7	7	MEANWHILE BACK AT THE RANCH CUBA 73116	THE CLARK FAMILY EXPERIENCE	
7	6	5	BEST OF INTENTIONS COLUMBIA 734500D		TRAVIS TRITT
8	9	9	ALL NIGHT LONG MERRY CHRISTMAS FROM THE FAMILY COLUMBIA 734500D		MONTGOMERY GENTRY
9	8	2	YOU WON'T BE LONELY NOW MONUMENT 734450D		BILLY RAY CYRUS
10	11	11	THAT'S THE WAY CUBA 73106		JO DEE MESSINA
11	10	28	BREATHE WARRNER BROS. 168488R		FAITH HILL
12	12	10	I'M IN MONUMENT 734500D		THE KINCLEYS
13	13	14	MY LOVE GOS ON AND ON MONUMENT 58847		CHRIS CAGLE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	INPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	15	7 MONUMENT 734450D		CAROLYN DAWN JOHNSON
15	15	16	NOBODY'S GOT IT ALL EPIC 739445J		JOHN ANDERSON
16	16	14	ONE VOICE EPIC 739059J		BILLY GILMAN
17	17	11	SO WHAT? MONUMENT 739059J		TAMMY COOK-RAN
18	21	21	HOW DO YOU LOVE A GIRL? CUBA 73116		LEARN RIVES
19	20	15	THIS IS THE KIND OF MOOD I'M IN EPIC 734450D		PATTY LOVELESS
20	19	20	WHEN YOU NEED MY LOVE MONUMENT 450343/INTERSCOPE		DARRYL WORLEY
21	18	17	I NEED YOU SPINNEY 588457R/COLUMBIA		LEARN RIVES
22	24	23	GOODYBYE MONUMENT 739059J		DIXIE CHICKS
23	22	66	ROCKY TOP '96 DEARBORN/ARISTA NASHVILLE		THE OSBORNE BROTHERS
24	23	2	POUR ME WARRNER BROS. 168488R		TRICK PONY
25	25	2	NOW THAT'S AMORE MONUMENT 58847		BILLY GILMAN FEATURING BRAD BRUCE, NEAL MCCOY & TRAVIS TRITT

TOP BLUES ALBUMS.

WEEKS	LAST WEEK	PEAK	TITLE	ARTIST
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS-MERCHANT, AND NON-RETAIL SALES REPORTS COLLECTED, COMPILATED AND PROVIDED BY BILLBOARD. *NEW RELEASES ARE INDICATED BY AN asterisk.	
			IMPORT AND NUMBER ONE BUYING LABEL	
			No. 1	
1	27	1	RIDING WITH THE KING A DUKE/REPRISE 4781/2/WARNER BROS.	B.B. KING & ERIC CLAPTON 27 weeks at No. 1
2	4	1	SRV MONSIEUR/601/4/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
3	4	10	THE DOOR DUNN/IMPULSE 6142/REPRISE	KEB' MO
4	5	13	MILK AND HONEY HILAND 5423/7/IMP	WILLIE NELSON
5	3	3	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111393	B.B. KING
6	6	12	CROSSING MUDDY WATERS REPRISE 70959	JOHN HIATT
7	NEW	1	MARIACHI OF THE BLUES PRIVATE MUSIC/UNIVERSAL	ETTA JAMES
8	NEW	1	THE REAL KING, GREATEST HITS VOLUME 2 LEGACY 6592	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
9	7	9	NEW MILLENNIUM BLUES PARTY REPRISE 70959	VARIOUS ARTISTS
10	8	9	LIVE ON 4 DUKE/REPRISE 4781/2/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
11	5	58	GOTTA GET THE GROOVE BACK MCAJACO 7499	JOHNNIE TAYLOR
12	37	37	BLUES AT SUNRISE REPRISE 70959	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
13	32	32	CIRCLE REPRISE 70959	INDIGENOUS
14	12	76	BEST OF ETTA JAMES MCA 111393	ETTA JAMES
15	14	8	WISH I WAS IN HEAVEN SITTING DOWN REPRISE 70959	R.L. BURNSIDE

TOP REGGAE ALBUMS.

WEEKS	LAST WEEK	PEAK	TITLE	ARTIST
			No. 1	
1	23	1	ART AND LIFE SHOCKING! REEPLY/4/9093/VIRGIN	BEENIE MAN 23 weeks at No. 1
2	4	1	THE VERY BEST OF UB40 REPRISE 70959	UB40
3	5	57	CHANT DOWN BABYLON TUFF GOODNESS/LAND 8464/4/2/IMP	BOB MARLEY
4	3	4	STRICTLY THE BEST 26 VP 1639	VARIOUS ARTISTS
5	4	4	STRICTLY THE BEST 25 VP 1639	VARIOUS ARTISTS
6	3	3	REGGAE GOLD 2000 REPRISE 70959	VARIOUS ARTISTS
7	17	17	UNCHAINED SPIRIT ANTI/ENTHUSIASE/BEARD/EPIC/IMP	BLUU BANTON
8	6	8	BIGGEST REGGAE DANCEHALL ANTHEMS 2000 REPRISE 70959	VARIOUS ARTISTS
9	7	8	SCROLLS OF THE PROPHECY — THE BEST OF PETER TOSH REPRISE 70959	PETER TOSH
10	6	5	LIVE VOLUME 1 ELEKTRA 62930/EG	ZIGGY MARLEY AND THE MELODY MAKERS
11	NEW	1	THE BEST OF BEENIE MAN SHOCKING! REEPLY/4/9093/VIRGIN	BEENIE MAN
12	11	74	REGGAE PARTY REPRISE 70959	VARIOUS ARTISTS
13	12	7	WOW... THE STORY ARTISTS ONLY 50	BABY CHAM
14	NEW	1	JIMMY CLIFF — THE ULTIMATE COLLECTION HIP-O 5457/2/UNIVERSAL	JIMMY CLIFF
15	13	35	STAGE ONE REPRISE 70959	SEAN PAUL

TOP WORLD MUSIC ALBUMS.

WEEKS	LAST WEEK	PEAK	TITLE	ARTIST
			No. 1	
1	1	1	WHO LET THE DOGS OUT A EQUINOX 70959	BAHA MEN 19 weeks at No. 1
2	29	29	SOGNO A REPRISE 70959	ANDREA BOCELLI
3	11	11	A CELTIC CHRISTMAS: PEACE ON EARTH WINDHAM HILL 11463	VARIOUS ARTISTS
4	3	3	TANTO TEMPO CONCORDIA/4/9093/VIRGIN	BEHEL GILBERTO
5	5	5	THE IRISH TENGERS 8 JOHN MCCORMOTT/ANTHONY KEARNS/ROBIN TYMAN INTERESTER 50	VARIOUS ARTISTS
6	7	54	THE IRISH TENGERS LIVE IN BELFAST MARTINOTTI/50/IMP/IMP	ANTHONY KEARNS/ROBIN TYMAN/PINDEAR WRIGHT
7	5	10	CHANCHULLO WORLD ORIGIN/UNIVERSAL	RUBEN GONZALEZ
8	15	15	VOLARE! VERY BEST OF THE GIPSY KINGS MONSIEUR/601/4/EPIC	GIPSY KINGS
9	13	12	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO REPRISE 70959	OMARA PORTUONDO
10	3	3	HAWAIIAN SLACK KEY CHRISTMAS SACING CATER/IMP/HILL MUSIC/REPRISE	VARIOUS ARTISTS
11	14	78	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD ORIGIN/UNIVERSAL	IBRAHIM FERRER
12	3	3	PUTUMAYO WORLD CHRISTMAS FOLKING 10	VARIOUS ARTISTS
13	15	15	WATER FROM THE WELLS RICKY WOOD 63327	THE CHIEFTANS
14	NEW	1	CHRISTMAS IN ROMEO VICTOR 63327	PADDY MALONEY
15	12	6	PEACE: A CELTIC CHRISTMAS INTERCROSSING	SHEILA WALSHE

Reaching Beyond The Borders Of Jazz

FOOD FOR THOUGHT:

As another year goes down in jazz history, one has to ponder how successfully we, the jazz community, have reached our goals. Our most important objective this year was to expand the jazz audience, and one has to wonder if that elusive objective was achieved at least if we are on the right track.

Much talk focused on bringing jazz to the college-age audience—those who are on the outermost fringe of jazz listeners. Particularly, hope was placed on reaching the “jam band” audience.

Unfortunately, John Scofield's immersion in the jam band scene, and related incidents such as Greg Osby jamming with (ex-Greatful Dead bassist) Phil



by Steve Graybow

Davis his notes.

While the music's future can at times seem precarious, one thing is certain—jazz is not suffering in

2000 ★ IN ★ REVIEW

terms of creativity or stellar musicianship. There were many strong releases waving the flag for jazz over the past year, and the following were my top 10 favorites:

- 1) Regina Carter, “Motor City Moments” (Verve)
- 2) Medeski, Martin & Wood, “Tonic” (Blue Note)
- 3) Pat Metheny, “Triu 99-00” (Warner Bros.)
- 4) Danilo Perez, “Motherland” (Verve)
- 5) Brian Blade Fellowship, “Perceptual” (Blue Note)
- 6) John Scofield, “Bump” (Verve)
- 7) Sonny Rollins, “This Is What I Do” (Milestone/Fantasy)
- 8) Joshua Redman, “Beyond” (Warner Bros.)
- 9) Roy Hargrove Trio Featuring Danilo Perez And John Patitucci (Verve)
- 10) Wallace Roney, “No Room For Argument” (Stretch/Concord)

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



that inspired us all, while their younger counterparts are more than capable of carrying the torch with their own unique visions. While the '90s found retail shelves full of themed or song-book-style projects, it seems that the tide has turned toward a more introspective approach, in which

artists are focusing on their own compositions and covering lesser-known material that has had a profound influence on them.

While this may point the way toward a creative renaissance, it poses new marketing challenges for a community already wondering how to reach beyond its borders.



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

jazz world. It would be heartening—and vital to our efforts—to see a hip, young jazz ensemble sharing the bill with an equally creative improvisational rock band, but this has yet to happen on a significant level.

It would also be heartening—and vital—to see the jazz community coming together more often to achieve our mutual goals, as the Verve and Legacy labels did for the projects that accompany Ken Burns' jazz documentary. Regarding that upcoming television event, which may well be the most important, large-scale booster shot that jazz has gotten in decades, it is discouraging that many in the jazz world are already criticizing Burns for failing to include this or that artist in the series, rather than appreciating the visibility that Burns is giving the music as a whole.

Sure, barb and arrows are an integral component of jazz lore, often going hand in hand with the creation of the music itself, but if there has ever been something that we should all put our efforts behind, this is it. After all, nothing is perfect, save perhaps for one of those transcendent Miles

IMPORT & EXPORT

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Top Gospel Albums..

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES, WALDS MUSIC STORES AND RECORD STORES. ARTISTS' SALES FIGURES COLLECTED, CHARTED, AND PROVIDED BY 

WEEKS ON CHART	ARTIST	ALBUM	WEEKS ON CHART	TITLE
1	YOLANDA ADAMS	CHRISTMAS WITH YOLANDA ADAMS	1	CHRISTMAS WITH YOLANDA ADAMS
2	ELECTRA 2345678	MOUNTAIN HIGH... VALLEY LOW	2	MOUNTAIN HIGH... VALLEY LOW
3	MARY MARY	THANKFUL	3	THANKFUL
4	DOONIE MCCLURKIN	LIVE IN LONDON AND MORE...	4	LIVE IN LONDON AND MORE...
5	BEBE	LOVE AND FREEDOM	5	LOVE AND FREEDOM
6	THE NEW LIFE COMMUNITY CHOIR	FEATURING JOHN P. KEE	6	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE
7	KIRK FRANKLIN PRESENTS INC	KIRK FRANKLIN PRESENTS INC	7	KIRK FRANKLIN PRESENTS INC
8	AARON NEVILLE	DEVOTION	8	AARON NEVILLE TELL IT 202878910
9	VARIOUS ARTISTS	TOP GOSPEL 2000... THE YEAR'S TOP GOSPEL ARTISTS AND SONGS	9	VARIOUS ARTISTS
10	CEC WINANAS	ALABASTER BOX	10	CEC WINANAS
11	FRED HAMMOND & RADICAL FOR CHRIST	PURPOSE BY DESIGN	11	FRED HAMMOND & RADICAL FOR CHRIST
12	KURT CARR & THE KURT CARR SINGS	AWESOME WONDER	12	KURT CARR & THE KURT CARR SINGS
13	OFF THEE PEOPLES	SHOW UP & SHOW OUT	13	OFF THEE PEOPLES
14	LEE WILLIAMS AND THE SPIRITUAL QCS	GOOD TIME	14	LEE WILLIAMS AND THE SPIRITUAL QCS
15	SHIRLEY CAESAR	YOU CAN MAKE IT	15	SHIRLEY CAESAR
16	YOLANDA ADAMS	THE BEST OF YOLANDA ADAMS	16	YOLANDA ADAMS
17	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES	LIVE & ALIVE	17	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES
18	LUTHER BARNES & THE SUNSET JUBILAIRES	WHEREVER I GO	18	LUTHER BARNES & THE SUNSET JUBILAIRES
19	T.O. JAKES	GET READY! THE BEST OF T. O. JAKES	19	T.O. JAKES
20	DOROTHY NORWOOD WITH MIAMI MASS CHOR	OLE RICKETY BRIDGE	20	DOROTHY NORWOOD WITH MIAMI MASS CHOR
21	RICKY DILLARD & "NEW G" NEW	NO LIMIT	21	RICKY DILLARD & "NEW G" NEW
22	TRIN-I-TEE 57	SPIRITUAL LOVE	22	TRIN-I-TEE 57
23	DR. CREFLO A. DOLLAR JR. AND CHANGING YOUR WORSHIP MASS CHOR	FROM THE HEART OF GOD	23	DR. CREFLO A. DOLLAR JR. AND CHANGING YOUR WORSHIP MASS CHOR
24	THE BROOKLYN TABERNACLE CHOR	GOOD IS WORKING... I LIVE	24	THE BROOKLYN TABERNACLE CHOR
25	SONDRACIA GOSPEL CENTER	HIS WOMAN, HIS WIFE	25	SONDRACIA GOSPEL CENTER
26	CHESTER D. BALDWIN & MUSIC MINISTRY	SING IT ON SUNDAY MORNING!	26	CHESTER D. BALDWIN & MUSIC MINISTRY
27	THE BROOKLYN TABERNACLE CHOR	SACRED HOLIDAYS	27	THE BROOKLYN TABERNACLE CHOR
28	JEFF MAJORS	SACRED HOLIDAYS	28	JEFF MAJORS
29	HEZZY WALTON & THE LOVE FELLOWSHIP CRUSADE CHOR	FAMILY AFFAIR	29	HEZZY WALTON & THE LOVE FELLOWSHIP CRUSADE CHOR
30	NORMAN HUTCHINS	BATTERED	30	NORMAN HUTCHINS
31	TANEX	PRONOUNCED TOL-NAY	31	TANEX
RE-ENTRY	VARIOUS ARTISTS	GREAT WOMEN OF GOSPEL VOLUME II		VARIOUS ARTISTS
34	DONALD LEWIS PRESENTS THE TRI-CITY SINGERS	TRI-CITY/CITY	34	DONALD LEWIS PRESENTS THE TRI-CITY SINGERS
35	J.B. JAY	UNIVERSAL CONCUSSION	35	J.B. JAY
36	BISHOP CARLTON PEARSON	ADJUA PRAISE JUBILEE	36	BISHOP CARLTON PEARSON
37	WINANS FASHES	WE GOT NEXT	37	WINANS FASHES
RE-ENTRY	TYO TIDWELL & RIGHTEUS LIVING	GET YOUR PRINZE ON		TYO TIDWELL & RIGHTEUS LIVING
39	T.O. JAKES	SACRED LOVE SONGS	39	T.O. JAKES
RE-ENTRY	BISHOP ANDREW WOODS AND CHOSEN	BISHOP ANDREW WOODS AND CHOSEN		BISHOP ANDREW WOODS AND CHOSEN

© Records with the greatest start gains (in weeks) • Recording Industry Association of America (RIAA) certification for shipments of 500,000 albums units (Gold), 1 million (Platinum) and 2 million (Diamond) units (Diamond) • Nielsen SoundScan • Album or Diamond symbol indicates multi-platinum level. For bound sets, and double albums with a lifetime total of 150 minutes or more, the RIAA multi-platinum symbol for the number of discs and/or tapes is shown in parentheses next to the album title. * Indicates vinyl distribution. ** Indicates past or present releases. © 2000, Billboard/RIAA Communications



by Lisa Collins
MOVING UP A LITTLE HIGHER: With one of the major labels seeking bankruptcy protection, another enters its gospel roster in what appears to be a withdrawal from the genre, and two dismantling their gospel divisions, the year 2000 proved to be one of the most challenging for the industry's record labels.

The year began with confirmation that Def Jam Records would dismantle Island Inspirational, despite the growing success it had begun to enjoy with Karen Clark-Sheard and Bishop D.T. Jakes. Then, following months of speculation, CGI Records filed for bankruptcy protection. Myrrh Records beefed up its gospel division to only have it disbanded, with its artists folded back into Word Records and its black music staff cut in half as the year came to a close. MCA virtually cut its gospel roster altogether.

But with each setback came new strides. With the withdrawal of MCA and Def Jam came the entry of new acts such as **BeBe Winans**, **Lee Ann** and **Freedom**, and Columbia Records, which—courtesy of gospel's newest sensation, **Mary Mary**—triumphed with an album ("Thankful") that was subsequently certified gold.

And what a harvest Yolanda Adams has sown for Elektra Records with her debut set, *"Mountain High... Valley Low"*, which was certified platinum and garnered premier rotation at three radio formats (contemporary Christian music, gospel, and i&B). And her holiday release, *"Christmas With Yolanda Adams"*, topped the gospel chart as the year came to a close.

Very pleased on the success from its key players—**John P. Kee**, **Donnie McClurkin**, **Fred Hammond**, and **Hezekiah Walker**—to advance as gospel's top-ranking label in terms of unit sales.

Gospeo Century slipped to No. 2 due to internal

restructuring but has a full slate of releases it ended to get the label back on track and on top in 2001. And after 1½ years of litigation, there was a settlement for the \$75 million, 11-count lawsuit filed by **Gods Property** founder **Linda Seairight** against **B-Rite Music**, **Vicki** and **Claude Lataste**, and **Kirk Franklin**. A \$60-million release from **Gods Property** is due this summer. The Malaco Music Group retained its status as the No. 3 label. Nashville-based **EMI Gospel** moved up its bit to become a major player with its signing of poster **Aaron Neville's** *Tell It* (Productions to an exclusive distribution agreement and a long-term, multi-million-dollar recording pact with Jakes, which called for Jakes and EMI Gospel to launch a record label.

The buzz is already building for the Hammond Music Series, a full-fledged label forged by Hammond and Vertly Records, set to debut next year. Fact is, there was no shortage of independent labels willing to take a shot at gospel gold. From **Chris Byrd's** *Minstral Love* (Shade) to the **Los Angeles-based** *AFIT Music*, Nor was there a shortage of independent labels making headway on the charts—most notably **First Lite**, **Crystal Rose**, **Meek Records**, and **World Wide Gospel**. **JDI** earned three Stellar Award wins with projects from **Norman Hutchins** and the **Rev. Chester D.T. Baldwin**, while **CeCe Winans'** *Worship Records* celebrated the gold certification of its debut release, *"A Labor of Love"*, and MCG Records thrived with the growing stardom and commercial success of **Lee Williams** & **The Spiritual QCs**.

All in all, it was a very good year. My own top picks included **Natalie Wilson's** debut release, *"Girl Director"*; **Cherry Carr's** *Worship With Atlanta's Christmas List*; **McClurkin's** *"Live In London And More"*; and **Mary Mary's** *"Thankful"*. As for gospel's biggest star, that was the platinum success and high-profile positioning of Adams, gospel's latest quarterback. Like Franklin, she is carrying the torch forward. Yet the landscape is ready to change. In the next one, and who that will be remains to be seen. "Truth is, there is a yet-untapped market in the gospel world," MCG Records CEO **James Bullard** says. "I believe we're just getting started."

HIGHER GROUND

(Continued from page 50)

"The Roland Lunly scenario is very important," says McHenry, "because now some of the veterans that have been there for a very, very long time, there are no more of them around. Bill Hearn has certainly been there a long time because of growing up in that corner of Houston's father, **Billy Ray Hearn**, launched Sparrow, now part of the EMI Christian Music Group. Some of the people that really started the modern age of Christian music are no longer at the helm. It goes to the second generation of leadership... I think the Roland thing signifies really there is no more first-generation leadership in the industry."

Despite the fact that it was a tumultuous 12 months, one thing everyone can look back on and remember warmly is a lot of great music. **Michael W. Smith** branched out musically and created the instrumental album he's been talking about for years. It was an artistic leap that resulted in one of the most beautiful albums of 2000. **Sandi Patty** returned with another incredible album that reminded fans why they fell in love with that stunning voice in the first place.

This was also a great year for multi-artist compilation. **Squire's** "Roaring Lamb" album was a wonderful, fitting tribute to the late **Bob Briner**. Released on CD and video by New Heaven Records, "Whatever It Takes: The 'Sis Sall' Years" celebrated the life of slain church music icon **Sheila Sall**. It featured songs by **Delirious**, **ce Teik**, **Sarah Mass**, **Fernando Ortega**, and the **Kry**. **Out Of Eden**, and others. Those involved donated royalties from the project to the **Cassie Bernall Foundation**.

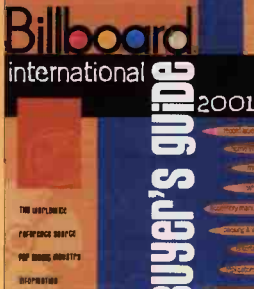
Another great multi-artist project was "The Mercy Project" issued on **Word**, the compilation contained music from a variety of musicians, including **Donna Summer**, **Maritina McBride**, **Darlene Zschech**, **Any Grant**, **Out Of Grace**, **Michelle Weeks**, **Kim Hill**, **Lisa Beville**, **Erin O'Donnell**, and **Christine Deane**. The project was coordinated by two of my favorite Nashville songwriters/producers, husband and wife team **Jeff and Gayla Borders**. I proceed from the project benefited **Ministry of Music**, a nonprofit organization founded by president: **Nancy Aertson** to provide a

home for troubled girls.

I can't be 2000 by not relating what I consider to be among the year's most incredible accomplishments. **James Roy "Pop" Lewis**, patriarch of the **Lewis Family**, celebrated his 85th birthday, and he's still touring with the beloved bluesy gospel group. **Pop's** birthday was just one of the milestones the **Lewis Family** celebrated at a special event Oct. 28 in Augusta, Ga. (near their hometown of **Lincolnton**). **Pop's** wife, **Pauline**, celebrated her 80th birthday this year, and the couple celebrated 75 years of marriage Oct. 25.

Thanksgiving Records—the **Daywind** label the **Lewis Family** records on—is planning a special 60-year anniversary project. Due out next year. Congratulations to **Pop**, **Pauline**, and the entire **Lewis** family on so many years of serving the **Lord** and making great music. I don't even have to say I hope that you will live to be age 95, we all have you loved and admired, and commitment. We have that kind of track record in the music industry, not to mention having maintained a successful marriage for 75 years, it is something to be applauded. **God bless 'em!**

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Artists & Music

Classical
KEEPING SCORE
 BY BRADLEY BAMBARGER



by Bradley Bambarger

REWIND: Although Keeping Score doesn't generally mirror the action on Billboard's classical charts, the year's end is an apt time for reflecting on those artists who placed high on the magazine's list of top sales performers; that is, before we move on to a more subjective retrospection of 2001.

It should come as no surprise that the world's favorite Italian tenor, **Andrea Bocelli**, shifted more units than anyone, with three Philips discs in the year-end classical top 10—including the top two titles (see page 17E-82). The reigning instrumentalist, cellist **Yo-Yo Ma**, put four Sony Classical titles into the year-end top 20; his two "Simply Baroque" sets, "Appalachian Journey" with **Edgar Meyer** and **Mark O'Connor**, and, more surprisingly, his venturesome "Solo" album.

The dark-horse finishers on **Billboard's year-end Top Classical Albums** list include Swedish mezzo **Anne Sofie von Otter** with her fresh-as-first-snow holiday album, "Home For Christmas," issued last year by Deutsche Grammophon. Other relatively unfamiliar names in the top 25 are early-music vocal group **Chanticleer** (Teldec) and violinist **Nadja Salerno-Sonnenberg** with the guitar duo of **Sergio and Odair Assad** (Nonesuch). Also noteworthy are two full operas that ended the year in the top 50: Massenet's "Thais" (Decca) and Handel's "Alcina" (Erato), with the common thread **2000 + IN • REVIEWS** being soprano **Renée Fleming**. The only releases to place high are eminently worthy ones: EMI and Deutsche Grammophon evergreens from the hands of pianist **Marta Argerich**.

Artistically, the year-end Top Classical Crossover chart looks grimmer: than ever, although, reassuringly, **John Corigliano's** Sony soundtrack to "The Red Violin" finished high again. Another bright note in the top 20 was **Ute Lemper's** edgy set of contemporary art songs, "Punishing Kiss" (Decca). The highest-scoring companies this year were Sony Classical on the Top Crossover list (with 16 charting titles) and Universal Classics on Top Classical Albums (with 21 titles). As to Keeping Score's favorites, this columnist's artist of the year is German-born, Paris-residing violinist **Isabelle Faust**, who is something of a rare creature—an up-and-coming musician whose expanding



discography doesn't reflect a detour with the **David, Jr., '97**, Gramophone named Faust its young artist of the year for her debut of solo **Bartók** in Harmonia Mundi's "Les Nouveaux Interpretes" series. She also contributed concertos to **Hansler's** Bach edition. This year, Faust pulled a hat trick with a superb trio; her second installment of **Bartók** for Harmonia Mundi, a set of **Schumann** sonatas on CPO, and a deeply moving account of **Karl Amadeus Hartmann's** "Concerto Funebre" on ECM. A visit to the States is in the cards for next year, as is a date with **Fauré** for Harmonia Mundi.

The aforementioned Hartmann disc on ECM (also including great takes on the Fourth Symphony and Chamber Concerto) is one of Keeping Score's most-placed albums this year, even though it only came out in November. Other high-retention items include pianist **Christian Zacharias's** life-affirming collection of **Mozart** solo pieces on MDG and the spectacular four-disc set devoted to the orchestral works of **Henri Dutilleul** on Chandos. The year's best historical recordings again came from the aptly titled IBG Legends line. The pick of the litter features **Benjamin Britten** on the piano accompanying **Dietrich Fischer-Dieskau** in Schubert

and **John Shirley-Quirk** and **Peter Pears** in **Bug** Wolf. With his heart-breaking tenor, Pears' rendition of Wolf's "Nun Wand're Maria" is the most powerful piece of music-making this listener heard all year.

Keeping Score's label of the year is the Paris-based **Naïve**, which has a new industry starliner for alluring, utterly contemporary album art, packaging, and promotional materials. Naïve's musical offerings were attractive, too—see **Quatuor Mosaïques's** Haydn and harpsichordist **Claudine Verrier's** **Fröberger**, the Bach of **Juliana Bonasoni Smith** and chamber group the **Rare Furts**, **Blandine**, and the long line of 20th-century music reissues on the Montaigne imprint. Label runner-up is the ever-impressive New York Philharmonic Special Editions for its deluxe boxed set "Leonard Bernstein Live" (Keeping Score, **Billboard**, Sept. 2). Honorable mention goes to Sony for its enlightened retail promotion revolving around **Bach** (**Billboard**, Oct. 28).

AARON'S ANNUM: This year brought several recordings to mark **Aaron Copland's** centenary, including a hit: RCA did so from the composer's finest current interpreter, **Michael Tilson Thomas**. But none is so meaningful as Sony Classical's best-of collection of two-disc sets dubbed "A Copland Celebration."

Featuring the greatest of American classical composers in his own works as conductor, chamber partner, and vocal accompanist, "A Copland Celebration" encompasses not only some of the best-known of Copland's recordings but also several performances previously unheard on CD. The rarities include the 1965 recording of his opera "The Tender Land," the **Netet** for Strings, and two versions of "Twelve Poems Of Emily Dickinson." There are more songs, choral works, and chamber pieces new to CD, along with a handful of famous orchestral works. The booklets are nicely appointed with session photos and archival notes, including vintage Columbia advertisements. And in a thoughtful move that not every company seems able to make, Sony has included a discography of its other Copland titles in each set.

A premiere Copland recording appeared this fall on a worthy, if mostly overlooked, Chandos disc. **Ace clarinetist Charles Neidich** debuted the original, more idiosyncratically virtuosic version of the composer's "Clarinet Concerto" (recomposed by Neidich and subsequently toned down). Titled "Composers in New York," the album also includes works by **Morton Gould**, **William Schuman**, and **Samuel Barber**. And an upcoming, enterprising Telarc disc showcases premiere recordings of Copland's music to several obscure '30s and '40s films, with the lovely but long-neglected scores retrieved from the Library of Congress. Due Jan. 23, "Celluloid Copland" features New York's **Eos Ensemble** led by its director, **Jonathan Sheffer**. Eos will also be the featured group in the **WNET New York** TV special "Copland's America," to air Jan. 21.

REGUESCAT IN PACE: Pioneering record executive **Teresa Sterne** passed away Dec. 10, following a long battle with **Lou Gehrig's** disease. She was 73. The head of Nonesuch from 1965 to 1979, Sterne issued some 100 albums on her own, including the works of contemporary American composers and the first releases in the Explorer Series of field recordings—music that inspired a generation of artists and listeners. As a memorial, Nonesuch has released a two-disc "Portrait" that showcases not only highlights from her tenure with the label but surely heard recordings from her early years as a concert pianist. Her **AKZ** highlights range from pianist **Paul Jacobs** and mezzo **Jean DeGaetani** to composers **William Bolcom** and **George Crumb**, as well as music from **Bali** and **Bulgaria**, **Turkey** and **Zimbabwe**. Attesting to her taste and vision, the album came with a book of photos, including the late **Julius Kasha**, field-recording veteran **David Lewiston** and current Nonesuch president **Bob Hurwitz**.



Billboard

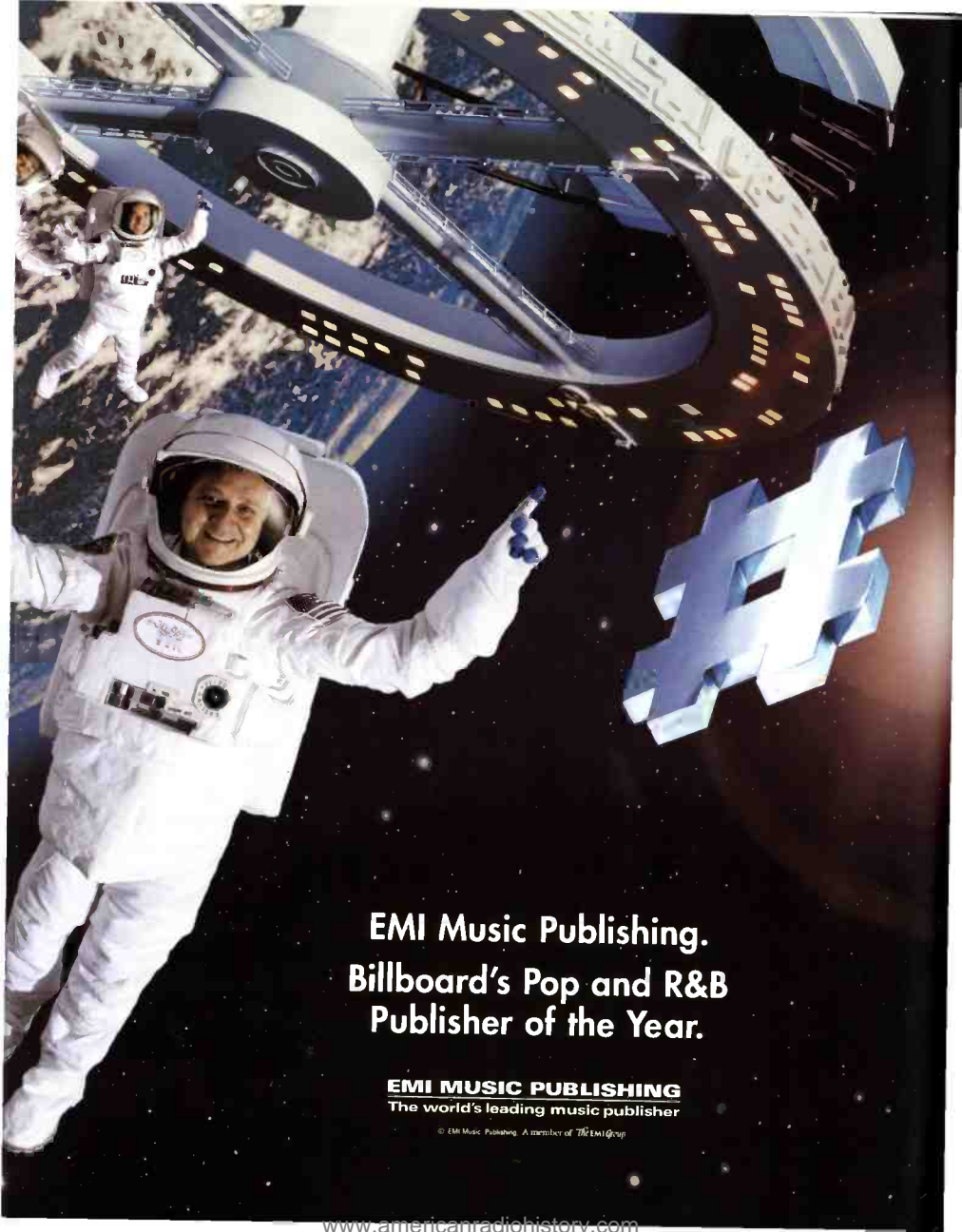
THE
YEAR
IN
MUSIC

OVER 200 YEAR-END CHARTS
CRITICS' CHOICE POLL RESULTS
THE YEAR'S TOP STORIES

CLOCKWISE FROM LOWER LEFT: DON HENLEY, THE BEATLES, 3 DOORS DOWN, WYCLEF JEAN, 'N SYNC, FAITH HILL, CREED, DIXIE CHICKS, DESTINY'S CHILD, ROKIA TRAORÉ, MADONNA







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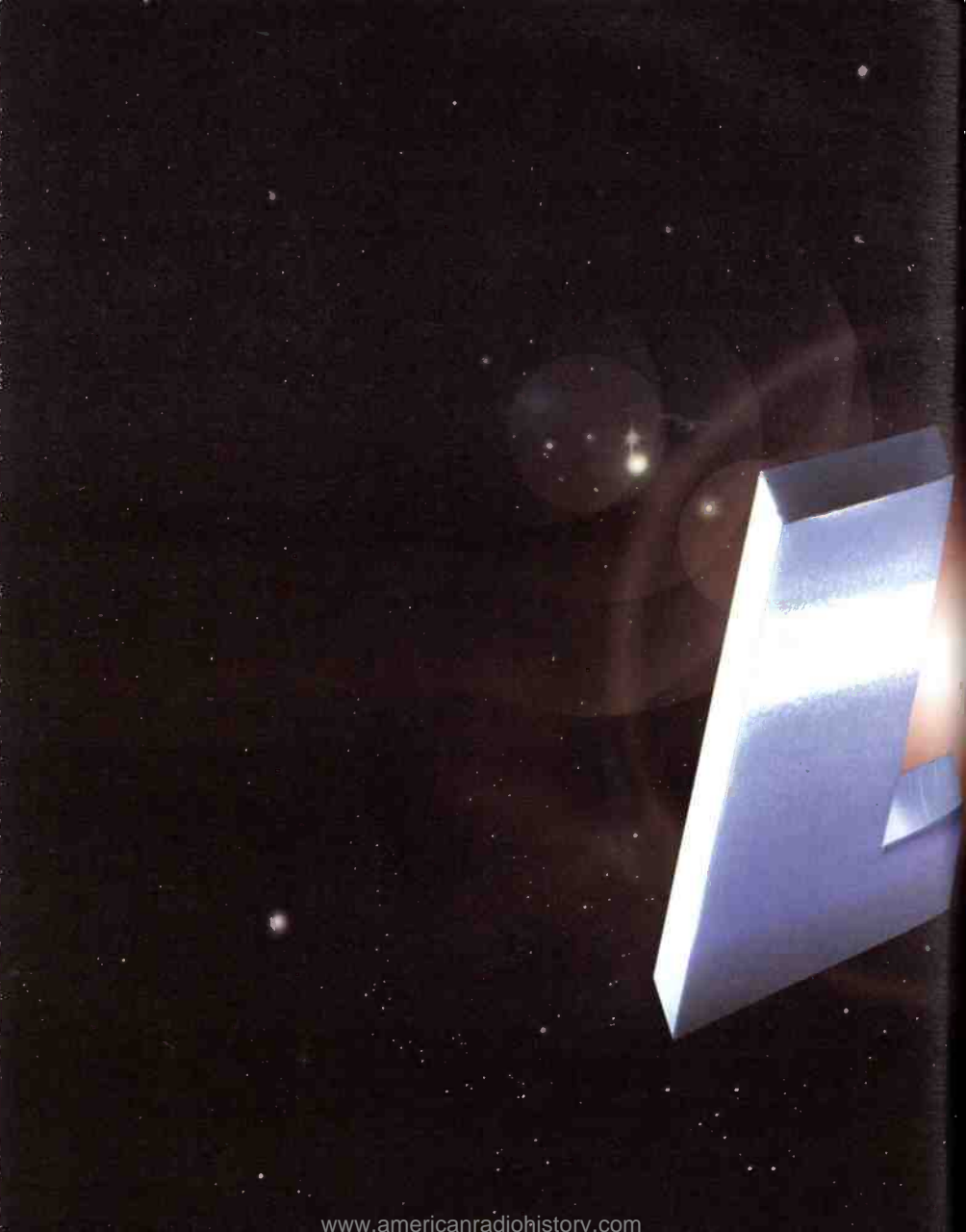


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THE CRITICS' CHOICE

COMPILED BY MICHAEL PAOLETTA

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

Well, with the arrival of 2000, the men (of rock) strike back with a vengeance! The U.K.'s Radiohead is this year's poll-winner.

The act's fourth album, "Kid A," earned a whopping 13 votes, which is more than double last year's winner. Next in line is Scottish quartet Travis, whose album, "The Man Who," scored seven votes.

Arriving in third place with six votes is PJ Harvey ("Stories From The City, Stories From The Sea").

The top three slots are taken by U.K. acts, an ironic twist, given that many industry insiders claim that the U.K. has lost its grip on the U.S. (Billboard, Sept. 9).

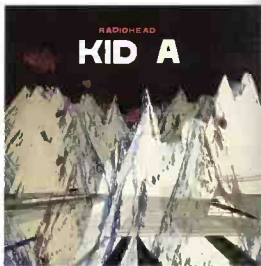


Travis

Jill Scott ("Who Is Jill Scott? Words And Sounds Vol. 1"), Billboard Century Award recipient Emmylou Harris ("Red Dirt Girl"), U2 ("All That You Can't Leave Behind"), Ryan Adams ("Heartbreaker"), Coldplay ("Parachutes") and OutKast ("Stankonia") take home five votes each.


And garnering four votes apiece are Madonna ("Music"), Lee Ann Womack ("I Hope You Dance"), D'Angelo ("Voodoo") and Jeff Buckley ("Mystery White Boy").

This year, 48 Billboard staff members contributed Critics' Choice lists, which are based solely on personal taste and are not related to any of the charts that appear elsewhere in the magazine.



PJ Harvey

Continued on page YE-10



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The Year in Music 2000

CRITICS' CHOICE

Continued from page Y6



BRADLEY BAMBERGER

Keeping Score Columnist/Contributing Editor

1. **Leonard Bernstein**, "Leonard Bernstein Live" boxed set (New York Philharmonic/Special Editions)
2. **Ryan Adams**, "Heartbreaker" (Bloodshot). And, even better, live at New York's Mercury Lounge.
3. **Christian Zacharias**, Mozart Piano Works (MDG).
4. **Tie: Shamma Nazer/Dastan Ensemble**, "Through Eternity" (Sounds True) and Shweeta Jhaveri, "Ananta" (Innuit).
5. **Henri Dutilleul**, Complete Orchestral Works. BBC Philharmonic, Yan Pascal Tortelier (Chandos).
6. **Jeff Buckley**, "Mystery White Boy" and "Live In Chicago" DVD Video (Columbia)
7. **Karl Amadeus Hartmann**, *Concerto Funebre/Symphony No. 4* (Chandos). Concerto. Isabelle Faest, violin/Munich Chamber Orchestra, Christoph Poppen, (ECM New Series).
8. **Maria Schneider**, *Jazz Orchestra*, "Allegresse" (Enja).
9. **Steve Ray Vaughan**, "SRV" boxed set (Epic/Legacy).
10. **Singles Goin' Steady**: Peter Peers/Benjamin Britten, Wolf. "Nun Wand're, Maria" (BBC Legends), *The Twilight Singers*, "Verti Marc" (Columbia), *Chris Whitley*, "Perfect Day" (New Machine/Valley), *Andy Summers/Kronos Quartet*, *Mingus*, "Myself When I Am Real" (RCA/Victor), *Radiohead*, "Optimistic" (Capitol).

JIM BESSMAN

Special Correspondent

1. **Porter Wagoner**, "The Best I've Ever Been" (Shel) Point. Country music like it oughta be.
2. **Joe Jackson**, "Night And Day 11" (Sony Classical). Genius songwriter/composer balances past pop brilliance with more recent classical explorations in sequel to 1982 masterpiece.
3. **Tie: Cecil Rawn**, "Erases On Percils" (Mima Rekidz); *Laura Love*, "Fourteen Days" (Zoe/Rounder); Celtic Christian rock band *Altus*; Celtic singer-songwriter/act new testament to supreme ecstasy.
4. **Doug Sahm**, "The Return Of Wayne Douglas" (Tornado). No one loved baseball, people and music more than the great, late *Wayne Sahm*. His country disc—recorded before his untimely demise last year, until the name he used for his country gigs—is the perfect epitaph for a legendary life lived to the fullest.
5. **Jill Sobule**, "Pink Pearl" (Beyond Music/BMG). Delightfully delivered character sketches from a truly unique pop stylist.
6. **Shirley Caesar** at the Beacon Theater. Oct. 18. Fiery, pious, proved a cross between Gladys Knight & The Pips and James Brown, generating so much spiritual heat that she even had to fan her stage monitors.
7. **Chumbawamba**, "WYSI WYG" (Republic/Universal). Clutched commentaries on contemporary life by English anarchists, as ever, accompanied by beautiful music.
8. **Travis Tritt**, "Down The Road I Go" (Columbia). Stripped-down acoustic-loud suits renegeable country star fine in a splendid return to form via label change.
9. **Tie: Jess Klein**, "Draw Them Near" (Slow River/kyko); *Halford*, "Resurrection" (Metal-BMG). Striking debut by Boston singer-songwriter-guitarist a la Maria McKee, and pyrotechnic comeback by heavy-metal giant.
10. **Soundtrack**, "O Brother, Where Art Thou?" (Mercury). Bluegrass rejuvenated by soundtrack to the Coen Brothers' marvelous movie.

ANDREW BOORSTYN

Copy Editor

1. **Patty Loveless**, "Strong Heart" (Epic)
2. **Emmylou Harris**, "Red Dirt Girl" (Nonesuch)
3. **Gabrielle**, "Rise" (Go Beat/Universal)
4. **Kimmie Rhodes**, "Rich From The Journey" (Sunburst)
5. **Kasey Chambers**, "The Captain" (Asylum)
6. **Chicano**, "Behind The Sun" (Xivavoganz/Columbia)
7. **Janis Sellers**, "A Matter Of Time" (BNA)
8. **Björk**, "Selmasongs" (Elektra)
9. **Jamie O'Neal**, "Silver" (Mercury Nashville)
10. **Shane McNally**, "Shane McNally" (Curb)



DALE BRADY

Associate Director of Special Issues

1. **Joe Jackson**, "Summer In The City: Live In New York" and "Night And Day 11" (Sony Classical)
2. **U2**, "All That You Can't Leave Behind" (Interscope)
3. **PJ Smith**, "Clear Of Flying" (unassigned)
4. **Victoria Williams**, "Water To Drink" (Atlantic)
5. **Saw Doctors**, March 21 at the *Rox* in Los Angeles
6. **Janis Siberry**, "Husk" (Sheeba/Sounds True)
7. **Tom Lands** and **The Paperboys**, "Postcards" (Red House)
8. **Civilization**, "Civilization" (unassigned)
9. **The Chieftains**, "The Chieftains 2" (Claddagh/Atlantic)
10. **Jill Sobule**, "Pink Pearl" (Beyond Music/BMG)



LARS BRANDLE

Billboard Bulletin International Editor

1. **Coldplay**, "Parachutes" (Parlophone). Gorgeous debut set.
2. **Radiohead**, "Kid A" (EMI). Dark, experimental and intriguing.
3. **Doves**, "Lost Souls" (eavensly). Hypnic debut album from these Northern English lads.
4. **Moloko**, "Things To Make And Do" (Echo/Roadrunner). Unique electronic-rooted act fronted by one of the leading acts in music.
5. **Jeff Buckley**, "Mystery White Boy" (Sony Music). Selection of live tracks shows the heavier rock edge to the late genius' work.
6. **Badly Drawn Boy**, "The Hour Of Bewilderbeast" (Twisted Nerve/XI). Deserving Mercury Music Prize winner.
7. **Dandy Warhols**, "Thirteen Tales From Urban Holocene" (Capitol). Still the best British band to come out of the U.S.
8. **Primal Scream**, "Xtremistator" (Creation). Brilliantly noisy.
9. **Duran Duran**, "Pop Trash" (Hollywood). Shock! Horror! Duran Duran make comeback album!
10. **Favorite Club Single**: *William Orbit*, "Barber's Adagio For Strings," Ferry Corsten remix (WEA). Classical meets techno with not a hint of sexism.



FRED BRONSON

Contributing Writer

1. **Barbados**, "Rosalia" (Mariann Gram-fonm Sweden). Modern pop with strong pre-beats influences. The Swedes do it again.
2. **Paola & Chiara**, "Television" (Columbia Italy). Third album is the claim as femme duo from Milan turn irresistible pop.
3. **Olsen Brothers**, "Wings Of Love" (CMG Denmark). Demographic-schizophrenic. These two siblings were not too old to win Eurovision or make a terrific album.
4. **The Corrs**, "In Blue" (Lava/Atlantic). I'm going to be blue if this doesn't make it big in the U.S.
5. **Kirsty MacColl**, "Tropical Brainstorm" (V2 U.K.). Bitterness and brilliance mix well for sharp-toned pop.
6. **Various Artists**, "Dansk Melodi Grand Prix 2000" (CMG Denmark). They had the best national final for Eurovision and this is the evidence. No wonder they won.
7. **BrainStorm**, "Among The Sims" (Capitol/EMI/Lava). If you didn't know Latvians could make world-class pop, don't feel bad—neither did I.
8. **The Supremes**, "The Supremes" (Motown). You can "return to love" in your own living room with this four-CD boxed set, and Mary and Cindy are included this time (and

9. **Kylie Minogue**, "Light Years" (Parlophone U.K.). Finally, the impossible princess is the pop princess once more.
10. **Gabrielle**, "Rise" (Go Beat/Universal). She rises to the occasion with her best work yet.



RAMIRO BURR

Contributor

1. **Vallejo**, "Into The New" (Sony/550). Tough and grinding but melodic.
2. **Shakira**, "MTV Unplugged" (Sony Discos). Even stripped down, the music connects.
3. **Julio Iglesias**, "Noche De Cuatro Lunas" (Sony/Columbia). Fresh songs inspire perennial crowd.
4. **Son By Four**, "Son By Four" (Sony/Columbia). Powerful vocalist Angel drives this engine.
5. **Various Artists**, "Price Of Glory" (New Line). From punk to metal, rap to rock, it's all dynamic and relevant.
6. **Monica Naranjo**, "Mitaje" (Sony Discos). Haunting vocals highlight this inspiring fusion of pop ballads and rock.
7. **Luis Miguel**, "Vivo" (WEA/Latin). Luisini's raw energy captured live.
8. **Banda El Recodo**, "Lo Mejor De Mi Vida" (Fonovisa). Heart-breaker tunes and affecting melodies bring it home.
9. **Los Tigres Del Norte**, "Herencia De Familia" (Fonovisa). Rosas norteño delivered with vitality and conviction.
10. **Los Temerarios**, "En La Madruga Se Fue" (Fonovisa/AFG Sigma). Key-note-driven cumbia ballad with touching lyrics.



LEAH COBO

Cumbia/Latin American Issues/Chief

1. **Juanes**, "Ejate Bien" (Sweco/Universal). Perfect marriage of artistry and commercialism. A brave new voice.
2. **Luis Miguel**, "Vivo" (WEA/Latin). A definitive collection.
3. **Best Songs**: *La Mosca*, "Para No Verme Más" (EMI Latin); *Café Quijano*, "La Leche" (WEA).
4. **Michel Camilo & Tomatito**, "Spain" (Verve). Flamenico meets Latin jazz, and fusion never sounded this good.
5. **Los Tigres Del Norte**, "De Paisano A Paisano" (Fonovisa). Even nonbelievers in the genre will find something in this complete disc.
6. **Tie: Maria Monte**, "Memorias, Cronica E Declaracion De Amor" (EMI). Gorgeously intimate: The Javier-Morelenbattm Quartet, "Quarteto" (Velas). An exquisite re-voicing of Brazilian classics.
7. **Mojo Santamaria**, " Afro American Latin" (Columbia/Legacy). Sees the light of day decades after it was recorded. The wait was worthwhile.
8. **Christina Aguilera**, "Mi Keflejo" (BMG). Good in any language.
9. **Tie: Joan Sebastian**, "Secreto De Amor" (Mussari); *Ricardo Arjona*, "Goleta Caribe" (Sony Discos). Different styles, good songmanship.
10. **Elvades Ochoa**, "Frisote To The Cuarteto Patria" (Higher Octave World). Buena Vista returns, but more alive than ever.



JONATHAN COHEN

Billboard.com News & Reviews Editor

1. **Pearl Jam**, "Binaural"—25 European bootlegs (Capitol). A great studio album, and 25 vinyl live shows in support of it from America's most progressive rock band.
2. **Radiohead**, "Kid A" (Capitol). Calculated, awe-inspiring and like few rock albums in recent memory.
3. **Early Day Miners**, "Pleaser From The City" (Oxheart Vinyl). Home-spun ambient masterpieces, with a rare depth of emotion.
4. **Ween**, "White Pepper" (Elektra). New Hope, Pa.'s favorite sons unleash more inspired genre-jumping.
5. **Electric Birds**, "Electric Birds" (Deluxe). The most creative, electro-based album of the year.
6. **Modest Mouse**, "The Moon & Antarctica" (Epic). 2000's most artistically satisfying major-label debut.
7. **The Sea & Cake**, "Oxy" (Thirl Jockey). Lush, nearly perfect pop.
8. **PJ Harvey**, "Stories From The City, Stories From The Sea" (Island). Stories as only Polly can tell them.
9. **OutKast**, "Stankonia" (LaFace/Atlantic). Hip-hop's most inspiring duo does it again.

Continued on page Y28

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Thanks for another
record-breaking year
at the

All the
major artists
come through
this door...



THE YEAR IN CHARTS

BY FRED BRONSON

Years have trends, and the trends of 2000 can be summed up with three little words: pop, rock, country.

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

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

POP

It's a kind of coincidence a reporter on the chart beat could only dream about. In 1999, the No. 1 single of the year was a one-word title beginning with the letter B by a solo female artist on the Warner Bros. label. And in 2000, the No. 1 single of the year is a one-word title beginning with the letter B by a solo female artist on the Warner Bros. label. You better believe "that, just as Cher astonished the industry by taking first place last year, Faith Hill offers a surprise of her own this year by capturing top honors with "Breathe," a song that never went all the way on the Hot 100. The single did spend three weeks at No. 2, making it the first non-No. 1 single to be the top hit of the year since 1965, when Sam The Sham & The Pharaohs ranked first with "Woolly Bully."

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

"Smooth" Move

One of the most successful singles of the last dozen years is "Smooth" by Santana featuring Rob Thomas. But the artist single had the misfortune to fall on the cusp of two chart years. Had the timing been different, "Smooth" could easily have been the top single of 1999. Instead, this remarkable comeback effort (ranked No. 19 last year) that year's recap provides some redemption, as "Smooth" glides into second place, right behind "Breathe." And just one notch lower is the follow-up to "Smooth": "Maria Maria" by Santana fea-



Backstreet Boys



Charlotte Church

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

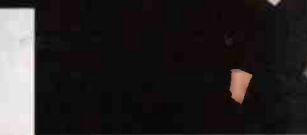
The highest-ranked single by a solo male artist is "I Wanna Know" by Joe. This may come as a surprise to those who expected the highest-ranked live single of 2000 to come from one of the label's teen acts, like Brityney Spears, 'N Sync or the Backstreet Boys.

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

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

Faith And Destiny

Looking at the pop recaps, the best-selling single of 2000 is Santana's "Maria Maria," which had the longest run at No. 1 on the main Hot 100 (10 weeks). The song with the most airplay is Hills' "Breathe." The top four titles on the airplay recap were all commercial singles, with Creed's "Higher"



Lonestar

(Wind-Up) being the highest-ranked album cut, at No. 3. Right below "Higher" is Aaliyah's "Try Again," the first Hot 100 No. 1 in history not available as a commercial single (although a 12-inch vinyl single was released after the song fell from pole position).

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

Taking home top pop songwriting honors for the first time is Rob Thomas, who not only penned "Smooth" for Santana but two titles for his own band, matchbox twenty, including its No. 1 hit, "Bent" (Jive/Atlantic). Vertical Horizon's Matthew Scannell is the runner-up songwriter, based on the group's two RCA hits: "Everything You Want" and "You're A God." Sweden's Max Martin, who has fashioned hits for the Backstreet Boys, Brityney Spears, 'N Sync and Celine Dion, ranks third, based on 10 charted titles. And prolific Southern California-based Diane Warren, whose 2000 hits include Christina Aguilera's "I Turn To You" (RCA) and Whitney

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The Year in Business

Dealing With The Virtual Realities

BY JEFF SILBERMAN

It is entirely fitting that, in the year 2000, at least perceptually the beginning of a new millennium, the music industry started coming to grips with the new realities of an entirely new medium that will forever impact the way it does business. The burgeoning cultural and economic universe known as the Internet has, among many other things, become a revolutionary vehicle for accessing and distributing music. To the record industry, that vehicle has been more like a runaway train—one it spent the past year valiantly trying to control. And this ride is far from over.

Familiar buzzwords over the past decade continued to reverberate in 2000. The seemingly inevitable consolidation trend in the entertainment industry continued in records, radio, publishing, concert promotion and broadcasting. However, it wasn't all smooth sailing. Time Warner was able to merge with AOL, but it couldn't absorb EMI. Even so, that didn't dampen the appetite of other suitors. It seems to be only a matter of time before the big five record groups become the bigger four.

Even the most renowned and entrenched music-business icons were impacted by the industry's restless winds of change. Despite vocal artists and industry opposition, BMG eventually persuaded Dave Davis to turn over the reins of Arista Records, the label he founded and ran with unparalleled success. To LaFace Records mastermind L.A. Reid, yet they kept Davis in the family by hankrolling his new label.

LAW AND POLITICS

For good and bad, the music itself was top-of-mind in legal and political circles. On one side were the suits who were more vocal on issues such as work-for-hire and the musical "piracy" of Napster and its brethren. On the other side were election-year candidates and politicians, taking the entertainment industry to task for selling unsavory subject matter to impressionable listeners. To be sure, this was not a year for standing on the sidelines.

THE DIGITAL DILEMMA

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

In April, Metallica filed a \$10 million copyright infringement and racketeering lawsuit against the music Web site and file-sharing software distributor, as well as the University of Southern California, Yale University and Indiana University, which the group claimed "knowingly sanctioned and encouraged students to pirate" songs through university computer networks. The colleges were

eventually dropped from the litigation after they banned song downloading from their computers, but the point was made. While Dr. Dre filed his own suit against Napster, other artists actually felt at least ambivalent to Napster's anti-establishment image. In fact, Limp Bizkit set up a free Napster-sponsored tour, and the Offspring considered offering a free download of their new album, but that plan was scrapped by the band's label. In fact, all the record companies were definitely playing hardball with the digital entities, and they started to win a few of the legal battles.

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

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

CONSOLIDATION CONUNDRUM

The industry's consolidation movement last year initially looked like it was picking up right where the '90s left off, on an even grander scale, as Time Warner announced its intention to merge with online giant AOL. In January and, one month later, announced plans to acquire the EMI Music Group.

However, the deals were anything but rubber-stamped. Combined, the transactions had global implications, as terms of the proposals enervated a monopoly of power in areas ranging from Internet access to music publishing (the deal would merge the two largest music publishers, EMI Music Publishing and Warner/Chappell Music). Authorities in Europe and America raised red flags in several areas, which forced Time Warner to offer a variety of concessions, such as the selling of its physical (as opposed to Internet) distribution operations, assets and facilities throughout the European Economic Area (EEA) to third-party purchasers that are independent of any of the major record companies. But it wasn't enough. By October, Time Warner gave up its effort to merge with EMI, and in return, just one week later, the European Commission approved Time Warner's merger with AOL. But deal still has to be cleared by U.S. authorities. Issues such as open access for set-top cable boxes, Internet service providers and instant-messaging services still have to be—and are expected to be—resolved.

SEAGRAM'S NEW SPHIRE

EMI may have been left at the corporate altar, but it might not stay single much longer. BMG, which in the beginning of the year publicly announced intentions of becoming the largest music company, is one of several interested parties.

Other mega-mergers fared more successfully. While the Time-Warner/AOL/EMI corporate melodrama unfolded, Seagram, owner of the world's biggest music company (at least at the time of this writing), the Universal Music Group,

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Website screenshot showing the Napster interface. The main content area includes a "Welcome to Napster" message, a "News Flash" section, and a "Featured Music" section. A small inset window shows a "Download Napster" button.

HERE COMES THE JUDGMENT

In May, U.S. District Judge Jed Rakoff ruled that MP3.com's MyMP3 service violated copyrights, and the RIAA and Metallica also won its lawsuit over Napster. Napster appealed the judgment, while MP3 would spend the rest of the year settling with all the major labels, including the Universal Music Group, whose deal also included the record group getting a piece of the company.

Meanwhile, the labels had their own designs on selling their music digitally. Sony and BMG started downloading services in April. EMI launched its digital distribution in May, and Universal began offering music downloads in August.

Although clones of Napster, such as Gnutella, were up and running, the record companies are continued to be directed solely at Napster, especially when Shawn Fanning's company won a say that enabled it to remain in business during the summer process. Then, in a stunning turn of events in November, BMG announced it had come to terms with



Metallica

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Motown Hi Machine

Heroes ZIGGY STARDUST Fashion SUFFRAGETTE CITY The Jean Genie CHANGES Young Americans
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 MAYA ANGELOU Reach Out and Touch (Somebody's Hand) DIANA ROSS Ain't Nothing Like the Real Thing THE BOSS
 Your Precious Love TAMMI TERRELL MARVIN GAYE WHITNEY HOUSTON I'm Every Woman CHAKA KHAN
 There Is a Winner in You PATTI LABELLE Ain't Too Proud to Beg THE TEMPTATIONS Baby I Need Your Loving
 I Can't Help Myself (Sugar Pie Honey Bunch) THE FOUR TOPS Baby Love THE SUPREMES Standing in the Shadows of Love
 COME SEE ABOUT ME Where Did Our Love Go? Can I Get a Witness YOU CAN'T HURRY LOVE STOP IN THE NAME OF LOVE
 You Keep Me Hanging On I Hear a Symphony HEAVEN MUST HAVE SENT YOU THE MARVELLETTES I'm a Road Runner Nowhere to Run
 DR. WALKER AND THE ALLSTARS How Sweet It Is to Be Loved By You Please Mr. Postman MARTHA & THE VANDELLAS
 STEVIE WINWOOD Roll With It THE ISLEY BROTHERS Take Me in Your Arms and Rock Me a Little While KIM WESTON
 Love Is Like a Heatwave Papa's Got A Brand New Bag I GOT YOU (I FEEL GOOD) Living In America
 IT'S A MAN'S WORLD Cold Sweat (Part One) I GOT THE FEELIN' Say It Loud—I'm Black & Proud (Part One)
 MOTHER POPCORN (YOU GOT TO HAVE A MOTHER FOR ME) It's A Man's, Man's, Man's World (But It Wouldn't Be Without A Woman)
 LICKING-STICK Sex Machine TWIST AND SHOUT It's Your Thing BETWEEN THE SHEETS FIGHT THE POWER
 That Lady (Who's That Lady) SUMMER-BREEZE Love the One You're With SMOOTH SAILIN' TONIGHT SHOUT
 THE PRIDE Take Me To The Next Phase This Old Heart Of Mine Is Weak For You LOVE IS A WONDERFUL THING
 MARVIN GAYE Stubborn Kind of Fellow HITCH HIKE Pride and Joy I'LL BE DOGGONE Ain't That Peculiar IT TAKES TWO
 Ain't No Mountain High Enough YOUR PRECIOUS LOVE If I Could Build My Whole World Around You
 I Can't Nothing LIKE THE REAL THING I Heard It Through The Grapevine INNER CITY BLUES (MAKE ME WANNA HOLLER)
 Mercy Mercy Me (The Ecology) WHAT'S GOING ON Trouble Man SEXUAL HEALING My Mistake (Was To Love You)
 DISTANT LOVER After The Dance GOT TO GIVE IT UP (PT.1) Ego Tripping Out LET'S GET IT ON

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The Year in Music 2000

THE YEAR IN BUSINESS

Continued from page YE-14

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

CHANNELS AND CONTENTS

Merger mania infected all levels and areas of the industry. MTV bought hip-hop music channel The Box, with the intention of merging it with its M2 channel. Just last month, Viacom, which last year acquired CBS, acquired Black Entertainment Television (BET) and Clear Channel Communications, which last year acquired AMFM to become the largest radio group in the country, spun off more than 100 stations to meet FCC anti-trust guidelines, then acquired SFX, the nation's largest concert-promotion/outdoor-venue entity.

One of the leaders of the corporate raiding frenzy had to be Robert Sillerman. In 1997, he sold his radio group to Capstar for \$2.1 billion. He spent the next three years acquiring regional concert promoters such as Bill Graham Presents, PACE Entertainment, Delmonico-Slater, Cellar Door and Avalon Attractions, as well as a bevy of outdoor amphitheaters, until his company, SFX, was an overwhelming powerhouse in the field. In March, he sold the company to Clear Channel for \$4.4 billion. But that's not all. In November, Sillerman formed the FMM management company, acquired The Firm (which represents the Backstreet Boys, Limp Bizkit and 'N Sync, among others) and announced his intention to buy more management groups.

TOP GUNS

After a tumultuous 1998-99, which saw the departures of Warner co-heads Bob Davis and Terry Semel), as well as a bevy of label toppers caught up in the Universal/Polygram merger, 2000 was the year of change for BMG, particularly Arista Records. When word got out that parent company BMG insisted that Arista founder/president Clive Davis leave was a necessary condition, it provoked an immediate outcry among many of his peers, artists and songwriters. Nevertheless, even though Davis enjoyed his greatest acclaim by leading Carlos Santana's comeback to multi-platinum (and eight Grammys) success, BMG purchased the remaining half of LaFace Records and named LaFace co-founder L.A. Reid the new president of Arista Records. Davis left Arista when his contract expired in June and was the subject of a bidding war for the new label. Ironically, he settled for a joint-venture deal with BMG and brought in such Arista alumni as Charles Goldstein, Richard Palmese, Tom Costello, Paul Simon, Keith Stangor and Alan Newham. Already signed to the label are Luther Vandross, Olivia, Alicia Keys, Jimmy Cozier, O-Town and Wydel Jean, who will also launch Clef Records through Davis' new

imprint. Reid, meanwhile, continues to bring in his own people to man the label's various departments.

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

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

Elsewhere in the industry, Daniel Glass was named president of Artemis Records, and Miriam Hicks, former president of Island Black Music, launched a joint-venture label deal with Capitol Records, giving the Tower its second foray into the black-contestant arena. And in October, the promotion departments of Epic Records and 550 Music—labels in Sony's Epic Records Group—were merged, eliminating several positions. This came three months after Sony cut 500 jobs from its worldwide operations.

THE HEAT ON CAPITOL HILL

The federal government didn't focus solely on the corporate mega-mergers, either. Several petition issues cropped up that attracted its attention. For instance, the Federal Trade Commission forced the major labels to end their minimum-advertised-price (MAP) policies, which the industry adopted four years ago after major chains were using record product as loss leaders and harming the brick-and-mortar retail business. But that didn't stop 30 states and communities—as well as several consumers—from suing the labels for price fixing.

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

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

move forward amid the confusion in Congress and the presidential election.

The RIAA caught considerable heat from its own artist community for supporting a copyright clause buried in a January appropriations bill. The three-line item defines sound recordings for the first time as "works made for hire." Artists fear this development may change the historical balance of rights between artists and record companies, in that the artists could lose the right to regain their authors' copyrights in the future.

The RIAA said the provision ensured that the names of recording artists were protected under a Senate version of an anti-cyber-squatting measure introduced late in the session and later passed into law. Artist groups say the insertion was unnecessary because the wording of the anti-cyber-squatting measure already has been interpreted to protect the name of any artist "used in, affiliated with, or related to a work of authorship protected under Title 17 [the Copyright Act]." Rather, they claimed that it was employed to offer protection to record companies, which have increasingly sought to gain ownership of artists' own identities for Web sites in contract negotiations.

Hearings were called in April, and artists lobbied strenuously to repeal that particular clause. In August, the RIAA and representatives from artists' groups agreed on the right wording for new legislation, which was introduced in Congress returned to session Sept. 5. The Work For Hire and Copyright Corrections Act of 2000, H.R. 5107, was passed in October and was quickly signed into law by President Clinton.

PARENTAL ADVISING

This being an election year, the more notorious elements of the music business—those being highly offensive or objectionable music—became fodder for candidates of all parties. The Federal Trade Commission and Democratic vice presidential candidate Sen. Joseph Lieberman, D-Conn., complained that the RIAA had not gone far enough in its revised voluntary labeling system. In hearings on how the entertainment markets exploit material to teenagers and children, some experts complained that sanitized, for-radio versions of explicit song serve as a veritable "bait-and-switch" ploy to get kids to listen to the uncensored albums. And momentum for legislation or changes in record labeling was lost amid the confusion over the presidential election.

SELL, SELL, SELL

Fortunately, record conglomerates, concert promoters and radio stations weren't the only things in 2000. Of course, plenty of records were shipped up by American consumers. As of November, album sales were up over 1%, highlighted by platinum-plus debut weeks by 'N Sync (2.4 million), Backstreet Boys (1.6 million), Britney Spears (1.3 million), Eminem (1.1 million) and Limp Bizkit (1.05 million). Those numbers alone should cheer the nation's brick-and-mortar retailers, in spite of concern about the growing presence of online album sales. And they, too, have joined the party, setting up their own Web sites to expand their reach.

And it was a good year for the touring business, consolidation notwithstanding. Although Diana Ross' reunion tour's press effort bowed out early, teen-pop acts such as 'N Sync, Britney Spears and the Backstreet Boys, did big business, as did package tours like Ozfest, Up In Smoke (Dr. Dre, Snoop Dogg, Eminem) and Anger Management (Limp Bizkit, Eminem) and veteran acts such as Metallica, Bruce Springsteen and the farewell tour of Tim Turner and Kiss.

So, after all the sturm und drang of 2000, what's the outlook for the music industry for 2001 and beyond? In some ways, especially considering the still-unsettled interest in the merger business, as is settled as it has ever been. But in other, more important ways—specifically the passion in music as both an entertainment and cultural force—the sky can still be the limit. ■



Clive Davis

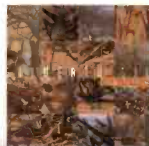
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L.A. Reid

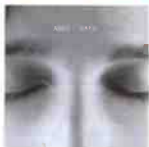
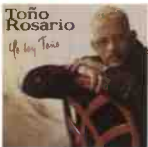


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THE YEAR IN AUSTRALIA:

Shrinking Tours, Expanding Retail, New Royalty

BY CHRISTIE ELIEZER

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

After a 7% rise in 1999, wholesale figures from the Australian Record Industry Association (ARIA) for the six months ending June 2000 showed that labels shipped more than 20 million units, at a value of AUS \$212.5 million (U.S. \$121.1 million). Unit sales dropped by 3.99% compared to the same period in 1999, a drop of a dollar's value of AUS \$18 million (U.S. \$10.27 million).

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

PAINFUL FOR PROMOTERS

As the Australian dollar dropped to 57 cents to the U.S. dollar (it was about 64 cents last year), concert promoters found big international headliners difficult to attract. Negotiations with Britz Midler, Korn, Metallica, Kiss, U2 and Prince stalled. "A lot of promoters are hurting," admits Michael Gurlinski, managing director of Frontier Touring, adding that some promoters face ruin. Tours like Ray Martin worked. Others were forced to keep prices down—particularly with acts that had a teen audience—and experimented with multi-tiered pricing policies.

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

Samity grew to 260 stores and claims a market share close to 30%, while suppliers put Leading Edge's share at 12.5% and 13%, and HMV to 10% with 30 stores—despite discounting and heavy competition from department retailers like Myers and Kmart.

ONLINE ACTIVITY

Music retailers widened their online operations—and such e-tailers as ChosMusic and Noizezet reported that the falling Australian dollar made them competitive. While e-tailers have grabbed more net sales—the online sector is currently estimated to be the next 3% of the music retail sector—most

Australians tended to buy their CDs online from overseas-based e-tailers.

The good news was the rise of new talent. The dominance of this year's ARIA awards by debut acts Killing Heidi and Madison Avenue was just part of the story. Elsewhere, newcomers Vanessa Amorosi, S2S, 28 Days, Kasey Chambers, Kaylan,



Area 7, Lo-Toe, Sunk Lotto and the Testageles made an impact.

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

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

This year, acts such as Pnau, the Avalanches, Friendly, Goove Terminator, Biftek, Endorphin and Gerling expanded their market. The inaugural Australian Dance Music Awards, held in Sydney in July, provided a legitimacy to proceedings.

Meanwhile, apart from the acts mentioned above, Savage Garden, AC/DC, Tina Arena, the Living End, Keith Urban, Powderfinger, Tuxidine, Ace Lowy, Franz Hummel, David Bridle, Youhu Yindi, Bardot, Tommy Emmanuel and

Invertnig, among others, made their presence felt on the international scene.

DEFENDING DIGITAL RIGHTS

The overriding achievement for 2000 was the digital agenda bill, which the music industry had pressed for since 1996 and which reinforces the rights of copyright owners and stipulates penalties for those who infringe. The law goes into effect next March, notes ARIA executive officer Emmanuel Camdi.

There is no consensus of opinion on how that is going to affect the music industry," admits Camdi. "The challenge is: How do you make the digital environment expand your existing customer base? The record companies are well aware that the value of the CD has been questioned, and they know that the whole online experience has to be a value-add."

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

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

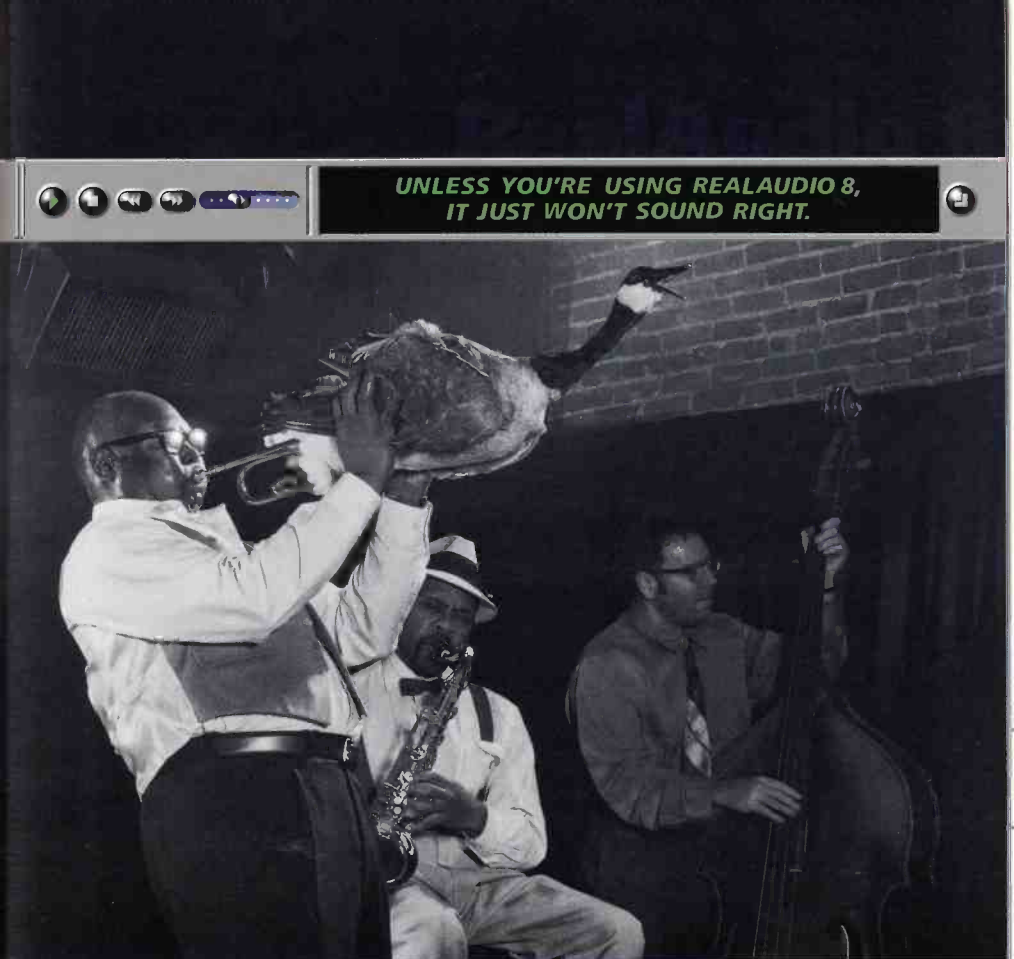


Clockwise from left: Pnau, Madison Avenue, Killing Heidi

The new rate is 8.9%, reducing to 8.7% in 2002. The previous rate of 9.906% applied through last June 30, with the new rate taking effect retroactively from July 1.

Fueled by searches for online licensing opportunities, APRA projects an 8% growth in net distributable revenue in 2001 (compared to a 3% growth this year). APRA also is battling with Olympics organizers for \$2 million (U.S. \$1.04 million) payment for music used during the events and expects further income from its new license program for commercial radio, cable TV, online services and music-on-hold services.

ARIA's next battle in the year ahead is to get the government on its side in getting what it views as proper broadcast fees out of commercial radio stations, whose payment varies between 0.5% and 1% of advertising revenue. Most outlets pay AUS \$2 million (U.S. \$1.04 million) a year, while ARIA believes they should be paying AUS \$16 million (U.S. \$8.3 million) a year. It may take all of 2001 to find common ground between those two figures. ■



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The Year In Europe:

Saved And Failed Marriages

BY GORDON MASSON

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

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

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

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

BENEFITS OF EXERCISE

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

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

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

SUPER MARIO RIPS

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

Monti and the regulators were helped by many arguments—not least from British Telecom, Disney and Europe's indie labels. The latter group also found themselves a single coherent voice through the newly established



Moby



Robbie Williams

The Corrs

Independent Music Publishers And Labels Association (Impala) and, in particular, through its secretary, general Philippe Kern, who is recognized as one of Brussels' finest lobbyists.

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

MIDDLEHOFF'S PROPOSAL

The apparent death of the Warner/EMI deal allowed Bertelsmann chairman Thomas Middelhoff to at least begin to pursue his stated goal of making BMG the No. 1 music company. Immediately prior to the announcement of the Warner/EMI merger proposal, rumor was rife that BMG was about to propose its own deal for an Anglo-Saxon marriage. Talks are now apparently under way between EMI and BMG, but EMI's Berry is adamant that a deal only will be done if it offers the right synergies and savings to make it worthwhile. Another major affected by fall-out from the Warner/EMI deal was Sony. With the merger on ice, Warner moved to

strengthen its European business by poaching executive VP of Sony Music Europe Paul-René Albertini to become president of Warner Music Europe. Meanwhile, long-awaited promotions were announced for Sony Music Entertainment (SME) Europe chairman Paul Russell, who now also boasts the position of chairman of Sony/ATV Music Publishing, and SME U.K. chairman/CEO Paul Burger, who became president of SME Europe.

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

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

PHONES IN THE LOBBY

The music industry, led by the International Federation of the Phonographic Industry (IFPI), has been working tirelessly to include provisions in the directive that will protect the owners of songs and music. Unfortunately, the industry has found itself battling lobbyists employed by the far more powerful telecommunications industry, which seems determined to argue that music is simply information and that all information should be available free of charge. The final draft of the Copyright Directive is due to be ratified in early 2001.

French electronic composer Jean-Michel Jarre handed over the duties of artists' spokesperson for the IFPI to the Corrs whose first official duty at the Platinum Europe Awards extravaganza in July was to speak out against Internet piracy. The band followed this up in October with a

"soft" lobbying exercise, when it gave a live performance to an exclusive audience of members of the European Parliament, government officials and regulators during an IFPI "Friends of Music" event.

CYBERSPACE DISAPPEARANCE

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

Not so fortunate were the dot-coms that, mostly due to lack of business, went out of business during 2000. The most notable of these was Boxman, which tried a last-ditch fund effort to raise additional funds from shareholders. The business was then offered for sale, but that too failed, and what had been a promising business and brand simply disappeared into cyberspace. Don't be too surprised if others follow suit in 2001. ■

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

Christina Aguilera



Top Latin Pop Album
"Mi Reflejo" 3 x Platinum
13 wks at #1 - Soundscan

Eros Ramazzotti & Rodolfo Lopez-Negrete



Launch of new album
"Estilo Libre"
1 x Gold

Raul Di Blasio & Bebu Silvetti



New production "De Mis Manos"
Single coming soon "Brazilian Girl"

Christian Castro & Kike Santander



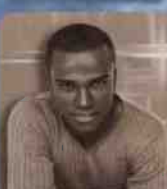
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Juan Gabriel



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Best Pop Performance by a duo or group
Billboard Award Latin Dance, Single of the Year

Banda Maguey



Grammy Nominated for Best
Banda Performance
"Mil Gracias"

Rocio Durcal



Stars of Calle Ocho
34 wks in Billboard Latin Top 50
1 x Platinum

Jerry Rivera



Signs with BMG

Gisselle & Kike Santaró



Launch of new album "Voy A Contrariar"
#1 in Billboard's Hot Latin Charts
Grammy Nominated Best Sertanque Performance

Pablo Montero



Album Launch
"Que Voy A Hacer Sin TP"
1 x Gold

Julio Preciado



Nominated for Best Soloist
with Banda at
Premios Que Buena

Natalia Oreiro



Coming soon
"Tu Veneno"

Los Razos



Nominated for
Mejor Corrido del Año at
Premios Que Buena

Los Tri-o



Billboard Award winners for
Best Male Regional Mexican album of the Year &
New Artist Regional Mexican Album of the Year

**Los Fabulosos
Cadillacs**



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

Jaguare



Grammy Nominated for Best Rock
Performance by a duo or group
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The Year In Asia:

Is The Revolution Here Yet?
Old Pop Hangs In, But New Rock Rises

BY WINNIE CHUNG

HONG KONG—This was the year a long-awaited music revolution began, slowly, to stir in Hong Kong, the anchor market for the Asia Pacific region and the gateway to mainland China.

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

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

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

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

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

CHEUNG'S GLAM

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

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

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

It seems to have worked. "The Lazy Clan," touted as the most ground-breaking album in Hong Kong in 2000, has sold more than 70,000 copies in Hong



LMF



Miriam Yeung

Kong, which outstripped sales for even Cantopop idol Leon Lai. In Malaysia and Singapore, where the album has been banned for its explicit lyrics, Lankester estimates more than 70,000 illicit copies are in circulation. A recent concert LMF held in Kuala Lumpur, Malaysia, also saw tremendous response from the crowd.

While LMF's success has been an encouraging sign for Hong Kong's indie scene, it cannot be viewed as a complete swing in the market toward new genres. The market for

the more traditional Cantopop fare still remains strong. For example, sales for "Play It Loud, Kiss Me Soft," the latest album from rising star Miriam Yeung, have soared well above the 100,000 mark—no small feat with today's piracy levels.

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

"In the past, you have seen the usual big names sharing the awards because, on the strength of their popularity, radio and television stations have felt obliged to give them the awards," says one industry source.

But that may not necessarily translate to actual sales of albums or the quality of the music. This year, Miriam's album has sold better than Sammi Cheng's, and Nicholas Tse might have sold more than Jacky Cheung. Who gets to be top dog then? The old ones are dropping, and the young ones rising, so they have reached a sort of plateau.

BRAND-NEW GENERATION

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

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

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

STIMULI FOR NEW AUDIENCES

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

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

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



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The Year In Music 2000

THE YEAR IN LATIN MUSIC

Even Pirates Can't Stall The Sales Spiral

BY LEILA COBO

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

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

Mexico's 10% growth, coupled with Brazil's astonishing 29% jump in units sold (and a 31% in value growth), compensated for Argentina, which, in the midst of a recession, registered a precipitous fall of 46% in units sold. Although sales of singles and cassettes were negligible, sales of CDs in the region jumped by 11%.

The numbers are remarkable, given the current tremendous political and economical instability of many other Latin countries and the fact that 50% of the Latin market, in units, is in the hands of pirates, according to Gabriel Alvaroa, president of IFPI Latin America.

But, ever the optimist, Abaroa adds, "Latin America is the region with the highest percentage of seizures in the world. If 50% of the market is in the hands of pirates, it means we have 50% of the market to recuperate."

What this could amount to can be somewhat envisioned by looking at the U.S., where sales of Latin music—understood as

Mexico's 10% growth, coupled with Brazil's 29% jump in units sold, compensated for Argentina, which registered a precipitous fall of 46% in units sold.

albums that are 51% in Spanish—continued to rise unabated. With a 3% increase in units shipped and an 11% increase in dollar value by mid-year, Latin music now makes up 5.2% of the overall market and continues to represent the highest overall growth in the music industry, according to the RIAA.

PATIENCE PAYS OFF

For Sony, the company that dominated most of the Latin charts this year (save for regional Mexican charts, in which Fonovisa ruled), the strategy for success has been patience in developing old and new talent from every source.

"Even from little Bolivia we have Azul, Azul," says Frank Welzer, president of Sony Music International Latin America. "We're hanging in there and making investments. [Also] our local-artist roster continues to be extremely strong, and some of the artists who were in early development stages are now very strong, like Elvis Crespo, Son By Four and Jaci



Shakira

Velasquez. And, at the other extreme, we have artists we've been developing for a long time who are now superstars, like Chayanne and Shakira.

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

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

Sony is not the only one looking to increasingly cross-market. Take BMG U.S. Latin as an example. The label is benefiting from the success of "Mi Reflejo," Christina



Elvis Crespo



Chayanne



Jaci Velásquez

Aguilera's Spanish-language debut, and taking a different direction.

CROSS-PROMOTIONAL FRUITS

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

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

Continued on page 28-29

Marco Antonio Solís

Trozos De Mi Alma



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The Year in Music 2000

CRITICS' CHOICE

Continued from page YE-10

10. **Supergass**, "Supergass" (Island). High-energy pop with soul, wit and style.

THOM DUFFY

International Deputy Editor

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

TOM FERGUSON

International Editor

1. **The Go-Betweens**, "The Friends Of Rachel Worth" (Giroux). Comeback of the year. Stunning songs from Grant McLennan and Robert Forster.
2. **Lambchop**, "Nixon" (City Slang). Lou Reed joins with Curtis Mayfield's ghost in a Nashville after-hours bar. Wondrous.
3. **Emmylou Harris**, "Red Dirt Girl" (Grapevine). Could she repeat "Wrecking Ball" without Linnos, with a self-penned set 'Yup."
4. **Steve Earle**, "Transcendental Blues" (E-Sharp/Artemis). Earle tones down the bluegrass, turns up the amps. Made me get my Staniels allbuns out.
5. **Wilford Grant Conspiracy**, "Everything's Fine" (Slow River/Rykko). A mesmerizing record; this lot keeps getting better.
6. **Coldplay**, "Parachutes" (Parlophone). Great Brit hopes? Better songs than "Kid A," that's for sure.
7. **Joe Ely**, "Live @ Anonno's" (Rounder). Another decade, another great live album. A man in his element.
8. **Cosmic Rough Riders**, "Enjoy The Melodic Sunshine" (Labeltoss). Glassy Scottish act on Alan McGee's new list. Sounds like McCartney! Oh yes.
9. **Primal Scream**, "Xenomanator" (Creation). Classy Scottish act on Alan McGee's old label. Sounds outrageous? Of course.
10. **Johnny Cash**, "American III: Solitary Man" (Columbia).

LARRY FLICK

Talent Editor

1. **Robin Williams**, "Sing When You're Working" (Capitol). A bad boy with a heart of pure gold.
2. **Madonna**, "Music" (Maverick). Get into the groove, indeed.
3. **Kylie Minogue**, "Light Years" (Parlophone U.K.). Swathed in vibrant disco threads, Kylie defied transcended her Stock Aitken Waterman heyday.
4. **Britney Spears**, "Oops!... I Did It Again" (Jive). Stop pretending that you haven't memorized every deliciously wacky ad-lib and each hip-thrusting dance step.
5. **Kristine Yau**, "Stranger" (RCA). Walking the tightrope between churlish and popville has rarely been downed with such finesse.
6. **Mark Weitzel**, "All That Matters" (Yet-A-Luna). Folk music with a wookey, irresistible pop center.

7. **Kina**, "Kina" (DreamWorks). A new-generation rock diva.
8. **Travis**, "The Man Who" (Epic). Irrefutable proof that song-writing is a true art form lives on.
9. **Culture Club**, "Don't Mind If I Do" (Virgin U.K.). Boy George revealed himself as an insightful, soulful grown man on the act's sadly underappreciated studio return.
10. **On**, "On" (Epic). The best record of 2000 that you didn't hear. Fifty lashes to the execs as Epic who let this crazy electronic/rock hybrid slip away.

BRIAN GARRITY

Financial Reporter

1. **Radiohead**, "Kid A" (Capitol).
2. **Enigma**, "The Marshall Mathers LP" (Aftermath Entertainment/microscope).
3. **Badly Drawn Boy**, "The Hour Of Bewilderbeast" (XL-Recording/Beggars Group).
4. **Yo La Tengo**, "And Then Nothing Turned Itself Inside" (Matador).
5. **Jo Harvey**, "Stories From The City, Stories From The Sea" (Island).
6. **Modest Mouse**, "The Moon & Antarctica" (Epic).
7. **OutKast**, "Stankonia" (LaFace/Arista).
8. **Shelby Lynne**, "I Am Shelby Lynne" (Island Def Jam).
9. **The Sea & Cake**, "On" (Thrill Jockey).
10. **Best of the Rest: Supergass**, "Supergass" (Island); **Travis**, "The Man Who" (Epic); **Amon Tobin**, "Supermodified" (Ninja Tune); **D'Angelo**, "Voodoo" (Cheeba Sounds/Virgin); **Virgin**, Ida, "Will You Find Me" (Tigerserv); **Ryan Adams**, "Heartbreaker" (Bloodshot); **Mojave 5**, "Excuses For Travellers" (4AD/Beggars Group); **Will Oldham**, "Gnarpeuro: Lost Blues 2" (Drag City).

RASHAUN HALL

New York Editorial Assistant

1. **Common**, "Like Water for Chocolate" (RCA). Shining the light" on hip-hop's soul.
2. **Talib Kweli & Hi-Tek**, "Reflection Eternal" (Rawkus). Intelligent lyrics and amazing production.
3. **Jill Scott**, "Who Is Jill Scott? Words And Sounds Vol. 1" (Hollywood Records/Epic). If you don't know by now...
4. **D'Angelo**, "Voodoo" (Cheeba Sounds/Virgin). The five-year wait was well worth it.
5. **OutKast**, "Stankonia" (LaFace/Arista). So good it makes your head hurt.
6. **Luce Pearl**, "Lucy Pearl" (Pooski/Beyond Music/BMG). R&B "supergroup" had everyone wanting to dance with their debut.
7. **MusiQ Soulchild**, "Ajuwanjansing" (Def Soul/Def Jam). Old soul sound fused with a hip-hop vibe.
8. **Guru**, "Jazzmatazz: Streetout" (Virgin). Volume 3 took it to the streets with neo-souls.
9. **Pink**, "Can't Take Me Home" (LaFace/Arista). Colorful soulgirl proved that teen pop could have an edge.
10. **Best Tours: The Okayplayer**: **Toni** and **The Spickster** Tour. Everybody say real hip-hop!

CARLA HAY

Music Video/Features Editor

1. "Almost Famous" movie and soundtrack (DreamWorks).
2. **Kina**, "Kina" (DreamWorks).
3. **Jimmy Page & The Black Crowes**, "Live At The Greek" (TVT).
4. **The Jayhawks**, "Smile" (American/Columbia).
5. **Toshi Kubota**, "Nothing But Your Love" (Epic).
6. **Anastacia**, "Not That Kind" (Daylight/Epic).
7. **D'Angelo**, "Voodoo" (Cheeba Sounds/Virgin).
8. **Patti Smith**, "Gung Ho" (Arista).
9. **Jill Scott**, "Who Is Jill Scott? Words And Sounds Vol. 1" (Hollywood Records/Epic).
10. **Tom Tom Club**, "The Good The Bad And The Funky" (Tip Top/Rykodisc).

BILL HOLLAND

Washington Bureau Chief

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



Los Temerarios

THE YEAR IN LATIN MUSIC

Continued from page YE-26

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

Similarly, Fonovisa has entered into an agreement with Spain's Gran Vía Musical to distribute and market its artists in that country.

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

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

UNITED AGAINST PIRACY

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

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

While Brazil experienced a dramatic increase of 29% in units—which put it well on its way to recovering from its precipitous 31% drop last year—in Mexico sales were up by 10%.

Crucial to Latin America's recovery, says Abonita, has been the unwilling cooperation of every single record label in the fight against piracy. If the industry hasn't it is "due to lack of political will from most Latin governments."

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

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

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

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on winning Billboard's
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PRODUCER OF THE YEAR

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and everyone at EMI LATIN



The Year in Music 2000

The Years In Music:

How The Charts Looked Then

BY FRED BRONSON

1960

Five years into the rock era, you'd think that the top 10 albums of the year would reflect the success of this new genre of music—but not one rock album showed up in the top 10. In fact, the year-end recap was dominated by the original cast album of "The Sound Of Music," an indication that, while teenagers were buying singles, adults were still the ones buying albums. As further proof that growth isn't controlled by comedians here, comedy was king: Three albums by comedians were ranked in the top 10. Shelley Berman was No. 2 with "Inside Shelley Berman" and No. 10 with the follow-up, "Outside Shelley Berman." And the old, old song Newhart was No. 3 with "The Button-Down Mind Of Bob Newhart." That left the highest-ranking rock 'n' roll album of 1960 at No. 14: "I Was A Sailor" from Germany, where Presley had been serving in the U.S.

On the singles side, the biggest difference between 1960 and contemporary times is the song sitting at No. 1 on that year-end recap of the Hot 100 of 40 years ago. Percy Faith easily captured the top spot with the instrumental "Theme From 'A Summer Place,'" a single that was in pole position for nine weeks and is the most successful instrumental of the rock era. On the other hand, there is a strong similarity between 1960 and 2000. There were two country artists in the top 10 of 1960 year-end tally. (By the way, it was the runner-up spot with "He'll Have To Go," a song that didn't reach No. 1 but spent three weeks at No. 2. That's a striking similarity to what happened to Faith Hill in 2000: her "Breathe" never quite reached the top but did spend five weeks in second place. In 1960, Marty Robbins also earned a berth in the top 20, with "El Paso" coming in at No. 15.)

Back to differences, it only takes one glance to notice the short list of female artists who made an impact in 1960. There are only two female artists in the top 20: Brenda Lee and Connie Francis, with two titles apiece in its upper echelon of the charts. The only other women in the top 10 were Connie Stevens, Dinah Washington and Miss Toni Fisher.

Also notable about the 1960 recap: Five years into his career, Elvis Presley was still popular enough to take two spots in the top 10 ("It's Now Or Never" at No. 6 and "Stuck On You" at No. 9). And Chubby Checker ranked No. 10 with the first run of his chart-topping "The Twist," a single that would return to No. 1 in 1962.

1970

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

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

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



Holland (top), the Carpenters

At the same time, Berry Gordy was relying on a brand-new group to carry Motown into the new decade: five brothers from Gary, Ind., known as the Jackson 5. Gordy may have found Billboard's year-end tallies very reassuring: Motown had four singles in the top 10, led by the No. 5 song of the year, Edwin Starr's "War." In terms of the Diana Ross/Supremes split, aside from Ross placing sixth with "Ain't No Mountain High Enough," the Supremes ranked No. 88 with their first (and last) Top 100 single, "Up The Ladder To The Roof." And how did those brothers from Gary fare? Not bad at all, with four entries in the year-end top 30, led by "I'll Be There" at No. 7.

Back to the album recap of 1970 for a moment: One act in the top 10 also made an impact in 2000. The No. 5 LP of the year was an epically titled set from Santana. Carlos Santana and his band were just one rock act in the year-end top 10, nestled among Led Zeppelin (No. 2 with "Led Zeppelin III"), Chicago (No. 3 with "Chicago"), the Beatles (No. 4 with "Abbey Road"), Rare Earth (No. 6 with "Get Ready"), Joe Cocker (No. 9 with "Joe Cocker!"), and Three Dog Night (No. 10 with "Three Dog Night Was Captured Live At The Forum"). Like 1960, there was an original cast album that made an impact on the year-end chart. RCA's cast album of "Hair" ranked No. 14 for the year.

1980

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

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

Pink Floyd's achievement meant that the Columbia label had the No. 1 album of 1960, 1970 and 1980.

The gender gap had almost closed on the singles tally, with five female voices represented in the top 10. Debbie Harry led the way as the voice of Blondie on "Call Me," followed closely by Olivia Newton-John with her "Xanadu" hit, "Magic." Toni Tennille was the lead vocalist on the Captain & Tennille's "Do That To Me One More Time," and Cynthia Johnson was the anonymous lead vocalist on Lapps, Inc.'s disco hit, "Funkytown." Rounding out the top 10 was Rose Miller with the title song from her film "The Rose."

If Motown performed well in 1970, it did less so in 1980. The highest-ranked song from Berry Gordy's company on the year-end recap was Smokey Robinson's "Cruisin'," a song that would be revived in 2000 by the unlikely team of Huey Lewis and News. However, for the soundtrack of their film, "Duet," the old Motown hit in the top 20 was the result of Diana Ross teaming up with the red-hot production team of Nile Rodgers and Bernard Edwards: "Upside Down" ranked No. 18.

Another label that continued to do well in 1980 was Casablanca. One of the hottest companies of the second half of the '70s, thanks to its roster of dance-oriented artists like Donna Summer and the Village People, Ned Bogert's imprint endured the new decade by posting two hits in the year-end top 10—each of them belonging to their leading lady, Donna Summer. It was the Captain & Tennille and Lapps, Inc. who carried the day for the label. Summer had to settle for ranking No. 38 for the year-end tally, but she was not her diet with Barbara Streisand on "No More Tears (Enough Is Enough)."

1990

As if there hadn't already been enough songs titled "Hold On" in the rock era (10 of them had charted between 1955 and 1989), two more tunes with that title ended up in the top 10 of 1990. The second-generation trio of Wilson Phillips did the No. 1 single of the year with their very first release. The other "Hold On" was the initial chart entry for the San Francisco-based femme quartet En Vogue, and it ranked No. 8 for the year.

Wilson Phillips and En Vogue were joined in the top 10 by four other acts sporting female lead vocals: Swedish-pop Roxette came in second with Marie Fredriksson's performance on "It Must Have Been Love," featured on the "Pret Woman" soundtrack. The Irish fish was flown by Sinéad O'Connor, ranked third with her rendition of the Pines song, "Nothing Compares 2 U." Madonna placed fifth with "Vogue," and Mariah Carey made the year-end top 10 with her very first single, "Vision Of Love." No. 6 for 1990.

The remaining berths in the top 10 were occupied by male artists who had once been part of other acts. New Edition ranked fifth with their only Top 10 position with their first single, "Poison." Genesis drummer/lead singer Phil Collins continued his winning solo ways with "Another Day In Paradise." Journey's Generation X lead singer Billy Idol crooned "Genie Love" for "The Adventures Of Ford Fairlane" soundtrack and came in ninth for the year. And Bon Jovi founder and lead vocalist Jon Bon Jovi stepped away from the group to appear in the film "Young Guns II." His song from the soundtrack, "Blaze Of Glory," was 10th for the year.

On the album recap, a rap album found its way into the year-end top 10 for the first time. M.C. Hammer's "Please Hammer Don't Hurt 'Em" ranked fifth, a harbinger of what was to come in the rest of the decade. Young M.C.'s 3 Live Crew also had albums in the year-end top 30. Janet Jackson became only the second solo female artist to have the No. 1 album of the year (following Whitney Houston) when "Rhythm Nation 1811" came out on the very first day of the year. The album's lead single, "Nasty," was the year's No. 4, and Paula Abdul struck pay dirt with her very first release, "Forever Your Girl," which ranked sixth. ■

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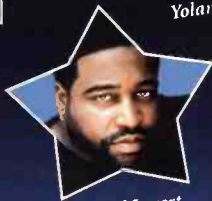
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Yolanda Adams



Maze
Featuring Frankie Beverly



Gerald Levert

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- ★ Shirley Caesar
- ★ Kevon Edmonds
- ★ Virtue

Special Appearances by:

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The Year 2000

Passings

Some of the many artists, musicians and behind-the-scenes movers and shakers who helped extend music's enduring legacy...

BY JEFF SILBERMAN

TALENT

Musician Nat Adderly, in Lakeland, Fla. Adderly was a jazz cornet player, who, with his brother, saxophonist Julian "Cannonball" Adderly, defined the successful "soul jazz" sound of the '60s. As part of the Cannonball Adderly Quintet, he saw 12 of the group's albums chart on Billboard's album chart between 1962 and 1975. "Mercy Mercy Mercy" reached No. 13 in 1967. The single of the same name hit No. 11 on the pop singles chart and No. 2 on the R&B singles chart.

Singer/musician Rex Allen, Sr., in Tucson, Ariz. Allen was the last of Hollywood's singing cowboys from Hollywood's mid-century cowboy-music era.

Comedian/musician Steve Allen, in Los Angeles. Although best known as a comedian/author and host of the early incarnation of "The Tonight Show," Allen also wrote a bevy of songs, including "It's a Great Be The Start Of Something Big," which captures the hip, swinging spirit of the '50s and '60s.

Singer/musician Tex Beneke, in Costa Mesa, Calif. Born Gordon Beneke, the mellow-voiced saxophonist was a member of Glenn Miller's Orchestra in 1938 and was featured solo on "In The Mood" and other Miller hits. As a member of Miller's vocal group the Modernaires, his singing graced such early-'40s successes as "Chattanooga Choo Choo," "It Happened In Sun Valley" and "Don't Sit Under The Apple Tree."

Musician Thomas "Beans" Bowles, in Detroit. Bowles played flute solos on the Marvin Gaye hits "Stubborn Kind Of Fellow" and "What's Going On." He also played saxophone on the Supremes' "Baby Love." Early in his career, Bowles played with Billie Holiday and Billy Eckstine at Detroit jazz bars. Additionally, Bowles composed the harmonica solo for Stevie Wonder's first hit, "Fingertips Part I," and arranged Wonder's "Fingertips Part II."

Singer/songwriter Tommy Collins, in Ashland City, Tenn. A Nashville songwriter-writer Hall Of Fame inductee, Collins enjoyed a solo career that spawned such top hits as "You Better Not Do That," which peaked at No. 2 on Billboard's country singles chart, and "Whiteria Gonna Do Now," which peaked at No. 4. Collins also wrote two No. 1 songs for Merle Haggard: "Caravans" and "The Roots Of My Raising." Additionally, George Strait's version of Collins' "If You Ain't Lovin' (You Ain't Livin') topped the country singles chart for 30 weeks.

Musician Dennis Danell, in Newport Beach, Calif. A founding member of the punk band Social Distortion in the late '70s, Danell acted as a guitarist and backing vocalist and contributed to seven Social Distortion albums.

Songwriter/pianist Jimmie Davis. After writing songs such as "You Are My Sunshine" in the '40s, Davis eventually became governor of Louisiana.

Singer/songwriter Ian Dury, in London. Despite being afflicted with polio, he formed his first band, Kilburn & The High Roads, in 1970. Teaming with pianist/guitarist Chris Judge, he signed to Sire Records and released the hit "Sex & Drugs & Rock & Roll," a tune that became his theme song at live performances over the next 20 years. Fronting the

band the Blockheads, Dury enjoyed a string of U.K. hit singles in 1978 and 1979, reaching No. 1 with "Hit Me With Your Rhythm Stick" in 1978.

Singer/songwriter Richard "Dimples" Fields, in Oakland, Calif. The R&B singer/songwriter recorded for Boardwalk, RCA, Columbia and Life Records. His biggest hit, "If It Ain't One Thing... It's Another," was No. 1 on the Hot 100 Singles chart for three weeks in 1982.

Singer/songwriter Screamin' Jay Hawkins, in Neely-sur-Seine, France. Hawkins, born Jalacy J. Hawkins, was an R&B singer whose first hit, "I Put A Spell On You," became a cult classic recorded over the years by the likes of Green Day, Clearwater Revival, the Animals, Nina Simone and The Gravy World Of Arthur Brown.

Hawkins himself wrote the song's horror-movie-dementia for his entire career—in his recorded work and through a manic stage show, which he recreated in several films, including "American Hit Wax" (1978) and "A Rage In Harlem" (1991).

Singer Ofra Haza, Israel's leading recording artist, in Tel Aviv. She launched her solo singing career at 19, signing to local label Hed Azur. In the mid-'80s, she reached for a new audience with the three albums of traditional Israeli songs performed with modern arrangements. Her next album, "Shaday" (Sira, 1988), brought her recognition in the U.S., Canada and Japan, while 1992's "Don Was-produced" "Kiryat" was nominated for a Grammy in the world-best category.

Singer Joe Higgs, in Nashville. Higgs was a reggae singer best known for fostering the career of Bob Marley & The Wailers. He was Marley's private tutor in vocal technique and stagecraft. Higgs also coached Wailers Peter Tosh and Bunny Wailer and reggae group the Wailing Souls. Often called "the father of reggae music," Higgs first recorded in 1959 with Roy Wilson in the duo Higgs & Wilson, who had several Jamaican hits in the early '60s. In 1975, he released his first solo album, "Life Of Contradiction." Subsequent solo albums were "Unity Is Power" (1979) and "Triumph" (1985).

Singer James Hill, in Nashville. Hill was a baritone singer with Grammy-winning gospel quartet the Fairfield Four. A gospel group founded by a Baptist minister in 1921, Hill's vocals have also been heard on country, gospel and rock recordings by such luminaries as Johnny Cash, B.B. King, Elvis Costello, Steve Earle, Charlie Daniels and John Fogerty.

Musician Alphonso "Country" Kellum, in Rochester, N.Y. Kellum was an originator of funk guitar as a member of the James Brown Orchestra from 1963 to 1970. With fellow guitarist Jimmy Nolen, Kellum helped create the twin-guitar "chicken scratch" sound that became a Brown

trademark and was featured on Brown hits such as "Get Up! Or Turn It Loose" and "Cold Sweat."

Singer Doris Kenner-Jackson, in Oakland, Calif. Kenner-Jackson was a member of the Shirelles, the 1960s pop group known for the hit single "Soldier Boy," which reached No. 1 on the Billboard Hot 100. The act also scored with "Will You Love Me Tomorrow" and "Dedicated To The One I Love," which featured Kenner-Jackson on lead vocals.

Musician/songwriter Peevoo King, in Nashville. A member of the Country Music Hall Of Fame, King co-wrote "The Tennessee Waltz" and had his own No. 1 hit, "Slow Poke," which was part of a string of 15 top-10 hits in a row during the '40s and '50s. Joining the Grand Ole Opry in 1957, he pioneered the use of electronic instruments, drums and horn in his band.

Musician Saunders King, in Oakland, Calif. King was a blues musician most remembered for the hit "S.K. Blues." He recorded for several labels, including Rhythm, Modern and Aladdin.

Singer/songwriter/ice jockey Caribbean calypso legend Lord Kitchener, born Aldwyn Roberts, in Port-of-Spain, Trinidad. Dubbed the Grand Master of calypso in Trinidad and Tobago—and nicknamed Stringbean for his slender-6-foot-2 frame—he was highly revered for his fusion of calypso, soca and pan, the music of steel drums. Kitchener recorded for numerous labels, including Parlophone in the U.K.

Singer/songwriter Michael "Kod" Koda, in Chelsea, Mich. Koda was the author of "Smokin' In The Boys Room," a top-five hit in 1973. His hit-making group he formed in 1969, Brownsville Station. Koda also played with other groups and became a chronicler of the rock scene.

Musician Leonard Kwan, in Honolulu. Kwan was a legendary slack-key guitarist. In 1960, he recorded the first all-instrumental slack-key album, titled "Slack Key," which featured his best-known piece, "Ophi Mo Aie."

Zeke Manners, in Los Angeles. Hillilly singer, disc jockey and composer, Manners co-wrote such songs as "The Pennsylvania Polka," which was a hit for the Andrews Sisters. He also co-wrote "Take My Wife Please" with comedian Henry Youngman and "Los Angeles" with guitarist Les Paul and writer on songs with Buddy Ebsen.

Singer/songwriter/musician Bobbi Martin, in Baltimore. Martin's biggest hit was 1970's "I Wanna Thank The Lord For Me And My Family," which she wrote with Henry Jerome, who also produced the recording for United Artists Records.

Singer/songwriter/TV personality Ed McCurdy, in Halifax, Nova Scotia. He started his career as a gospel singer and announcer; for WKY Radio in Oklahoma City, then moved to Canada, where his lush folk-music program for CIOH Radio was soon picked up by CBC Radio. In 1950, McCurdy recorded "The Sons of God (Canadian Maritimes)" and wrote the famous peace song "Last Night I Had The Strangest Dream," which eventually became the official Peace Corps theme song.

Artist/producer Jack Nitzsche, in Hollywood. Nitzsche's multi-instrumental, became an integral component of producer Phil Spector's potent "Wall Of Sound," crafting arrangements for the Ronettes ("Be My Baby" and "Baby I Love You," the Crystals' "He's A Rebel" and Ike & Tina Turner's "River Deep, Mountain High." In 1963, Nitzsche scored under his own name on the hit "The Love Train," although he also co-wrote (with Sonny Bono) "Needles And Pins," which charted in three different decades. Nitzsche was also a sideman for the Rolling Stones, contributing piano to such tracks as "Let's Spend The Night Together," "Play With Fire" and "Paint It Black."

Musician Benjamin Orr, in Atlanta. Born Benjamin Orzechowski, Orr was the former bassist and vocalist of the Cars, which he formed with singer/guitarist Ric Ocasek in 1976. The Cars scored four top-10 hits on The Billboard Hot 100 in the 1980s: "Drive" (No. 3, 1984), "Shake It Up" (No. 4, 1982), "You Might Think" (No. 7, 1984) and "Tonight I've Got A Brand New Feeling" (No. 8, 1984).

Musician Dave Peverett, in Orlando, Fla. Peverett was

Continued on page YE-31



Tito Puente



Steve Allen



Screamin' Jay Hawkins

Jolynn Taylor

Dennis Danell

FOR YOUR CONSIDERATION
BEST ORIGINAL SONG

"My Funny Friend and Me"

MUSIC BY STING & DAVID HARTLEY

LYRICS BY STING



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The Year in Music 2000

THE YEAR IN CHARTS

Continued from page YE-12

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

From Fourth To First

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

On the album side, the top 10 titles have a little something for everybody. 'N Sync, who managed a fourth-place position last year with its debut album, lead the list and it's joined in the top 10 by pop artists Britney Spears and the backstreet boys. (It's only the third time in the last 11 years that a male group has had the top album of the year. The other male groups to do so were Huey & The Newstarr and, last year, the backstreet boys.) Santana's "Supernatural," which ranked No. 20 in 1999, is the second best-selling album of 2000. One other rock act is in the top 10: Creed comes in sixth with "Time Machine Clay." Any controversy surrounding Eminem just helped him sell records. "The Marshall Mathers LP" (Web/Afermath/Interscope) is No. 3 and is accompa-



Eminem

nied in the top 10 by rappers D. Dre ("Dr. Dre—2001" is No. 7) and DMX ("...And Then There Was X" is, appropriately, No. 10). Rounding out the top 10 are female vocalists Celine Dion with "All the Way—A Decade of Song" (550 Music/Epic) is No. 7, and Christina Aguilera's epomously titled debut on RCA is No. 8. It wasn't a titanic year for soundtracks; the highest-ranked is "Mission: Impossible 2" (Hollywood) at No. 59.

The top artist on the recap of The Billboard 200 is Britney Spears. The top duo or group is Brincey's fellow Jivesters, 'N Sync. The top male artist is Eminem. The top imprint is Jive, which sent four albums to the top in 2000. The top label is Interscope, and the top distributor is Universal.

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

R&B/HIP-POP

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

The singles-and-tracks recap is incredibly male-dominated. The only female artist who is in the top 10 is Missy

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PASSINGS

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

Musician/songwriter Baden Powell, in Rio de Janeiro, Brazil. Powell was a bossa nova songwriter and guitar player best known for writing the 1960s classics "Berimbau," "Apelo" and "Gama de Ocasão." Such international artists as Herbie Mann and Seigō Mendes have recorded his songs.

Musician Tito Puente, in New York. Puente, a percussionist, was undoubtedly one of the towering figures in the evolution of salsa and Afro-Cuban jazz music. He was prolific (recording more than 100 albums), influential and ultimately a critical player responsible for shaping the growth and development of the tropical/Caribbean genre. Nicknamed the King of Mambo, Puente won five Grammys during his lifetime and was best nominated for the award 10 times. In 1965, Puente won the 1965 Premio Billboard award, which recognizes those who have made invaluable contributions to the Latino music industry.

Singer Margie Rayburn, in Oceanside, Calif. Rayburn was a Liberty Records and Capitol Records vocalist who recorded such 1950s hits as "I'm Available," which reached No. 9 on The Billboard Hot 100 chart in 1957, and "Freight Train." She was also a member of the vocal group The Sunnysiders and Ray Anthony's Orchestra.

Rapper Christopher Rios, known as Big Punisher, in New York. Rios hit "You Ain't A Killer" was featured on the soundtrack to the 1997 film "Soul In The Hole." Rios' debut album, "Capital Punishment," peaked at No. 5 on The Billboard 200 in 1998. His single "I'm Not A Player" reached No. 57 on The Billboard Hot 100, and "Still Not A Player" peaked at No. 24. In 1998, Rios joined with Fat Joe, Cuban Link and Triple Six to form Terror Squad; the singer, most recently appeared with Fat Joe on Jennifer Lopez's latest single, "Feelin' So Good."

Singer Vicki Sue Robinson, in Wilton, Conn. Robinson is best known for her 1976 top-10 hit "Turn The Beat Around," for which she earned a Grammy nomination in the best pop vocal performance, female category. As a teenager, she appeared in the original Broadway casts of "Hair" and "Jesus Christ Superstar." She recorded three albums with RCA Records in the mid-1970s and later became a session singer, working with artists such as Elton John, Lyndi Lauper and Pat Rancone. She also created the autobiographical off-Broadway shows "I Will," "Absolutely Vicki Sue" and "Vicki Sue Robinson...Behind The Beat."

Musician Dave Shogren, in San Jose, Calif. A founding member of the Doobie Brothers, Shogren was active in the recording industry, writing and producing music through the years. He teamed with author Brad Fraeger to publish Fables, Arista Books and was a chief engineer for 12 albums.

Songwriter Carl Sigman, in Long Island, N.Y. Sigman penned such hits as "Theme From 'Love Story' (Where Do I Begin)," "Ebb Tide," "What Now, My Love?" and "Penalty 6-5-00." He collaborated on other tunes with his mentor Johnny Mercer and worked with Duke Ellington, Francis La, Gilbert Beaud, Robert Maxwell, Percy Faith and James Last. He is a member of the Songwriters' Hall Of Fame.

Musician/arranger George Siravo, in Melford, Ore. Siravo was a music arranger for Boris Day, Frank Sinatra and Tony Bennett. He played saxophone, clarinet and flute in the orchestras of Gene Krupa, Glenn Miller and Charlie Barnett. In the 1940s and 1950s, he wrote for the popular radio show "Your Hit Parade" and later worked as an arranger and conductor for Columbia Records. His best-known arrangement

was Bennett's "Who Can I Turn To (When Nobody Needs Me)."

Musician Jerome Smith, in West Palm Beach, Fla. Smith played trumpet for KC & The Sunshine Band and was an original member of the group.

Singer Johnnie Taylor, in Dallas. Taylor was a versatile R&B artist who recorded gospel, pop, blues, doowop, Memphis soul and disco tunes. After being part of the vocal group Five Crows (which included Sam Cooke's replacement in the Soul Strivers), he achieved fame as a solo artist, singing such hits as "Who's Making Love" and the 1970s hit "Disco Lady."

Jazz musician Stanley Turrentine, in New York. Turrentine was a saxophonist whose career spanned 50 years. After working in Lowell Fulson and Max Roach's bands, he embarked on a lengthy solo career. In 1971, Turrentine's "Sugar" (CTI) became a pop radio hit and set the standard for the soul/jazz sound. During the '70s, '80s and '90s, Turrentine continued to record for such labels as Fantasy, Elektra and Blue Note, mixing elements of pop, jazz and R&B.

Musician Douglas Allen Woody, in Queens, N.Y. Woody played bass with the Artime Play Band in the mid-'80s, then joined the Allman Brothers Band in 1989. In 1994, he formed Go! Mulc with blues guitarist Warren Haynes.

Douglas Allen Woody

Big Punisher

Offa Hana

Joe Higgs

Ben Orr

BUSINESS

Record executive Lew Bedell, in Los Angeles.

Bedell was the founder of Dore Records in the mid-1950s, working with such acts as Jan & Dean, Freddy Beans and Billy Joe & The Checkmates. Bedell was involved in R&B and worked with Bobby Troup and the R&B group the Whispers.

Producer/author Alan Betrock, in New York. Betrock produced Blondie's first demos and records by Richard Hell, the Smithereens and Marshall Crenshaw, among others. He also served as the editor of the now-defunct 70s punk wave magazine *New York Rocker* and went on to operate his own company, Shake Books, devoted to rock 'n' roll and counterculture publications.

Trade executive Frank Grocker, in Park Washington, N.Y. Cohen was a prolific inventor of programs designed to meet the goals of NARM, for which he served as executive VP from 1977 to 1983. Cohen is credited with introducing to the association innovations in market research, membership programs and services, and devising a national campaign—the first of its kind—to put prerecorded music in retail bins as a product for gift-giving.

Radio personality Frankie Grocker, in Miami. Grocker was a radio personality for WFLS-TV New York for 30 years, where he helped spread his appeal to young listeners and spurred WFLS to become New York's No. 1 station. He also worked stints at stations in Los Angeles, St. Louis and Chicago.

Trade executive Larry Finley, in New York. Finley was the founder of the International Tape Assn., now known as the International Recording Media Assn. He was also president/CEO of the International Tape Cartridge Corp. in the early 1960s and became the largest provider of entertainment on tape. Later, he owned the music store KSD and was a producer and host for several radio and TV shows.

Record distributor Anthony "Tony" Galgano, in Chicago. Spending six decades in the music industry, Galgano was a pioneer in one-stop distribution, launching Galgano Distributing, now known as Atlantic Records Inc. In 1960s, Galgano sold stereo equipment and accessories. Record producer Dick Glasser, in Thousand Oaks, Calif. Glasser produced acts such as Johnny Cash, Dean Martin, Pat Boone, the Osmonds and the Everly Bros. He also worked in management for Atlantic Music and headed the Warner Bros. A&R department.

Radio personality Doug "Jocko" Henderson, in Philadelphia. Henderson was one of the first disc jockeys to introduce rap to the radio, as his radio shows often featured

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Cut Here 

**To find out how stars are treated here,
cut this ad out and sit on it.**



Feels good, huh? And that's just the kind of treatment they can expect to get around here. Our staff is ready, willing and able to make your star feel at home. The accommodations? Does sitting in the lap of luxury mean anything to you? Add to that a state-of-the-art sound system, attentive staff, intimate venue and great fans, and the only thing left is a little kissing up. Make that a lot of kissing up. So book your act today at the greatest venue in the Mid-South.



Horseshoe Casino & Hotel • Tunica, Mississippi • (Just 12 miles south of Memphis, TN)

The Year In Music 2000

Top Pop Artists

Pos. ARTIST (No. of Charted Titles) Imp./Label

- 1 DESTINY'S CHILD (4) Columbia
(1) Columbia/CRG
- 2 SANTANA (3) Arista
(1) Legacy/Columbia/CRG
- 3 'N SYNC (4) Jive
(1) RCA
(1) Monnar/Epic
- 4 CHRISTINA AGUILERA (7) RCA
(1) RCA/BMG Latin
- 5 FAITH HILL (2) Warner Bros. (Nashville)/WREN
(1) Warner Bros. (Nashville)/Warner Bros./WREN
(1) Warner Bros.
(1) Warner Bros. (Nashville)/Curb/WARN
- 6 SISQO (4) Dragon/DfJm/DJMG
(1) Ruff Ryders/DfJm/DJMG
(1) Queen Bee/Universal/Atlantic
- 7 CREED (4) Wind-up
- 8 MARC ANTHONY (3) Columbia
(1) Columbia/CRG
(1) BMG/Real Gone Music
- 9 BRITNEY SPEARS (6) Jive
- 10 SAVAGE GARDEN (2) Columbia
(1) Columbia/CRG
- 11 JOE (3) Jive
(1) Columbia
- 12 BACKSTREET BOYS (6) Jive
- 13 3 ODORS DOWN (2) Republic/Universal
- 14 EMINEM (3) Web/Aftermath/Interscope
(1) Aftermath/Interscope
- 15 VERTICAL HORIZON (1) RCA
- 16 DIXIE CHICKS (4) Monument
(2) Monument/Sony (Nashville)
- 17 MATCHBOX TWENTY (2) Lava/Atlantic
(1) Lava/Atlantic/AG
- 18 PINK (2) LaFace/Arista
- 19 CELINE DION (2) 550 Music/Epic
(1) 550 Music/550-Wark
- 20 LONESTAR (4) BNA
(1) BNA/RLG

- 21 KID ROCK (2) Top Dog/Lava/Atlantic/AG
(1) Top Dog/Lava/Atlantic
- 22 TOM BRAXTON (3) LaFace/Arista
- 23 RACY GRAY (2) Epic
- 24 DR. DRE (4) Aftermath/Interscope
- 25 ENRIQUE IGLESIAS (3) Interscope
(1) Arista/Interscope
(1) Fantasy
- 26 NELLY (3) Fo: Real/Universal
- 27 DMX (3) Ruff Ryders/DfJm/DJMG
(1) Loud
- 28 BRIAN MCKNIGHT (2) Motown/Universal
(1) Motown
- 29 AALIYAH (1) Background/Virgin
(1) Background/Priority
- 30 RED HOT CHILI PEPPERS (4) Warner Bros.
- 31 MADONNA (3) Maserati/Warner Bros.
- 32 JESSICA SIMPSON (3) Columbia
(1) Columbia/CRG
- 33 JAY-Z (2) Roc-A-Fella/DfJm/DJMG
(1) Columbia
(1) DfJm/DfJm/DJMG
- 34 WHITNEY HOUSTON (6) Arista
(1) Arista/Interscope
- 35 BLINK-182 (3) MCA
- 36 STING (2) A&M/Interscope
- 37 LIMP BIZKIT (3) Flip/Interscope
- 38 98 DEGREES (5) Universal
(1) Motown/Universal
(1) Columbia
- 39 EIFFEL 65 (2) Republic/Universal
- 40 JAGGED EDGE (2) So So Def/Columbia
(1) So So Def/Columbia/CRG
- 41 MONTELL JORDAN (2) Def Soul/DJMG
- 42 JANET JACKSON (3) Def Jam/Def Soul/DJMG
- 43 DONELL JONES (3) Unintentional/LaFace/Arista
(1) Loud/Columbia
- 44 BLAUQUE (1) Trunk Masters/Columbia
(1) Trunk Masters/Columbia/CRG
- 45 PAPA ROACH (1) DreamWorks/Interscope
(1) DreamWorks
- 46 MARIAH CAREY (4) Columbia
(1) Columbia/CRG
- 47 JUVENILE (6) Cash Money/Universal
(1) Columbia/CRG



Destiny's Child

- 48 NINE DAYS (1) 550 Music/550-Wark
(1) 550 Music/Epic
- 49 SHANIA TWAIN (1) Mercury (Nashville)
- 50 TIM MCGRAW (2) Curb
(1) Warner Bros. (Nashville)/Curb/WREN

- 7 PAPA ROACH (1) DreamWorks/Interscope
(1) DreamWorks
- 8 NINE DAYS (1) 550 Music/550-Wark
(1) 550 Music/Epic
- 9 RUFF ENOZ (2) Epic
- 10 MANDY MOORE (2) 550 Music/Epic
(2) 550 Music/550-Wark

Top New Pop Artists

Pos. ARTIST (No. of Charted Titles) Imp./Label

- 1 SISQO (4) Dragon/DfJm/DJMG
(1) Ruff Ryders/DfJm/DJMG
(1) Queen Bee/Universal/Atlantic
- 2 3 ODORS DOWN (2) Republic/Universal
- 3 PINK (2) LaFace/Arista
- 4 NELLY (3) Fo: Real/Universal
- 5 JESSICA SIMPSON (3) Columbia
(1) Columbia/CRG
- 6 EIFFEL 65 (2) Republic/Universal

Top Pop Artists—Duo/Group

Pos. ARTIST (No. of Charted Titles) Imp./Label

- 1 DESTINY'S CHILD (4) Columbia
(1) Columbia/CRG
- 2 SANTANA (3) Arista
(1) Legacy/Columbia/CRG
- 3 'N SYNC (4) Jive
(1) RCA
(1) Monnar/Epic



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

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)—used to construct the weekly charts as that appeared throughout the tracking period. The chart year begins with the Dec. 4, 1999, issue and concluded with the one dated Nov. 25.

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

New to this year's Year In Music lineup are Top Internet Albums, a list that debuted in the middle of '99, and Top Independent Albums, which *Billboard* began to publish in this year's Feb. 5 edition.

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

HOW WE CHART THE YEAR

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

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

Artist, imprint, label and distributor categories for all genres reflect accumulated chart performance for all titles on the pertinent chart. The umbrella "label" categories refer to the "distributing labels" and/or "promotion labels" that are listed on our weekly and bi-weekly charts. Most of the annual recaps are based on accumulated airplay or sales

data, provided weekly by Broadcast Data Systems (BDS) and SoundScan, respectively.

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-airplay-format charts) are determined by adding up the total number of gross 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 ratio and sales points—based specifically on BDS and SoundScan, respectively—are combined with accumulated small-market-radio-play 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/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 unpublished weeks). During the course of the year, Asylum moved into Warner/Reprise Label Group (WRN), the Nashville-based RCA Nashville Group (RLG) absorbed Arista Nashville, and Windham Hill moved into New York-based RCA. In these recaps, WRN gets distributing and/or promotion-label credit for Asylum titles that charted from April on. Likewise, from July through the end of the chart year, RLG gets label credit for the Arista Nashville imprint, as does RCA for titles from Windham Hill. Consequently, both Arista Nashville and RLG appear in label lists for our country charts, while RCA and Windham Hill each have standings as New Age distributing units.

Similarly, the Publishing Corporation recaps reflect Warner/Chappell Music's recent acquisition of Starstruck Writers Group Music and Universal Music's purchase of Amproving Music's holdings. In both cases, Warner/Chappell and Universal receive credit for chart points accumulated by the acquired companies since the start of September. Starstruck had compiled enough points since the

The Year In Music 2000

- 4 CREED (4) *Wind-up*
- 5 SAVAGE GARDEN (2) *Columbia*
(1) Columbia/CRG
- 6 BACKSTREET BOYS (6) *Jive*
- 7 DOORS DOWN (2) *Capitol/Universal*
- 8 VERTICAL HORIZON (3) *RCA*
- 9 DIXIE CHICKS (4) *Monument*
(2) Monument/Sony (Nashville)
- 10 MATCHBOX TWENTY (2) *Lava/Atlantic*
(1) Lava/Atlantic/AG

- 9 MADONNA (2) *Maverick/Warner Bros.*
- 10 JESSICA SIMPSON (2) *Columbia*
(1) Columbia/CRG

Top Pop Artists—Male

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 SISQO (4) *Dragon/Def Jam/IDJMG*
(1) *Big Boyz/Def Jam/IDJMG*
(1) *Queen Bee/Univision/Atlantic*
- 2 MARC ANTHONY (2) *Columbia*
(1) *RBMJ/Sony Discs*
(1) *CRG*
- 3 JOE (2) *Jive*
(1) *Columbia*
- 4 EMINEM (2) *Wish/Aftermath/Interscope*
(2) *Aftermath/Interscope*
- 5 KID ROCK (2) *Top Dog/Lava/Atlantic/AG*
(1) *Top Dog/Lava/Atlantic/AG*
- 6 DR. DRE (2) *Aftermath/Interscope*
- 7 ENRIQUE IGLESIAS (2) *Interscope*
(1) *Arista/Interscope*
(1) *Foxwin*
- 8 NELLY (2) *Fa' Real/Universal*
- 9 DMX (2) *Big Boyz/Def Jam/IDJMG*
(1) *Loaf*
- 10 BRIAN MCKNIGHT (2) *Motown/Universal*
(1) *Motown*

Top Pop Artists—Female

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 CHRISTINA AGUILERA (7) *RCA*
(1) *RCA/BMG Latin*
- 2 FAITH HILL (2) *Warner Bros. (Nashville)/WRN*
(1) *Warner Bros. (Nashville)/Warner Bros./WRN*
(1) *Warner Bros.*
- 3 BRITNEY SPEARS (6) *Jive*
(1) *Warner Bros. (Nashville)/Curb-WRN*
- 4 PINK (2) *LaFace/Arista*
- 5 CELINE DION (2) *550 Music/Epic*
(1) *550 Music/550*
(1) *550 Music/550*
- 6 TONI BRAXTON (2) *LaFace/Arista*
- 7 MACY GRAY (2) *Epic*
- 8 AALIYAH (1) *Blackground/Virgin*
(1) *Blackground/Priority*

Top Pop Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 COLUMBIA (51)
- 2 JIVE (50)
- 3 ARISTA (32)
- 4 RCA (27)
- 5 LAFACE (18)
- 6 REPUBLIC (16)
- 7 WARNER BROS. (12)
- 8 DEF SOUL (10)
- 9 550 MUSIC (10)
- 10 WIND-UP (9)
- 11 DEF JAM (29)
- 12 EPIC (22)
- 13 ELEKTRA (26)
- 14 AFTERMATH (6)
- 15 ATLANTIC (4)

Top Pop Labels

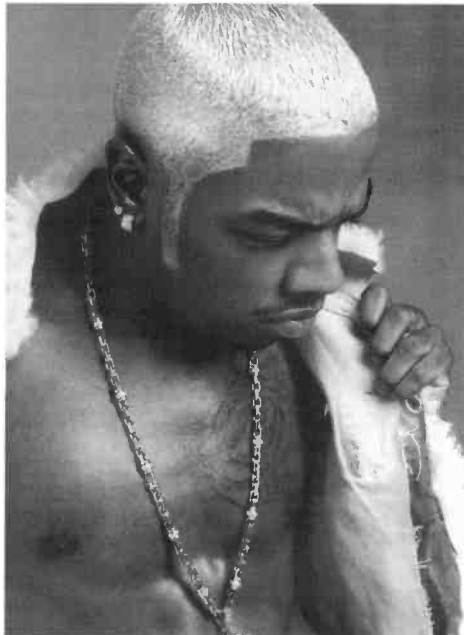
Pos. LABEL (No. of Charted Titles)

- 1 COLUMBIA RECORDS GROUP (101)
- 2 ARISTA (70)
- 3 INTERSCOPE/BEFFEN/AM (39)
- 4 ISLAND DEF JAM MUSIC GROUP (33)
- 5 JIVE (40)

COLUMBIA



Christina Aguilera



Sisco

start of the chart year to appear in the country list's top 10.

As in our mid-year Music Publishing Spotlight, the Publishing Corporation categories show accumulated points for all charted songs on the applicable weekly charts. Parent companies receive 100% of the points from publishers in which they own at least 50% equity and 25% of the points compiled by publishers that they administer but do not own.

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 and Top Contemporary Jazz charts.

The umbrella pop, R&B/hip-hop and country categories are based on a recap point system that combines chart-performance data from 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 charts.

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 1999. Charting a single prior to October 1999 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. For example, had Dru Hill billed itself as Dru Hill Featuring Sisco, Sisco would not have been eligible for this year's new-artist categories.

The inverse-point 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.

—GEOFF MAYFIELD



The Year In Music 2000

Top Billboard 200 Artists

Pos. ARTIST (No. of Charted Titles) Imp./Art./Label

- BRITNEY SPEARS (2) *Jive*
- N SYNC (3) *Jive*
(1) RCA
- EMINEM (2) *Web/Affirmative/Interscope*
- SANTANA (3) *Arista*
(1) Legacy/Columbia/CBG
- DR. DRE (1) *Affirmative/Interscope*
- CREED (2) *Wind-up*
- KID ROCK (4) *Top Dog/Lava/Atlantic/AG*
- CELINE DION (2) *550 Music/Epic*
- CHRISTINA AGUILERA (2) *RCA*
(1) RCA/BMG/Latin
- OXIE CHICKS (2) *Monument/Sony* (Nashville)
- BACKSTREET BOYS (2) *Jive*
- LIMP Bizkit (1) *Flip/Interscope*
- DMX (3) *Ruff Ryders/DJ/JMG*
- SISQ (1) *Dragon/DJ/JMG*
- DESTINY'S CHILD (1) *Columbia/CBG*
- NELLY (1) *Fa'Fa'wee/Universal*
- FAITH HILL (2) *Warner Bros.* (Nashville)/WRN
- JAY-Z (2) *Roc-A-Fella/DJ/JMG*
- KORN (2) *Immortal/Epic*
- 3 DOORS DOWN (1) *Republic/Universal*
- SHANIA TWAIN (1) *Mercury* (Nashville)
- MACY GRAY (1) *Epic*
- LIVELINE (2) *Cash Money/Universal*
- RED HOT CHILI PEPPERS (1) *Warner Bros.*
(1) *Mercury/Universal*
- 58 DEGREES (2) *Universal*
(1) *Mercury/Universal*
- SAVAGE GARDEN (1) *Columbia/CBG*
- PAPA ROACH (1) *DrumWorld/Interscope*
- STING (1) *A&M/Interscope*
- MARIAH CAREY (4) *Columbia/CBG*
- EFFIEL 65 (2) *Republic/Universal*
- BLINK-182 (2) *MCA*
- METALLICA (1) *Elektra/EGG*
- MARC ANTHONY (1) *Columbia/CBG*
(1) *RBM/Sony Discs*
- JOE (1) *Jive*
- WILL SMITH (2) *Columbia/CBG*
- COO CREA (1) *RCA*
- ANDREA BOCELLI (1) *Philips*
(1) *PolyGram*
- MATCHBOX TWENTY (1) *Lava/Atlantic/AG*
- KENNY G (2) *Arista*
- TOM BRAXTON (1) *Lafayette/Arista*
- RICKY MARTIN (1) *OZ/Columbia/CBG*
- ENRIQUE IGLESIAS (1) *Interscope*
(1) *Fonovisa*
- GODSMACK (2) *Republic/Universal*
- GEORGE STRAIT (4) *MCA* (Nashville)
- CHARLOTTE CHURCH (2) *Sony* (Charted)
- THE NOTORIOUS B.I.G. (1) *Bad Boy/Arista*
- TIM MCGRAW (1) *Curb*
- BRIAN MCKNIGHT (1) *Atlantic/Universal*
- O'JAY (1) *Cherry Sound/Virgin*
- WHITNEY HOUSTON (2) *Arista*
- JESSICA SIMPSON (1) *Columbia/CBG*
- GARTH BROOKS (2) *Capitol* (Nashville)
(1) *Capitol*
- MANDY MOORE (2) *550 Music/Epic*
- RAGE AGAINST THE MACHINE (1) *Epic*
- SMASH MOUTH (1) *Interscope*
- JAGGED EDGE (1) *So So Def/Columbia/CBG*
- LONESTAR (1) *BNA/RMG*



Britney Spears

- BONE THUGS-N-HARMONY (1) *Blackbird/Epic*
- MADONNA (1) *Mercury/Warner Bros.*
- ERIC CLAPTON (2) *Duck/Digipix/Warner Bros.*
- MOBY (2) *V2*
(1) *Elektra/EGG*
- PINK (1) *Lafayette/Arista*
- BAHA MEN (1) *So So Def/Columbia/CBG*
- THIRD EYE BLIND (1) *Elektra/EGG*
- ALAN JACKSON (2) *Arista* (Nashville)/RLG
- NO DUUBT (1) *Tremor/Interscope*
- BLOODHOUND GANG (1) *Republic/Coffin/Interscope*
- LENNY KRAVITZ (1) *Virgin*
- KENNY CHESENEY (2) *BNA/RMG*
- MYSTICAL (1) *Jive*
- LFO (1) *Virgin*
- VERTICAL HORIZON (1) *RCA*
- BOB JOVI (1) *Island/DJMG*
- CYPRESS HILL (1) *Columbia/CBG*
- ONELL JONES (1) *Unlabeled/LaFace/Arista*
- MAS (1) *Columbia/CBG*
- MARY J. BLIGE (1) *MCA*
- REBA MCGENTIRE (1) *MCA* (Nashville)
- LIL' KIM (1) *Queen Bee/Universal/Atlantic/AG*
- A PERFECT CIRCLE (1) *Virgin*
- THREE 6 MAFIA (1) *Hypnotize/Mind/Lead*
(1) *Smoked Out/Street Level*
- INCUBUS (1) *Immortal/Epic*
- EVE (1) *Ruff Ryders/Interscope*
- DAVE MATTHEWS BAND (1) *Bonus Regz/RCA*
(1) *RCA*
- SHEEDY (1) *Capitol*
(1) *Lyric Street/Hollywood*
- 504 BOYZ (1) *No Limit/Priority*
- CARL THOMAS (1) *Bad Boy/Arista*
- SLIPKNOT (1) *AM/Reprise/Universal*

- ICE CUBE (1) *Lava/Black Side/Priority*
- KELLY PRICE (1) *Def Soul/DJMG*
- JENNIFER LOPEZ (1) *Wich/Epic*
- JA RULE (2) *Murder Inc./DJ/JMG*
- 2PAC (2) *Arista/Death Row/Interscope*
(1) *Hust N' Soul/Sound/Lightyear*
- RON HENLEY (1) *Warner Bros.*
- OUTKAST (1) *Lafayette/Arista*
- DA BRAT (1) *So So Def/Columbia/CBG*
- BEASTIE BOYS (1) *Grand Royal/Capitol*
- BILLY GILMAN (2) *Epic* (Nashville)/Sony (Nashville)
- BLACK ROB (1) *Bad Boy/Arista*
- LIL' WAYNE (1) *Cash Money/Universal*

Top Billboard 200 Albums

Pos. TITLE Artist—Imp./Art./Label

- NO STRINGS ATTACHED—N Sync—Jive
- SUPERSTARSHIP—Santana—Arista
- THE MARSHALL MATHERS LP—Eminem—Web/Affirmative/Interscope
- DOPS!... I DID IT AGAIN—Bring Me Spies—Jive
- DR. DRE — 2001—Dr. Dre—Affirmative/Interscope
- HUMAN CLAY—Cred—Wind-up
- ALL THE WAY... A DECADE OF SONG—Celine Dion—550 Music/Epic
- CHRISTINA AGUILERA—Christina Aguilera—RCA
- MILLENNIUM—Backstreet Boys—Jive
- ...AND THEN THERE WAS X—DMX—Ruff Ryders/DJ/JMG
- FLY—Blitz Club—Monument/Sony (Nashville)
- UNLEASH THE DRAGON—Dragon—Def Soul/DJMG
- THE WRITING'S ON THE WALL—Destiny's Child—Columbia/CBG
- GRAMMAR—Vivian—Fa'Fa'wee/Universal
- DEVIL WITHOUT A CAUSE—Kid Rock—Top Dog/Lava/Atlantic/AG
- BREATHE—Faith Hill—Warner Bros. (Nashville)/WRN
- ...SABY ONE MORE TIME—Brandy Spears—Jive
- THE BETTER LIFE—3 Doors Down—Republic/Universal
- ISSUES—Korn—Immortal/Epic
- COME ON OVER—Shania Twain—Mercury (Nashville)
- ON HOW LIFE IS—Macy Gray—Epic
- SIGNIFICANT OTHER—Lenny Kravitz—Flip/Interscope
- VOL. 3... LIFE AND TIMES OF S. CARTER—Epic—So So Def/DJ/JMG
- CALIFORNICATION—Red Hot Chili Peppers—Warner Bros.
- AFFIRMATION—Savage Garden—Columbia/CBG
- NOW 3—Vanessa Arista—Universal—EMI—Zomba/UTV
- INFEST—Papa Roach—DrumWorld/Interscope
- BRAND NEW DAY—Sting—A&M/Interscope
- EUROPOP—Eiffel 65—Republic/Universal
- S & M—Metallica—Elektra/EGG
- RAINBOW—Mariah Carey—Columbia/CBG
- ENEMA OF THE STATE—Blink-182—MCA
- NOW 4—Various Artists—EMI/Sony/Zomba/UMG

- CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER—Lynyrd Skynyrd—Flip/Interscope
- MY NAME IS JOE—Joe—Jive
- A LITTLE BIT OF MAMBO—Lava Regz—RCA
- WILLENLIUM—Will Smith—Columbia/CBG
- MARC ANTHONY—Marc Anthony—Columbia/CBG
- WAD SEASON—Notorious B.I.G.—Lava/Atlantic/AG
- THE HISTORY OF ROCK—Red Hot Chili Peppers—Lava/Atlantic/AG
- THE HEAT—Tina Turner—Lafayette/Arista
- RICKY MARTIN—Ricky Martin—OZ/Columbia/CBG
- ENRIQUE—Enrique Iglesias—Interscope
- FAITH: A HOLIDAY ALBUM—Faith Hill—Arista
- BORN AGAIN—The Notorious B.I.G.—Bad Boy/Arista
- TOTALLY HITS—Various Artists—Warner Bros. (Elektra/Arista)
- A FLAME IN THE SUN—Tim McGraw—Curb
- BACK AT ONE—Bruce McLaughlin—Mercury/Universal
- VOODOO—D'Angelo—Cherry Sound/Virgin
- 500 DEGREES—Juvenile—Cash Money/Universal
- SWEET KISSES—Jennifer Lopez—Columbia/CBG
- RIDING WITH THE KING—B.B. King & Eric Clapton—Capitol/Warner Bros.
- THE BATTLE OF LOS ANGELES—Age Against The Machine—Epic
- THE SLIM SHADY LP—Eminem—Web/Affirmative/Interscope
- ASTRO LOUNGE—Smash Mouth—Warner Bros.
- J.E. HEARTBREAK—Jagged Edge—So So Def/Columbia/CBG
- LOVELY GRILL—Lonestar—BNA/RMG
- STILL I RISE—E-40—Outlawe—Arista/Death Row/Interscope
- MISSION: IMPOSSIBLE 2—Soundtrack—Hollywood
- ROMEO MUST DIE—THE ALBUM—Soundtrack—Blackground/Virgin
- GODSMACK—Godsmack—Republic/Universal
- THA G CODE—Eminem—Cash Money/Universal
- BTBRESURRECTION—Stone Temple Pilots—Hollywood/Rhino/Epic
- MUSIC—Madonna—Mercury/Warner Bros.
- I GOT THAT WORK—Big Tymers—Cash Money/Interscope
- CAN'T TAKE ME HOME—Pak—Lafayette/Arista
- SACRED AREAS—Andrea Bocelli—Philips
- WIDE OPEN SPACE—Dixie Chicks—Mercury/Sony (Nashville)
- PLAY—Baby's First—Capitol
- WHO WILL THE DOGS OUT—Baha Men—Curb/Arista
- BLUE—Three Eye Blind—Elektra/EGG
- POKEMON: THE FIRST MOVIE—Soundtrack—Atlantic/AG
- RETURN OF SATURN—No Doubt—Interscope
- HOORAY FOR BOOBIES—Blackground Group—Republic/Coffin/Interscope
- LET'S GET READY—Methylin—Jive
- GREATEST STRAIGHT HITS—Gang Starr—MCA/Nashville
- LFO—LFO—Arista

Continued on page 15-16



'N Sync

billboard 200

FOR YOUR CONSIDERATION
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WALT DISNEY
PICTURES PRESENTS
DINOSAUR



The Year In Music 2000

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- 178 THE TRUTH—B2K—*Roc-A-Fella/Def Jam/IDJMG*
- 179 OPPOSITE OF H2O—Dreg—*Columbia/CRG/Interscope*
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N Sync

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- 91 LET THERE BE...EVE—Ruff Ryders' First Lady—*Epic/Def Byers/Interscope*
- 92 98 DEGREES AND RISING—98 Degrees—*Mercury/Universal*
- 93 'N SYNC—'N Sync—*RCA*
- 94 WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1—Travis & Biggie—*Hypnotic Minds/Loose*
- 95 THE WHOLE SHEBANG—She'Dawg—*Epic Street/Hollywood*

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- 112 TRA BLOCK IS HOT—Lil' Wayne—*Cash Money/Universal*
- 113 RULE 3:36—Jay-Z—*Murder Inc./Def Jam/IDJMG*
- 114 I HOPE YOU DANCE—Ler Ann Womack—*MCA Nashville*
- 115 ONE VOICE—Billy Gilman—*Epic (Nashville)/Sony (Nashville)*
- 116 SO REAL—Nerdy Moore—*Ego Music/Epic*
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- 144 FEAR OF FLYING—Mya—*Universal/Interscope*
- 145 CAUSIN' DRAMA—Dreems—*Tight TV Life/Atlantic/AG*
- 146 THIS CHRISTMAS—98 Degrees—*Universal*
- 147 FANMAIL—TLD—*LaFace/Arista*
- 148 FROM THE BOTTOM TO THE TOP—Santana—*Fremont/Capitol*
- 149 MY THOUGHTS—Kanye West—*Mercury/Warner Bros.*
- 150 THE SCIENCE OF THINGS—Buck—*Tru3/Interscope*
- 151 STIFF UPPER LIP—A.C./D.C.—*Epic/Wed/EAG*
- 152 BINAURAL—Pearl Jam—*Epic*
- 153 ALL THAT YOU CAN'T LEAVE BEHIND—U2—*Interscope*
- 154 A ROSIE CHRISTMAS—Baise O'Donnell—*Columbia/CRG*

Top Billboard 200 Artists—Duo/Group

- | Pos. | ARTIST | (No. of Charted Titles) | Impact/Label |
|------|----------------------------|-------------------------|---------------------|
| 1 | 'N SYNC (1) | Just (1) | RCA |
| 2 | SANTANA (1) | Arista (1) | Legacy/Columbia/CRG |
| 3 | THE NOTORIOUS B.I.M.C. (1) | Queen Bee (1) | Unsub/Atlantic/AG |
| 4 | DIXIE CHICKS (2) | Monument (1) | Sony (Nashville) |
| 5 | BACKSTREET BOYS (2) | Jive (1) | Interscope |
| 6 | LIMP BIZKIT (1) | Fly/Interscope (1) | Interscope |
| 7 | DESHYR'S CHILD (1) | Columbia/CRG (1) | CRG |
| 8 | KORN (1) | Universal (1) | Epic |
| 9 | 3 DOORS DOWN (1) | Republic (1) | Republic/Universal |
| 10 | RED HOT CHILI PEPPERS (2) | Warner Bros. (1) | Atlantic/AG |



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THE SMASHING PUMPKINS

MACHINA / the machines of God | GOLD

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Twenty Four Seven | GOLD

YANNI

If I Could Tell You | GOLD

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The Year In Music 2000



Britney Spears

Top Billboard 200 Artists—Female

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 BRITNEY SPEARS (2) Jive
- 2 CELINE DION (2) Sony Music/Epic
- 3 CRISTINA AGUILERA (2) RCA
(1) RCA/BMG Latin
- 4 FAITH HILL (2) Warner Bros. (Nashville)/WGN
- 5 SHANIA TWAIN (1) Mercury (Nashville)
- 6 MACY GRAY (1) Epic
- 7 MARIAN CAREY (1) Columbia/CRG
- 8 TONI BRAXTON (1) LaFace/Arista
- 9 CHARLOTTE CHURCH (2) Sony Classical
- 10 WHITNEY HOUSTON (2) Arista

Top Billboard 200 Artists—Male

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 EMINEM (2) Web/Aftermath/Interscope
- 2 DR. DRE (1) Aftermath/Interscope
- 3 KID ROCK (2) Top Dog/Lava/Atlantic/AG
- 4 DMX (2) Ruff Ryders/Def Jam/IDJMG
- 5 SISQO (1) Trogon/Def Soul/IDJMG

- 6 NELLY (1) Fo' Real/Universal
- 7 JAY-Z (2) Roc-A-Fella/Def Jam/IDJMG
- 8 JUVENILE (2) Cash Money/Universal
- 9 STING (1) A&M/Interscope
- 10 MARC ANTHONY (1) Columbia/CRG
(1) BMG/Sony Music



Top Billboard 200 Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 JIVE (12)
- 2 COLUMBIA (53)
- 3 ARISTA (19)
- 4 RCA (13)
- 5 AFTERMATH (9)
- 6 ATLANTIC (27)
- 7 550 MUSIC (12)

- 8 REPUBLIC (10)
- 9 ELEKTRA (27)
- 10 DEF JAM (17)
- 11 WARNER BROS. (19)
- 12 WIND-UP (2)
- 13 CASH MONEY (7)
- 14 EPIC (12)
- 15 LAFACE (8)

Top Billboard 200 Labels

Pos. LABEL (No. of Charted Titles)

- 1 INTERSCOPE/GEFFEN/A&M (62)
- 2 JIVE (23)
- 3 COLUMBIA RECORDS GROUP (60)
- 4 ARISTA (32)
- 5 UNIVERSAL (27)



Top Billboard 200 Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 UNIVERSAL (228)
- 2 BMG (194)
- 3 SONY (162)
- 4 WEA (113)
- 5 EMO (112)
- 6 INDEPENDENTS (112)

Top Heatseeker Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 ATLANTIC (7)
- 2 COLUMBIA (7)
- 3 ELEKTRA (6)
- 4 REPUBLIC (2)
- 5 SONY DISCOS (2)



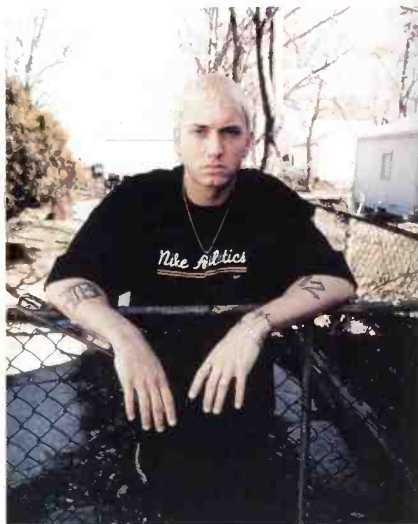
Top Heatseeker Labels

Pos. LABEL (No. of Charted Titles)

- 1 UNIVERSAL (5)
- 2 ATLANTIC GROUP (9)
- 3 EPIC (3)
- 4 WARNER BROS. (8)
- 5 COLUMBIA RECORDS GROUP (7)



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The Year In Music 2000



Baha Men

Top Independent Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 BAHAMEN (1) *S-Curve/Artemis*
- 2 THREE 6 MAFIA (1) *Hypnotize Minds/Lead*
(1) *Smoked Out/Street Level*
- 3 SLIPKNOT (1) *A&M/Roadrunner*
- 4 KEVINY ROGERS (1) *Dreadnatcher*
(1) *and 3/Mezzago*
- 5 THA EASTSIDAZ (1) *Dogg House/TYI*
- 6 KITTIE (1) *MyArtemis*
- 7 DE LA SOUL (1) *Tommy Boy*
- 8 SNOOP DOGG (1) *Dogg House/TYI*
(1) *and Death Row*
- 9 KURUPT (1) *Artemis/Artemis*
- 10 TONY TOUCH (1) *Tommy Boy*
- 11 EVERLAST (1) *Tommy Boy*
- 12 JIM JOHNSTON (1) *Koch*
- 13 JOHNNIE TAYLOR (1) *Melao*
- 14 DEAD PREZ (1) *Lead*
- 15 NICKELBACK (1) *Roadrunner*
- 16 JIMMY BUFFETT (1) *Merboat*
- 17 SEVENUST (1) *TYI*
- 18 MO THUGS FAMILY (1) *Mo Thugs/State Street/Koch*
- 19 ENRIQUE IGLESIAS (1) *Fonovisa*
- 20 LOS TEMERARIOS (1) *Fonovisa*

Top Independent Albums

Pos. TITLE: Artist—Imprint/Label

- 1 WHO LET THE DOGS OUT—Baha Men—*S-Curve/Artemis*
- 2 WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1—Three 6 Mafia—*Hypnotize Minds/Lead*
- 3 SNOOP DOGG PRESENTS THA EASTSIDAZ—*Smog Dogg & The Eastsides—Dogg House/TYI*
- 4 SLIPKNOT—*Slipknot—A&M/Roadrunner*
- 5 SPIT—*Rites—MyArtemis*
- 6 SHE RIDES WILD HORSES—Kevin Rogers—*Dreadnatcher*
- 7 ART OFFICIAL INTELLIGENCE: MOSAIC THUMP—*De La Soul—Tommy Boy*

- 37 HEMPIN' AIN'T EASY—B. Legit—*Sick Wid It/In The Paint/Koch*
- 38 MORIR DE AMOR—*Coyotes/Primavera—G.M.P./Fonovisa*
- 39 MTV PARTY TO GO 2000—Various Artists—*Tommy Boy*
- 40 TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1—Various Artists—*Legit Ballin'*
- 41 ENEMY OF THE STATE—G-Bo—*West Coast Music/Venue*
- 42 THUG WALKIN'—*Fang Team—Coll/Funk*
- 43 FANTASTIC VOL. 2—*Slam/Venue*
- 44 BUNK GOOD/VIBE/ATOMIC POP
- 44 WHITE FORD SINGS THE BLUES—*Eastwest—Tommy Boy*
- 45 THE 3RD WISH TO ROCK THE WORLD—*SPM—Dope House/Daphne*
- 45 RANCO—*Rancho—Hilltop/Epitaph*
- 47 DEAD MAN WALKIN'—*Swag Dogg—Eg/Death Row*
- 48 THE ELVIS PRESLEY COLLECTION—*COUNTRY—Elvis Presley—BCA/Time Life*
- 49 ROME 2000 THANK YOU—*Rome—JTJ/Ground Level*
- 50 INDUSTRY SHAKEDOWN—*Bumpy Knuckles—KJAC/Landmark*

Top Independent Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 HYPNOTIZE MINDS (2)
- 2 S-CURVE (1)
- 3 TOMMY BOY (11)
- 4 DOGG HOUSE (1)
- 5 IAM (1)
- 6 ROADRUNNER (1)
- 7 DREAMCATCHER (1)
- 8 TVT (1)
- 9 NS (1)
- 10 FONDVISA (1)



Top Independent Labels

Pos. LABEL (No. of Charted Titles)

- 1 ARTEMIS (8)
- 2 TVT (12)
- 3 LOUD (1)
- 4 ROADRUNNER (9)
- 5 TOMMY BOY (11)



Santana

Top Internet Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 SANTANA (1) *Arista*
(1) *Croquet/Candine*
- 2 'N SYNC (1) *Jive*
- 3 RICHIE EDON (1) *550 Music/Epitaph*
- 4 BRITNEY SPEARS (1) *Jive*
- 5 CREE (1) *Wind-up*
- 6 MADONNA (1) *Maverick/Warner Bros.*
- 7 STING (1) *A&M/Interscope*
- 8 RADIHEAD (1) *Capitol*
- 9 ENIMEM (1) *W&A/Interscope/Atlantic*
- 10 METALLICA (1) *Elektra/VEG*

Top Internet Albums

Pos. TITLE: Artist—Imprint/Label

- 1 SUPERNATURAL—*Santana—Arista*
- 2 NO STRINGS ATTACHED—*'N Sync—Jive*
- 3 ALL THE WAY... A DECADE OF SONG—*Colbie Day—550 Music/Epitaph*
- 4 HUMAN CLAY—*Cree—Wind-up*
- 5 RIDING WITH THE KING—*B.B. King & Eric Clapton—Duck/Reprise/Warner Bros.*
- 6 MUSIC—*Madonna—Maverick/Warner Bros.*
- 7 DOOS!... I DID IT AGAIN—*Britney Spears—Jive*
- 8 BRAND NEW DAY—*Sting—A&M/Interscope*
- 9 KID A—*Radihead—Capitol*
- 10 THE MARSHALL MATHERS LP—*Enimem—W&A/Interscope*
- 11 S & M—*Metallica—Elektra/VEG*
- 12 ALL THAT YOU CAN'T LEAVE BEHIND—*U2—Interscope*
- 13 MAD SEASON—*Slash's Twenty—Loma/Latlant/AG*
- 14 FLY—*Disturbed—Mammoth/Sony/Duck*
- 15 MILLENNIUM—*Backstreet Boys—Jive*
- 16 ON HOW LIFE IS—*Maya Cressy—Epic*
- 17 MAROON—*Barracuda Larkin—Reprise/Warner Bros.*
- 18 TWO AGAINST NATURE—*Stevy Nae—Guns/Warner Bros.*

- 19 BREATHE—*Faith Hill—Warner Bros. (Nashville)/WGN*
- 20 CALIFORNICATION—*Red Hot Chili Peppers—Warner Bros.*

Top Internet Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 ARISTA (1)
- 2 JIVE (2)
- 3 WARNER BROS. (8)
- 4 REPRSE (9)
- 5 COLUMBIA (17)



Top Internet Labels

Pos. LABEL (No. of Charted Titles)

- 1 WARNER BROS. (11)
- 2 INTERSCOPE (12)
- 3 ARISTA (7)
- 4 JIVE (3)
- 5 EPIC (17)





Value can only be defined by the individual.



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The Year in Music

2000

Hot 100 Artists

Pos. ARTIST (No. of Charted Titles) *Imprest/Label*

- DESTINY'S CHILD (4) Columbia
- FATHER HILL (1) Warner Bros. (Nashville)/Warner Bros./WGN
- Warner Bros. (Nashville)/Curb/WARN
- CHRISTINA AGUILERA (3) RCA
- SANTANA (2) Arista
- SISQO (3) Dragon/Def Soul/IDJMG
- Buff Byrders/Def Jam/IDJMG
- Queen Bees/Universal/Atlantic
- N' SYNC (3) Jive
- Minimaj/Epic
- MARC ANTHONY (3) Columbia
- LONESTAR (4) BNA
- CREED (2) Wind-up
- JOE (2) Jive
- Vertical Horizon (2) RCA
- SAVAGE GARDEN (2) Columbia
- PINK (3) LaFace/Arista
- TONI BRAXTON (3) LaFace/Arista
- ALYALYAH (1) Blackground/Virgin
- Blackground/Priority
- MATCHBOX TWENTY (2) Lane/Atlantic
- BACKSTREET BOYS (4) Jive
- BRITNEY SPEARS (3) Jive
- MADONNA (2) Maverick/Warner Bros.
- ENRIQUE IGLESIAS (2) Interscope
- Aventura/Interscope
- 3 DOORS DOWN (4) Republic/Universal
- BRIAN MCKRIBB (1) Motown
- Motown/Universal
- NELLY (2) Fo Real/Universal
- JAGGED EDGE (2) So So Def/Columbia
- JANET JACKSON (4) Def Jam/Def Soul/IDJMG
- LEANN RIMES (2) Curb
- Sparrow/Capitol/Curb
- WHITNEY HOUSTON (3) Arista
- Arista/Interscope
- MONTELL JORDAN (2) Def Soul/IDJMG
- MACY GRAY (1) Epic
- JESSICA SIMPSON (3) Columbia
- CELINE DION (1) 550 Main/550+Work
- DIXIE CHICKS (4) Monamere
- DONELL JONES (2) Unsuboholic/LaFace/Arista
- Def/Columbia
- EMINEM (2) Wts/Affirmative/Interscope
- Affirmative/Interscope
- BLAQUE (1) Frank Masters/Columbia
- BBKAR (1) Hollywood
- SONIQUE (1) Furnish.com/Republic/Universal
- NINE DAYS (1) 550 Main/550+Work
- TIM MCGRAW (4) Curb
- Warner Bros. (Nashville)/Curb/WARN
- RED HOT CHILI PEPPERS (3) Warner Bros.
- THIRD EYE BLIND (2) Epic/550
- JAY-Z (4) Roc-A-Fella/Def Jam/IDJMG
- Def Jam/Def Soul/IDJMG
- RUFF ENDOZ (1) Epic
- DMX (3) Buff Byrders/Def Jam/IDJMG
- Lead

- 98 DEGREES (3) Universal
- Columbia
- BLINK-182 (1) MCA
- GEORGE STRAIT (3) MCA Nashville
- SMASH MOUTH (3) Interscope
- GOD GOD DOLLS (3) Warner Bros.
- MARIAH CAREY (4) Columbia
- RICKY MARTIN (3) C2
- Columbia
- MYA (2) University/Interscope
- Shohei Video/VP/Virgin
- EFFEL 66 (1) Republic/Universal
- DR. DRE (3) Aftermath/Interscope
- TOBY KETH (2) DreamWorks (Nashville)
- ALYN JACKSON (3) Arista Nashville
- MISSY "MISDEAMORER" ELLIOTT (1) The Cold Mind/EastWest/EEG
- JO DEE MESSINA (1) Curb
- CARL THOMAS (2) Real Boy/Arista
- Queen D-Vision/Real Boy/Arista
- NEXT (1) Arista
- EVERCLEAR (1) Capitol
- MARTINA MCBRIDE (1) RCA (Nashville)
- RCA (Nashville)/RCA
- RCA (Nashville)/Columbia
- SUGAR RAY (2) Lane/Atlantic
- ROB THOMAS (3) Arista
- REBA MCKENTRE (2) MCA Nashville
- FILTER (1) Reprise
- AVANT (2) Village Johnson/WG
- JENNIFER LOPEZ (2) Work/550+Work
- SUN BY FOUR (1) Soap Doctor/Columbia
- DA BRAT (2) So So Def/Columbia
- LFO (3) Arista



Faith Hill



Destiny's Child

- THE PRODUCT G&B (1) Arista
- SHEDAIS (3) Lyric Street
- KID ROCK (1) Big Dog/Lava/Atlantic
- MYSTIKAL (1) Jive
- ERYK BADAU (1) Motown/Universal
- TRAYN (1) Aaree/Columbia
- KENNY CHESNEY (3) BNA
- CLAY WALKER (1) Giant (Nashville)
- STING (1) Atlantic/Interscope
- CHAD BROCK (2) Warner Bros. (Nashville)/WGN
- BRAD PAISLEY (3) Arista Nashville
- CLINT BLACK (2) RCA (Nashville)
- PHIL VASSAR (3) Arista Nashville
- KANDI (1) Columbia
- DreamWorks
- WESTLIFE (1) Arista
- JOHN MICHAEL MONTGOMERY (3) Atlantic (Nashville)
- D'ANGELO (3) Dream Sound/Virgin
- MANDY MOORE (2) 550 Main/550+Work
- EVE (1) Buff Byrders/Interscope
- The Cold Mind/EastWest/EEG
- ALICE DEJAY (1) Republic/Universal
- DEBELAH MORGAN (1) The DAS Label/Atlantic
- SAMMIE (1) Frontiers/Digital
- KEVIN EDMONDS (1) RCA
- IDEAL (1) Virgin
- Nicolette/Virgin
- MZM (2) Atlantic
- SAMANTHA MUMBA (1) Wild Card/Interscope
- MARY MARY (1) C2
- TLC (2) LaFace/Arista
- 100 FOD FIGHTERS (1) Borealis/RCA

Hot 100 Singles & Tracks

Pos. TITLE—Artist—Imprest/Label

- BREATHE—Faith Hill—Warner Bros. (Nashville)/Warner Bros./WGN
- SMOOTH—Santana Featuring Bob Thomas—Arista
- MARIAH—Santana—Santana Featuring The Product G&B—Arista
- I WANNA KISS—Jive
- EVERYTHING YOU WANT—Vertical Horizon—RCA
- SAY MY NAME—Destiny's Child—Columbia
- I KNEW I LOVED YOU—Savage Garden—Columbia
- AMAZED—Lonestar—BNA
- RENT—mashbox tenary—Lane/Atlantic
- HE WASN'T MAN ENOUGH—Tom Branton—LaFace/Arista
- HIGHER—Creed—Wind-up
- TRY AGAIN—Aaliyah—Blackground/Virgin
- JUMPIN'—JUMPIN'—Destiny's Child—Columbia
- THOSE SONS—Suge—Dragon/Def Soul/IDJMG
- KRYPTONITE—3 Doors Down—Republic/Universal
- WHERE YOU GO—Pink—LaFace/Arista
- MUSIC—Madonna—Maverick/Warner Bros.
- DOESN'T REALLY MATTER—Jesse—Def Jam/Def Soul/IDJMG
- WHAT A GIRL WANTS—Christina Aguilera—RCA
- BACK AT ONE—Brook My Right—Motown
- BYE BYE BYE—N Sync—Jive
- YOU SANG TO ME—Marc Anthony—Columbia
- I NEED TO KNOW—Marc Anthony—Columbia
- GET IT ON TONITE—Montell Jordan—Def Soul/IDJMG
- INCOMPLETE—Suge—Dragon/Def Soul/IDJMG
- I TRY—Macy Gray—Epic
- IT'S GONNA BE ME—N Sync—Jive
- THAT'S THE WAY IT IS—Lil' Jon—550
- 550/550+Work
- (HOT 3+*) COUNTRY GRAMMAR—Welly—Fo Real/Universal
- BRING IT ALL TO ME—Blaque—Frank Masters/Columbia
- SHOW ME THE MEANING OF BEING LONELY—Backstreet Boys—Jive
- HOT BOYZ—Macy "MadameX"—Elliott Furlong/MCA, Eye & Q—Tip—The Gold Mind/EastWest/EEG
- BACK HERE—BBMak—Hollywood
- IT FEELS SO GOOD—Sonique—Farrach.com/Atlantic
- ABSOLUTELY (STORY OF A GIRL)—Mina—550 Main/550+Work
- WITH ARMS WIDE OPEN—Creed—Wind-up
- BE WITH YOU—Enrique Iglesias—Interscope
- COME ON OVER BABY (ALL I WANT IS YOU)—Christina Aguilera—RCA
- NO MORE—Ruff Endoz—Epic
- ALL THE SMALL THINGS—Blink-182—MCA
- THE WAY YOU LOVE ME—Faith Hill—Warner Bros.
- I TURN TO YOU—Christina Aguilera—RCA
- NEVER LET YOU GO—Third Eye Blind—Elektra/EGG
- I NEED YOU—Lonestar—Sparrow/Capitol/Curb
- 4K HOW I FOUND YOU—Ariana Gray
- Featuring Joe & 98 Degrees—Columbia
- LET'S GET MARRIED—Jagged Edge—So So Def/Columbia
- MY LOVE IS YOUR LOVE—Whitney Houston—Arista
- THEN THE MORNING COMES—Smash Mouth—Interscope
- BLUE (DA BA DEE)—Eiffel 66—Republic/Universal
- DESERT ROSE—Shing Fearing Chai/MCA—ADM/Interscope
- THE REAL SHU FEATURING ZEN—Zen—Web/Affirmative/Interscope
- MOST GIRLS—Pink—LaFace/Arista
- WREYF—Jive—New-Atlanta
- WONDERFUL—Evertone—Capitol
- ODPS!...I DID IT AGAIN—Rebby Spears—Jive
- I WANNA LOVE YOU FOREVER—Jessica Simpson—Jive
- GIVE ME JUST ONE NIGHT (UNA NOCHE)—98 Degrees—Universal

Continued on page YE-48

WE'VE HAD A LOT TO CELEBRATE THIS YEAR.
CONGRATULATIONS TO ALL OUR MEMBERS.

75%
of Billboard's Top 10 Hits*

100%
of Academy Awards for Music

73%
of Country Music Association Awards

71%
of Radio Music Awards

70%
of Billboard Music Awards

77%
of Soul Train Awards

73%
of Source Hip Hop Awards

100%
of Golden Globe Music Awards



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The Year In Music 2000

HOT 100 SINGLES & TRACKS

Continued from page YE-16

- 58 TAKE A PICTURE—Filter—Reprise
- 59 OTHERSIDE—Hot Chick Poppers—Warner Bros.
- 60 BIG PIMPIN'—Jay-Z Featuring UGK—Roc-A-Fella/
Def Jam/IDJG
- 61 PUREST OF PAIN (A PURO DOLOR)—Sisa By
Four—Sony Discos/Columbia
- 62 HE CAN'T LOVE U—Jagged Edge—So So Def/Columbia
- 63 SEPARATED—Anast—MCA/Johnson/MCA
- 64 I WISH—Curt Thomas—Bad Boy/Arista
- 65 U KNOW WHAT'S UP—Donell Jones—Unstoppable/
LaFace/Arista
- 66 FADED—SouthDivision Featuring Throat—MCA
- 67 ONLY GOD KNOWS WHY—Kid Rock—Top Dog/
Lava/Atlantic
- 68 SHAKE YA ASS—Mya—Jive
- 69 BAG LADY—Enfys Bedy—MCA/Universal
- 70 MEET VIRGINIA—Train—A&M/Columbia
- 71 PARTY UP (UP IN HERE)—DMX—Ruff Ryders/Def
Jam/IDJG
- 72 CASE OF THE EX (WHATCHA GONNA DO)—
Mya—Universal/Interscope
- 73 FORGOT ABOUT ONE—Dr. Dre Featuring Eminem—
Interscope
- 74 THAT'S THE WAY—Jo Dee Messina—Curb
- 75 SWEAR IT AGAIN—West11—Arista
- 76 THE NEXT EPISODE—Dr. Dre Featuring Snoop
Doggy—A&M/Interscope
- 77 FROM THE BOTTOM OF MY BROKEN HEART—
Boyz n the Bay—Jive
- 78 CRASH AND BURN—Savage Garden—Columbia
- 79 YES!—Chad Brock—Warner Bros. (Nashville)/WRN
- 80 THE BEST DAY—George Strait—MCA Nashville
- 81 WHERE I WANNA BE—Dovey Jones—
Unstoppable/LaFace/Arista
- 82 HOW DO YOU LIKE ME NOW?!—Toby Keith—
DreamWorks (Nashville)
- 83 MY BEST FRIEND—Tim McGraw—Curb
- 84 BROADWAY—Goo Goo Dolls—Warner Bros.
- 85 WHATCHU LIKE—Da Brat Featuring Trina—So So
Def/Columbia
- 86 DON'T THINK I'M NOT—Kandi—Columbia
- 87 I HOPE YOU DANCE—Lee Ann Womack With Sons Of
The Desert—MCA Nashville
- 88 BETTER OFF ALONE—Alice Deary—RepubliK/
Universal
- 89 DANCE WITH ME—Deborah Morgan—The DAS
Label/Atlantic
- 90 WHAT ABOUT NOW—Laneston—BNA
- 91 I LIKE IT—Santitas—Fremont/Capitol
- 92 24/7—Kevin Edwards—RCA
- 93 GIRL ON TV—L'Or—Arista
- 94 BOUNCE WITH ME—Lil Bow Wow Featuring Xscape—
So So Def/Columbia
- 95 COBBY TAKE ME AWAY—Davi Chicka—
Monument
- 96 I OON T WANNA—Alysha—Blackground/Priority
- 97 INDEPENDENT WOMEN PART I—Destiny's Child—
Columbia
- 98 GOTTA TELL YOU—Santitas Member—Wild Card/
Interscope
- 99 WAITING FOR TONIGHT—Jennifer Lopez—
Work/550—Work
- 100 SHACKLES (PRAISE YOU)—Mary Mary—Cz



Destiny's Child

Hot 100 Artists—Duo/Group

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 DESTINY'S CHILD (4) Columbia
- 2 SANTANA (4) Arista
- 3 'N SYMC (3) Jive
- (1) Miramax/Epic
- 4 LONESTAR (4) BNA
- 5 CREED (2) Wind-up
- 6 VERTICAL HORIZON (2) RCA
- 7 SAVAGE GARDEN (2) Columbia
- 8 MATCHBOX TWENTY (2) Lava/Atlantic
- 9 BACKSTREET BOYS (4) Jive
- 10 3 DOORS DOWN (2) Republic/Universal

Hot 100 Artists—Female

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 FAITH HILL (1) Warner Bros. (Nashville)/Warner
Bros./WRN
- (1) Warner Bros.
- (1) Warner Bros. (Nashville)/Curb/WRN
- 2 CHRISTINA AGUILERA (5) RCA
- 3 PINK (2) LaFace/Arista
- 4 TONI BRAXTON (2) LaFace/Arista
- 5 ALIYAH (1) Blackground/Virgin
- (1) Blackground/Priority
- 6 BRITNEY SPEARS (4) Jive
- 7 MADONNA (2) Maverick/Warner Bros.
- 8 JANET JACKSON (1) Def Jam/Def Soul/IDJG
- 9 LEANN RIMES (2) Curb
- (1) Sparrow/Capitol/Curb
- 10 WHITNEY HOUSTON (3) Arista
- (1) Arista/Interscope



Faith Hill

Hot 100 Artists—Male

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 SISQO (3) Dragon/Def Soul/IDJG
- (1) Ruff Ryders/Def Jam/IDJG
- (1) Queen Bee/Unstoppable
- 2 MARC ANTHONY (3) Columbia
- 3 JOE (1) Jive
- (1) Columbia
- 4 ENRIQUE IGLESIAS (2) Interscope
- (1) Arista/Interscope
- 5 BRIAN MCKNIGHT (2) Motown
- (1) Motown/Universal



Sisqo

- 6 NELLY (2) F. Soul/Universal
- 7 MONTELL JORDAN (2) Def Soul/IDJG
- 8 DONELL JONES (2) Unstoppable/LaFace/Arista
- (1) Lava/Columbia
- 9 EMINEM (3) Web/A&M/Interscope
- (1) A&M/Interscope
- 10 TIM MCGRAW (4) Curb
- (1) Warner Bros. (Nashville)/Curb/WRN

Hot 100 Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 COLUMBIA (32)
- 2 JIVE (17)
- 3 ARISTA (14)
- 4 RCA (12)
- 5 LAFACE (10)
- 6 WARNER BROS. (9)
- 7 DEF SOUL (11)
- 8 BNA (7)
- 9 REPUBLIC (6)
- 10 550 MUSIC (7)
- 11 LAVA (6)
- 12 MCA (8)
- 13 WIND-UP (2)
- 14 SO SO DEF (6)
- 15 MCA NASHVILLE (10)

Hot 100 Labels

Pos. LABEL (No. of Charted Titles)

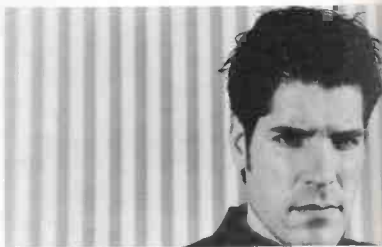
- 1 COLUMBIA (41)
- 2 ARISTA (25)
- 3 JIVE (17)
- 4 ISLAND DEF JAM MUSIC GROUP (14)
- 5 INTERSCOPE/GEFFEN/A&M (19)

Hot 100 Producers

Pos. PRODUCER (No. of Charted Titles)

- 1 MATT SERLETIC (2)
- 2 TIMBALAND (7)
- 3 RODNEY JERKINS (3)
- 4 BYRON GALLimore (1)
- 5 CORY ROONEY (2)
- 6 DANN HUFF (3)
- 7 GUY ROCHE (2)
- 8 JOHN KURZWEIL (2)
- 9 MAX MARTIN (2)
- 10 KRISTIAN LUNDMAN (1)
- 11 RAMI (6)
- 12 SHE KSPERE (4)
- 13 FAITH HILL (2)
- 14 BRYAN-MICHAEL COX (8)
- 15 PAUL EBERSOLD (2)
- 16 ANTHONY 'SHEP' CRAWFORD (3)
- T17 WYCLEF JEAN (2)
- T17 JERRY DUPLESSIS (2)
- 19 JASON 'JAY E' EPPERSON (2)
- 20 BRIAN MCKNIGHT (1)
- 21 DR. DRE (5)
- 22 SWIZZ BEATZ (2)
- 23 ANDREW SLATER (2)
- 24 JERMAINE DUPRI (6)
- 25 JIVE (1)

COLUMBIA



Matt Serletic

print, just the Bee's knees and worthy of the adjective "classic."

2. **Louis Armstrong**, "The Complete Hot Five And Hot Seven Recordings" (Columbia/Legacy). Essential and seminal, but thrifty fans should look for the "Best Of..."

Ketil Bjørnstad and **David Darling**, "Epigraphs" (ECM).

Keith Jarrett, "Whisper Not" (ECM). Maybe the best Jarrett "standards trio" album so far. (4.4 star for his take on "Pontians.")

3. **Inia Maria**, "Viva Brazil!" (Concord Picante). Who says Brazilian jazz has to be only cool and smooth?

Supergenerous, "Supergenerous" (Blue Note). Atmospheric and fun-warped guitar-based jazz? How bout Cassandra Wilson gussying on "Home On The Range"?

4. **Lighthouse Hopkins**, "The Very Best Of Lighthouse Hopkins" (Rhino). Classics all, culled from many labels. Accept no substitute.

5. **Bobby Hutcherson**, "Mirage" (32 Jazz). Lovely quartet date with Lord Tommy Flanagan on piano.

6. **Stan Getz**, "My Foolish Heart" (Label M). First-time release of Getz's Bierach/Hoffland/DeJongue band from '73 from the new label's disc of unreleased Left Bank live dates.

7. **Brian Blade Fellowship**, "Perceptual" (Blue Note).

CAROLYN ROWITZ

Managing Editor, *Billboard*
Bulletin

1. **Radiohead**, "Kid A" (Capitol).
2. **PJ Harvey**, "Stories From The City, Stories From The Sea" (1) (A&E).
3. **Bebel Gilberto**, "Tanto Tempo" (Zigzag/Jazz/Crammed Discs/Six Degrees). Supergang, "Supergang" (Island).
4. **Richard Ashcroft**, "Alone With Everybody" (Vrgin).
5. **Elliott Smith**, "Figure 8" (Hollywood Works).
6. **Sourkrout**, "Home" (Reprise).
7. **High Fidelity**, "The Day After Tomorrow" (Capitol).
8. **Modest Mouse**, "The Moon & Antarctica" (Epic).
9. **Yo La Tengo**, "And Then Nothing Turned Itself Inside-Out" (Matador).

BARRY A. JECKEL

Senior Editor, *Billboard*.com

1. **The Glads**, "The Glads" (Capricorn). Words fail me.
2. **Sarah Harmer**, "You Were Here" (Zoe/Rounder). Touching intimacy.
3. **Travis**, "The Man Who" (Epic). Best act from the U.K. since Elvis Costello.
4. **Bruce Springsteen**, multiple June/July nights at New York's Madison Square Garden. Rock 'n' roll at its best.
5. **XTC**, "Wasp Star (Apple Venus Vol 2)" (V2). Pure pop for old, people!
6. **PJ Harvey**, "Stories From The City, Stories From The Sea" (Island). Wow.
7. **They Might Be Giants**, April & November residencies at N.Y.'s Bowery Ballroom—exhaustingly enjoyable evenings, most with them.
8. **Jarvis J.**, "Bimatural" (Epic). I can't believe I'm writing this... But this consistency intrigues me to the best of album year.
9. **High Fidelity** (Touchstone). Fabulous film adaptation of Tom Hornby's music-obsessive 1985 novel.
10. **Pearl Jam**, 23 European tour 2000 live albums (Epic). A noble and unlabored effort that serves the most important audience: fans. If Springsteen could be convinced to do something like this...



DON JEFFREY

Managing Editor

1. **Radiohead**, "Kid A" (Capitol).
2. **James Carter**, "Chasin' The Gypsy" (Atlantic).
3. **Björk**, "Selmasongs" (Elektra).
4. **Patti Smith**, "Gung Ho" (Arista).
5. **Madonna**, "Music" (Maverick/Warner Bros.).
6. **Joni Mitchell**, "Both Sides Now" (Reprise).
7. **Billy Bragg** & **Wilco**, "Mermaid Avenue Vol. II" (Elektra).
8. **Meekwid Martin & Wood**, "The Dropper" (Blue Note).
9. **PJ Harvey**, "Stories From The City, Stories From The Sea" (Island).
10. **Alan Douglas/Bill Laswell**, "Operazone" (Knitting Factory).



WADE JENSEN

Director Of Country,
Contemporary Christian &
Gospel Charts

1. **Lee Ann Womack**, "I Hope You Dance" (MCA Nashville). Womack shows Nashville and the world that modern country music can be authentic, contemporary and highly commercial at the same time.
2. **Jim Lauderdale & Ralph Stanley**, "I Feel Like Singing Today" (Rebel). The crown prince of roots country joins the elder statesman of soaring mountain tenors. Hillbilly hits.
3. **The McKnays**, "Waiting" (Horizon). Southern gospel's most endearing family group offers another moving set of traditional, unadorned messages of faith and hope.
4. **Keith Whitely**, "Sad Songs & Walks" (Rounder). Vocals from Whitely's days with J.D. Crowe & The New South affectionately dressed in new production. Tasteful, timeless and inspirational.
5. **Dorothy Norwood** with **Miami Mass Choir**, "Ole Ricketty Bridge" (Malaco). Norwood sings supreme as an authoritative messenger of the Gospel. Priceless.
6. **Barry Worley**, "Hard Rain Don't Last" (DreamWorks). The only substantive and cohesive expression of traditional country in this year's sea of cotton-candy mainstream country. This man's on a mission.
7. **Hazel Dickens**, "It's Hard To Tell The Singer From The Song" (Rounder). Top of the heap on my list of reissues this year (1987). Dickens goes solo in a bluegrass mood with flawless material.
8. **Gary Allan**, "Smoke Rings In The Dark" (MCA Nashville). Would someone please wake country radio up?
9. **Anne Murray**, "What A Wonderful World" (Straightway). A beautiful reminder of how completely worthy she is of her international claim. The title says it all.
10. **Ricky Skaggs & Friends**, "Big Man—The Songs Of Bill Monroe" (Skaggs Family). Skaggs digs deep into Monroe's expansive catalog and handpicks an excellent troupe of collaborators.

MARCUS JENSEN

Special Issues Coordinator

1. Best of the best: **Travis**, "The Man Who" (Epic).
2. Best proof that "TRL" ain't all bad: **Hanson**, "This Time Around" (Island).
3. Best underappreciated album: **Moist**, "Mercedes 5 And Dime" (Capitol).

The Year in Music 2000

4. Best of the rest: **PJ Harvey**, "Stories From The City, Stories From The Sea" (Island).
5. Best EP: **Ani DiFranco**, "Swing Set" (Rightous Babe).
6. Best "hits" collection: **Buffalo Tom**, "A Sides From Buffalo Tom 1985-1999" (Beggars Banquet).
7. Best car sing-a-long songs (TRL ain't all bad 2): **N Sync**, "It's Gonna Be Me" (Jive); **BB&M**, "Back Here" (Hollywood); **Limp Bizkit**, "Break Stuff" (Interscope); **Ricky Martin**, "She Bangs" (Columbia).
8. Best reasons to move back to Boston: **The Shreds Divine** live; **Juliana Hatfield**, "Beautiful Creature" (50/50ounder); **Star Ghost Dog**, "The Great Indooz" (Capitulu); **Eunomy**, "Anything You Can Do" (unsgued).
9. Best listening-station find: **Sleater-Kinney**, "All Hands On The Bad One" (Kill Rock Stars).
10. Best resurrection: **Jeff Buckley**, "Mystery White Boy" (Columbia).



KATY STOLL

Assistant Editor of Special
Issues

1. **Nine Inch Nails**, April 3 at Grand Olympic Auditorium in L.A. My favorite band ever playing an exclusive 200+ person disc rehearsal with a full stage set. Need I say more?
2. **Char, "Issa"** (Hollywood). The catchiest album this year by a newly signed band. Watch out for these guys...
3. **N Sync**, "Bye Bye Bye" single (Jive). I love this song. I really do.
4. **Guns N' Roses**, "Live Era '87-'93" (Geffen/Universal). Tiring fans over until a new album emerges, hopefully someday soon.
5. **"Hallelujah"**, starring **Sebastian Bach**, Sept. 8 at Plymouth Theatre in New York. Broadway has never been this brazenly fun before.
6. **Blink-182**, "Adam's Song" single (MCA). A good old-fashioned depressing song with mainstream flair.
7. **Wheaties**, "Teenage Diribag" single (Columbia). With its clever lyrics and memorable melody, this tune is pure pop heaven.
8. **Type O Negative**, "The Least Worst Of" (Roadrunner). The best of the worst is better than most in this case.
9. **Kittie**, "Spit" (Ng/Artemis). Yeah, it's been done before, but not by five chicks this cool.
10. **Poison**, Aug. 3 at Universal Amphitheatre in L.A. Another blissful two hours of my life...

KAVAU

International Words &
Deeds' Columnist

1. **Rachelle Ferrell**, "Individuality Can I Be Me?" (Capitol). Includes the most soulful track of 2000 A.D.: the sublime ballad "I Forgive You."



LARRY LABLANC

Canadian Editor

1. **Sarah Harmer**, "You Were Here" (Universal). Ex-Weeping Tree singer shines in a stunning solo debut.
2. **Louis Armstrong**, "The Complete Hot Five And Hot Seven Recordings" (Columbia/Legacy). Pure ecstasy.
3. **Great Big Sea**, "Road Rage" (WEA). Culled from the band's 1999 Canadian tour, this live album makes you wish you were in the audience singing along.
4. **B.B. King & Eric Clapton**, "Riding With The King" (Reprise). The distance between these two great bluesmen is shorter than ever.
5. **Stevie Nicks**, "River Road & Other Stories" (Outside Music). For four decades, Tyson has been one of Canada's most respected songwriters. This theatrical retrospective of her musical career is a fitting tribute to her remarkable skill.
6. **Zachary Richard**, "Coeur Fidèle" (Audiogram). Louisiana's Richard deserves to be an honorary Canadian citizen for his fine catalog.
7. **The Wallflowers**, "Breach" (Interscope). Formidable hard; worthy songs.
8. **Monica Schroeder**, "The Expectation Of Home" (Night Sky). Manitoba singer/songwriter is Canada's finest undercovered artist. A breathtaking voice.
9. **Hazel Dickens**, "It's Hard To Tell The Singer From The Song" (Rounder). The reissue of this 1987 folk classic was welcome, if only for the fine song "A Few Old Memories."
10. **Van Morrison & Linda Gail Lewis**, "You Win Again" (Point Blank/Virgin). Rough in spots, but a gem. Veteran Lewis has long been overshadowed by her colorful brother, Jerry Lee, but she holds her own here.

Continued on page YE-59

The Year in Music 2000



Santana

Hot 100 Singles Sales

Pos. TITLE -Artist-Imprint/Label

- 1 MARIA MARIA—Santana Featuring The Product G&B—Arista
- 2 HOT BOYZ—Missy "Misdemeanor" Elliott Featuring Nia Evans & Q-Tip—The Gold Mind/EastWest/EEG
- 3 INCOMPLETE—Suge—Dragon/Def Soul/IDJMG
- 4 MUSIC—Madonna—Maverick/Warner Bros.
- 5 BREATHE—Faith Hill—Warner Bros. (Noahville)/Warner Bros./WGN/Warner Bros.
- 6 GET IT ON TONITE—Mottel Jordan—Def Soul/IDJMG
- 7 FROM THE BOTTOM OF MY BROKEN HEART—Bryan Spears—Jive
- 8 I LIKE IT—Santana—Fremont/Capitol
- 9 I WANNA LOVE YOU FOREVER—Jovica Simpfendorfer—Columbia
- 10 THANK GOD I FOUND YOU—Mariah Carey—A&M
- 11 GIRL ON TV—LFO—Arista
- 12 SWEAR IT AGAIN—Wetzel—Arista
- 13 HE WASN'T MAN ENOUGH—Tati Brastrom—LaFace/Arista
- 14 SMOOTH—Santana Featuring Rob Thomas—Arista
- 15 SAY MY NAME—Destiny's Child—Columbia
- 16 WHAT A GIRL WANTS—Christina Aguilera—RCA
- 17 MIRROR MIRROR—McM—Atlantic
- 18 ANOTHER DUMB BLONDE—Hoku—Capitol/Interscope
- 19 THERE YOU GO—Pati—LaFace/Arista
- 20 DOESN'T REALLY MATTER—Jarex—Def Jam/Def Soul/IDJMG
- 21 AMAZED—Lonestar—BNA

- 22 HE CAN'T LOVE U—Inezed Edge—So So Def/Columbia
- 23 ALL THE SMALL THINGS—Blind—B2—MCA
- 24 I KNOW I LOVED YOU—Savage Garden—Columbia
- 25 MY LOVE IS YOUR LOVE—Whitney Houston—Arista
- 26 COME ON OVER BABY (ALL I WANT IS YOU)—Christina Aguilera—RCA
- 27 GOODY GOAT—Dava Chuck—Mammoth
- 28 DON'T SAY YOU LOVE ME—M&M—Atlantic
- 29 BENT—matchbox twenty—Lava/Arista
- 30 24/7—Keanu Edmonds—RCA
- 31 ONE NIGHT STAND—Jin featuring LaTasha Scott—Jive—So So Def/Arista
- 32 NO MORE—Buff Duff—Epic
- 33 AARON'S PARTY (COME GET IT)—Aaron Carter—Jive
- 34 IT'S GONNA BE—N-Sync—Jive
- 35 YOU SANG TO ME—Marc Anthony—Columbia
- 36 THIS TIME AROUND—Hanson—MCA/Island/IDJMG
- 37 SHACKLES (PRAISE YOU)—Mary Mary—C2
- 38 A VOICE—Billy Gilman—Epic (Noahville)
- 39 GIVE ME JUST ONE NIGHT (UNA NOCHE)—98 Degrees—Universal
- 40 4, 5, 6—Sade Featuring JT Honey & Kandi—DreamWorks—Capitol
- 41 BE WITH YOU—Enrique Iglesias—Interscope
- 42 U KNOW WHAT'S UP—Danael James—Intouchables/LaFace/Arista
- 43 CRAYBABY—Mariah Carey Featuring Snoop Dogg—Capitol
- 44 I TURN TO YOU—Christina Aguilera—RCA
- 45 I NEED YOU—LeAnn Rimes—Sparrow/Capitol/Curb
- 46 I LEARNED FROM THE BEST—Whitney Houston—Arista
- 47 IT FEELS SO GOOD—Sonique—Farmclub.com/Republic/Universal
- 48 CALLIN' ME—Li'l Zane Featuring 112—Meridian/A&M/Priority

- 49 DANCIN'—O'Jays—MCA
- 50 DANCING QUEEN—A'Triana—Stockholm/MCA
- 51 YOU CAN DO IT—Lo Cide Featuring Mack 10 & McTee—Lorch Mak/Real Style/Priority
- 52 STAY THE NIGHT—Idem—MCA
- 53 LIAR—Phyllis—Motown/Universal
- 54 DANCE WITH ME—Dababk Morgan—The DAS—Labels/Atlantic
- 55 CAUGHT OUT THERE—Kelli—Virgin
- 56 BACK HERE—BBMak—Hollywood
- 57 BAG LADY—Arash Bada—Motown/Universal
- 58 WOBBLE WOBBLE—504 Boyz—No Limit/Priority
- 59 GOTTA TELL YOU—Somewhere Member—Wild Card/Interscope
- 60 IF YOU LOVE ME—Mist Condition—Elektra/EEG
- 61 (HOT S**T) COUNTRY GRAMMAR—Nelly-Fu—Real/Universal
- 62 SHAKE YOUR BON-BON—Ricky Martin—C2
- 63 SEPARATED—Aasat—Maga Johnson/MCA
- 64 BIG OCEAL—LeAnn Rimes—Curb
- 65 DESERT ROSE—Sling Featuring Chab Mann—A&M/Interscope
- 66 G'D UP—Snoop Dogg Presents The Eastside—Dogg House/TVT
- 67 BOUNCE WITH ME—Lil Bow Wow Featuring Keo—So So Def/Columbia
- 68 PUREST OF PAIN (A PURO DOLOR)—Son By Four—Bliss/Atlantic
- 69 15 MINUTES—Marc Melano—Columbia
- 70 I DON'T WANNA KISS YOU GOODNIGHT—LFO—Arista
- 71 TAKE A PICTURE—Pili—RCA
- 72 THE CHRISTMAS SONG (CHRISTMAS) ROASTING ON AN OPEN FIRE—Christina Aguilera—RCA
- 73 I NEED TO KNOW—Marc Anthony—Columbia
- 74 FADED—SoulDecision Featuring Thrust—MCA
- 75 SIMPLE KIND OF LIFE—No Doubt—Trauma/Interscope

Hot 100 Airplay

Pos. TITLE -Artist-Imprint/Label

- 1 BREATHE—Faith Hill—Warner Bros. (Noahville)/Warner Bros./WGN
- 2 SMOOTH—Santana Featuring Rob Thomas—Arista
- 3 I WANNA KNOW—Jive—Jive
- 4 EVERYTHING YOU WANT—Vertical Horizon—RCA
- 5 HIGHER—Cred—Wind-up
- 6 TRY AGAIN—Aaliyah—Background/Virgin
- 7 I KNOW I LOVED YOU—Savage Garden—Columbia
- 8 SAY MY NAME—Destiny's Child—Columbia
- 9 AMAZED—Lonestar—BNA

- 10 THING SONG—Suge—Dragon/Def Soul/IDJMG
- 11 BEAT—Missy featuring Lousi Adams—Lava/Arista
- 12 KRYPTONITE—G'Doom Drama—Republic/Universal
- 13 JUMPIN' JUMPIN'—Destiny's Child—Columbia
- 14 HE WASN'T MAN ENOUGH—Tati Brastrom—LaFace/Arista
- 15 BACK AT ONE—Briana McKnight—Motown
- 16 BYE BYE BYE—N Sync—Jive
- 17 MARIA MARIA—Santana Featuring The Product G&B—Arista
- 18 I TRY—Macy Gray—Jive
- 19 THAT'S THE WAY IT IS—Celine Dion—550 Music/550—Mer
- 20 I NEED TO KNOW—Marc Anthony—Columbia
- 21 BRING IT ALL TO ME—Blaque—Trunk Masters/Columbia
- 22 THERE YOU GO—Pati—LaFace/Arista
- 23 YOU SANG TO ME—Marc Anthony—Columbia
- 24 SHOW ME THE MEANING OF BEING LOVELY—Backstreet Boys—Jive
- 25 WHAT A GIRL WANTS—Christina Aguilera—RCA
- 26 ABSOLUTELY (STORY OF A GIRL)—New Power Generation—550 Music/550—Mer
- 27 DOESN'T REALLY MATTER—Jarex—Def Jam/Def Soul/IDJMG
- 28 (HOT S**T) COUNTRY GRAMMAR—Nelly-Fu—Real/Universal
- 29 WITH ARMS WIDE OPEN—Cred—Wind-up
- 30 IT'S GONNA BE—N-Sync—Jive
- 31 GET IT ON TONITE—Mottel Jordan—Def Soul/IDJMG
- 32 BE WITH YOU—Enrique Iglesias—Interscope
- 33 IT FEELS SO GOOD—Sonique—Farmclub.com/Republic/Universal
- 34 BACK HERE—BBMak—Hollywood
- 35 NEVER LET YOU GO—Third Eye Blind—Elektra/EEG
- 36 THE WAY YOU LOVE ME—Faith Hill—Warner Bros.
- 37 THEN THE MORNING COMES—Sade—Mer/Interscope
- 38 MUSIC—Madonna—Maverick/Warner Bros.
- 39 BLUE (DA BA DEE)—Eiffel 65—Republic/Universal
- 40 NO MORE—Buff Duff—Epic
- 41 THE REAL SLIM SHADY—Eminem—Webb/Interscope/Aftermath
- 42 LET'S GET MARRIED—Jagged Edge—So So Def/Columbia
- 43 MOST GIRLS—Pink—LaFace/Arista
- 44 I TURN TO YOU—Christina Aguilera—RCA
- 45 BIG PIMPIN'—Jig-Z—Zwingen UGA—Real—A&M/Def Jam/IDJMG
- 46 INCOMPLETE—Suge—Dragon/Def Soul/IDJMG
- 47 WIFE—Nest—Arista
- 48 COME ON OVER BABY (ALL I WANT IS YOU)—Christina Aguilera—RCA
- 49 I NEED YOU—LeAnn Rimes—Sparrow/Capitol/Curb
- 50 ALL THE SMALL THINGS—Blind—B2—MCA
- 51 OOPS...I DID IT AGAIN—Briana Spears—Jive
- 52 I WISH—I Carl Thomas—Real Style/Def Jam
- 53 DESERT ROSE—Sling Featuring Chab Mann—A&M/Interscope
- 54 OTHERSIDE—Red Hot Chili Peppers—Warner Bros.
- 55 WONDERFUL—Everlast—Capitol
- 56 TAKE A PICTURE—Pili—RCA
- 57 CASE OF THE EX (WHATEVER GONNA DO)—Mottel Jordan—Columbia
- 58 PARTY UP (UP IN HERE)—DMX—Ruff Ryders/Def Jam/IDJMG
- 59 MEET VIRGINIA—Travis—Arista/Columbia
- 60 SHAKE YA ASS—Mystikal—Jive
- 61 ONLY GOD KNOWS WHY—Kid Rock—Top Dog/Lava/Arista
- 62 FORGOT ABOUT DR. DR. DR. Featuring Emmon—Aftermath/Interscope
- 63 THE NEXT EPISODE—Dr. Dre Featuring Snoop Dogg—Aftermath/Interscope
- 64 THE BEST DAY—George Strait—MCA Nashville
- 65 HOW DO YOU LIKE ME NOW?—Toby Keith—DreamWorks/Capitol
- 66 WHERE I WANNA BE—Daveel James—Intouchables/LaFace/Arista
- 67 MY LOVE IS YOUR LOVE—Whitney Houston—Arista
- 68 MY BEST FRIEND—Tim McGraw—Curb
- 69 PUREST OF PAIN (A PURO DOLOR)—Son By Four—Bliss/Atlantic
- 70 WHAT CHU LIKE—Da Brat Featuring Tyrae—So So Def/Columbia
- 71 I HOPE YOU DANCE—Lee Ann Womack Web Soul Of The Desert—MCA/Noahville
- 72 WHAT ABOUT NOW—Lonestar—BNA
- 73 COWBOY TAKE ME AWAY—Dixie Chicks—Meridian
- 74 THAT'S THE WAY—De Dee Messno—Curb
- 75 CRASH AND BURN—Savage Garden—Columbia



Faith Hill

Hot 100

Top R&B/Hip-Hop Artists

Pos. ARTIST (No. of Charted Titles) Imp./Inst./Label

- 1 SISOQ** (4) *Dragon/Def Soul/IDJMG*
(1) *Buff Byters/Def Jam/IDJMG*
(1) *Queen Bee/Unltds/Atlantic*
- 2 JAGGED EDGE** (3) *So So Def/Columbia*
(1) *So So Def/Columbia/CRG*
- 3 DONELL JONES** (4) *Untroubled/LaFace/Arista*
(1) *LaFace/Columbia*
- 4 DMX** (3) *Buff Byters/Def Jam/IDJMG*
(1) *Blackground/Virgin*
(1) *Laud*
- 5 JOE** (2) *Def Jam/IDJMG*
(2) *Mo'Nique*
(1) *Columbia*
- 6 DESTINY'S CHILD** (4) *Columbia*
(1) *Columbia/CRG*
- 7 DR. DRE** (8) *A&M/Interscope*
(1) *Loch/NoB/Red Side/Priority*
(2) *Web/A&M/Interscope*
- 8 JAY-Z** (7) *Roc-A-Fella/Def Jam/IDJMG*
(1) *Def Jam/Def Soul/IDJMG*
(1) *University/Interscope/IDJMG*
(1) *Columbia*
(1) *Epic*
(1) *East West/EEG*
- 9 TONI BRAXTON** (4) *LaFace/Arista*
- 10 CARL THOMAS** (3) *Real Bop/Arista*
(1) *Cher O-Vision/Real Bop/Arista*
- 11 EMINEM** (6) *Web/A&M/Interscope*
(2) *Aftermath/Interscope*
(1) *Real Bop/Arista*
- 12 MARY J. BLIGE** (2) *MCA*
(1) *Columbia*
(1) *Def Jam/IDJMG*
- 13 AVANT** (3) *Illage Johnson/MCA*
- 14 NELLY** (3) *Fo Real/Universal*
- 15 JUVENILE** (7) *Cash Money/Universal*
(1) *Buff Byters/Interscope*
(1) *DP*
(1) *Hypnotic Minds/Laud*
- 16 D'ANGEL D** (4) *Cherita Sound/Virgin*
- 17 MONTELL JORDAN** (4) *Def Soul/IDJMG*
(1) *Cher O-Vision/Real Bop/Arista*
- 18 YOLANDA ADAMS** (3) *Elektra/EEG*
(1) *Blackground/Priority*
- 20 NEXT** (3) *Arista*
- 21 IDEAL** (3) *Noontime/Virgin*
(1) *Virgin*
- 22 WHITNEY HOUSTON** (6) *Arista*
- 23 DA BRAT** (2) *So So Def/Columbia*
(1) *So So Def/Atlantic/CRG*
- 24 KELLY PRICE** (1) *Def Soul/IDJMG*
(1) *Def Soul/IDJMG*
- 25 BRIAN MCKNIGHT** (4) *Motown*
(1) *Motown/Universal*
- 26 KEVIN EDMONDS** (4) *RCA*
- 27 LUCY PEARL** (2) *Pinkie/Beyond*
(1) *Queerback/Pinkie/Beyond*
- 28 ANGIE STONE** (3) *Arista*
(1) *Virgin*



Sisoq

- 29 EVE** (7) *Buff Byters/Interscope*
(1) *The Gold Mind/EastWest/EEG*
(1) *RCA*
(1) *Roc-A-Fella/Def Jam/IDJMG*
- 30 NAS** (2) *Columbia*
(1) *Columbia/CRG*
(1) *The Gold Mind/EastWest/EEG*
- 31 SO SO DEF** (4) *Cherita Sound/Virgin*
(1) *Laud/Columbia*
- 32 SAMMIE** (3) *Freemove/Capitol*
- 33 COMMION** (3) *MCA*
- 34 RUFF ENDD** (2) *Epic*
- 35 MYA** (3) *University/Interscope*
(1) *Shocking Vibes/VP/Virgin*
(1) *University/Interscope/IDJMG*
- 36 GERALD LEVERT** (4) *East West/EEG*
(1) *Motown*
- 37 MARIHA CAREY** (3) *Columbia*
(1) *Columbia/CRG*
- 38 MISSY "MISDEMEANOR" ELLIOTT** (3) *The Gold Mind/EastWest/EEG*
- 39 MYSTIKAL** (2) *Jive*
- 40 BLACK ROB** (2) *Real Bop/Arista*
- 41 MARY MARY** (2) *Columbia*
(1) *C2/Columbia/CRG*



Jagged Edge

The Year In Music 2000

- 42 GINUWINE** (3) *550 Music/Epic*
(2) *Columbia*
(1) *DreamWorks*
- 43 LIL' KIM** (2) *Queen Bee/Unltds/Atlantic*
(1) *Queen Bee/Unltds/Atlantic/AG*
(1) *Real Bop/Arista*
- 44 MINT CONDITION** (3) *Elektra/EEG*
- 45 MACY GRAY** (1) *Epic*
- 46 SNOOP DOGG** (4) *Dugg House/TVT*
(3) *Aftermath/Interscope*
(2) *No Limit/Priority*
(1) *Dy/Death Row*
(1) *Columbia*
(1) *Buff Byters/Interscope*
(1) *Web/A&M/Interscope*
(1) *O-Funk/Realize*
- 47 Q-TIP** (4) *Arista 2001/Arista*
(1) *Vision/Def Jam/IDJMG*
(1) *The Gold Mind/EastWest/EEG*
- 48 TRICK DADDY** (1) *Sip-N-Slide/Atlantic/AG*
(1) *Sip-N-Slide/Atlantic*
- 49 HOT BOYS** (3) *Cash Money/Universal*
(1) *Hypnotic Minds/Laud*
- 50 LIL' WAYNE** (3) *Cash Money/Universal*

Top New R&B/Hip-Hop Artists

Pos. ARTIST (No. of Charted Titles) Imp./Inst./Label

- 1 SISOQ** (4) *Dragon/Def Soul/IDJMG*
(1) *Buff Byters/Def Jam/IDJMG*
(1) *Queen Bee/Unltds/Atlantic*
- 2 CARL THOMAS** (3) *Real Bop/Arista*
(1) *Cher O-Vision/Real Bop/Arista*
(1) *Cher O-Vision/Real Bop/Arista*
- 3 AVANT** (3) *Illage Johnson/MCA*
- 4 NELLY** (3) *Fo Real/Universal*
- 5 KEVIN EDMONDS** (4) *RCA*
- 6 LUCY PEARL** (2) *Pinkie/Beyond*
(1) *Queerback/Pinkie/Beyond*
- 7 SO4 BOYZ** (2) *No Limit/Priority*
- 8 SAMMIE** (3) *Freemove/Capitol*
- 9 RUFF ENDD** (2) *Epic*
- 10 BLACK ROB** (2) *Real Bop/Arista*



Toni Braxton

Top R&B/Hip-Hop Artists—Female

Pos. ARTIST (No. of Charted Titles) Imp./Inst./Label

- 1 TONI BRAXTON** (4) *LaFace/Arista*
(1) *Columbia*
(1) *Def Jam/IDJMG*
- 2 MARY J. BLIGE** (2) *MCA*
(1) *Columbia*
(1) *Def Jam/IDJMG*
- 3 YOLANDA ADAMS** (3) *Elektra/EEG*
(1) *So So Def/Columbia/CRG*
(1) *Blackground/Virgin*
(1) *Blackground/Priority*
- 4 AALIYAH** (2) *Blackground/Virgin*
(1) *Blackground/Priority*
- 5 WHITNEY HOUSTON** (6) *Arista*
(1) *So So Def/Columbia*
(1) *So So Def/Columbia/CRG*
- 7 KELLY PRICE** (4) *Def Soul/IDJMG*
(1) *Def Jam/IDJMG*
- 8 ANGIE STONE** (3) *Arista*
(1) *Virgin*
- 9 EVE** (7) *Buff Byters/Interscope*
(1) *The Gold Mind/EastWest/EEG*
(1) *RCA*
(1) *Roc-A-Fella/Def Jam/IDJMG*
- 10 MYA** (3) *University/Interscope*
(1) *Shocking Vibes/VP/Virgin*
(1) *University/Interscope/IDJMG*

Top R&B/Hip-Hop Artists—Duo/Group

Pos. ARTIST (No. of Charted Titles) Imp./Inst./Label

- 1 JAGGED EDGE** (3) *So So Def/Columbia*
(1) *So So Def/Columbia/CRG*
(1) *Queen Bee/Unltds/Atlantic*
- 2 DESTINY'S CHILD** (4) *Columbia*
(1) *Columbia/CRG*
- 3 NEXT** (3) *Arista*
- 4 IDEAL** (3) *Noontime/Virgin*
(1) *Virgin*
- 5 LUCY PEARL** (2) *Pinkie/Beyond*
(1) *Queerback/Pinkie/Beyond*
- 6 SO4 BOYZ** (2) *No Limit/Priority*
- 7 RUFF ENDD** (2) *Epic*
- 8 MARY MARY** (2) *C2/Columbia*
(1) *C2/Columbia/CRG*
- 9 MINT CONDITION** (3) *Elektra/EEG*
- 10 HOT BOYS** (3) *Cash Money/Universal*
(1) *Hypnotic Minds/Laud*

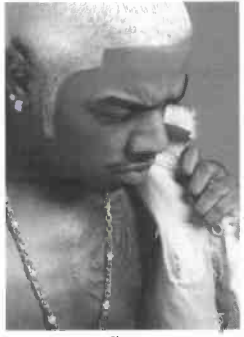
The Year In Music 2000

Top R&B/Hip-Hop Artists—Male

- Pos. ARTIST (No. of Charted Titles) *Imp./Label*
- 1 **SIBOO** (4) *Dragon/Dof Soul/IDJMG*
(1) *Buff Ryfers/Dof Jam/IDJMG*
(1) *Queen Bee/Universal/Arista*
 - 2 **DONELL JONES** (4) *Universal/LaFace/Arista*
(1) *LaFace/Columbia*
 - 3 **OMX** (6) *Buff Ryfers/Dof Jam/IDJMG*
(1) *Blackground/Virgin*
(1) *LaFace*
(1) *Dof Jam/IDJMG*
 - 4 **JOE** (3) *Jive*
(2) *Motown*
(1) *Columbia*
 - 5 **DR. DRE** (8) *Aftermath/Interscope*
(1) *Interscope/Red Bull/Side/Priority*
(1) *Web/Aftermath/Interscope*
 - 6 **JAY-Z** (7) *Roc-A-Fella/Dof Jam/IDJMG*
(1) *Dof Jam/Dof Soul/IDJMG*
(1) *Universal/Interscope/IDJMG*
(1) *Columbia*
(1) *Epic*
(1) *EastWest/EEG*
 - 7 **CARL THOMAS** (1) *Real Raps/Arista*
(1) *Cher-O-Vision/Real Raps/Arista*
 - 8 **EMINEM** (3) *Web/Aftermath/Interscope*
(1) *Aftermath/Interscope*
(1) *Real Raps/Arista*
 - 9 **AVANT** (2) *Mage Johnson/MCA*
 - 10 **NELLY** (3) *Fo' Real/Universal*

Top R&B/Hip-Hop Imprints

- Pos. IMPRINT (No. of Charted Titles)
- 1 **COLUMBIA** (53)
 - 2 **DEF JAM** (41)
 - 3 **LAFACE** (29)
 - 4 **DEF SOUL** (19)
 - 5 **ARISTA** (18)
 - 6 **CASH MONEY** (18)
 - 7 **BAD BOY** (12)
 - 8 **SO SO DEF** (12)
 - 9 **JIVE** (14)
 - 10 **MOTOWN** (53)
 - 11 **RUFF RYDERS** (11)
 - 12 **MCA** (14)
 - 13 **AFTERMATH** (14)
 - 14 **ELEKTRA** (25)
 - 15 **EPIC** (7)



Siboo

Top R&B/Hip-Hop Labels

- Pos. LABEL (No. of Charted Titles)
- 1 **ARISTA** (14)
 - 2 **ISLAND DEF JAM MUSIC GROUP** (64)
 - 3 **COLUMBIA RECORDS GROUP** (75)
 - 4 **INTERSCOPE/GEFFEN&M** (59)
 - 5 **UNIVERSAL** (57)

Top R&B/Hip-Hop Album Artists

- Pos. ARTIST (No. of Charted Titles) *Imp./Label*
- 1 **DR. DRE** (4) *Aftermath/Interscope*
 - 2 **EMINEM** (2) *Web/Aftermath/Interscope*
 - 3 **OMX** (3) *Buff Ryfers/Dof Jam/IDJMG*
 - 4 **JAY-Z** (5) *Roc-A-Fella/Dof Jam/IDJMG*
 - 5 **SIBOO** (1) *Dragon/Dof Soul/IDJMG*
 - 6 **JUVENILE** (2) *Cash Money/Universal*
(1) *D3*
 - 7 **NELLY** (1) *Fo' Real/Universal*
 - 8 **D'ANGELO** (1) *Cherise Sound/Virgin*
 - 9 **JOE** (1) *Jive*
 - 10 **THE NOTORIOUS B.I.G.** (1) *Real Raps/Arista*
 - 11 **JAGGED EDGE** (1) *So So Dof/Columbia/CRG*
 - 12 **TONI BRAXTON** (1) *LaFace/Arista*
 - 13 **DESTINY'S CHILD** (1) *LaFace/Columbia/CRG*
 - 14 **DONELL JONES** (1) *Universal/LaFace/Arista*
 - 15 **MARY J. BLIGE** (1) *MCA*
 - 16 **NAS** (1) *Columbia/CRG*
 - 17 **YOLANDA ADAMS** (2) *Elektra/EEG*
 - 18 **CARL THOMAS** (1) *Real Raps/Arista*
 - 19 **MYSTIKAL** (1) *Jive*
 - 20 **KELLY PRICE** (1) *Dof Soul/IDJMG*
 - 21 **GERALD LEVERT** (1) *EastWest/EEG*
 - 22 **BONE THUGS-N-HARMONY** (1) *Roithaus/EEG*
 - 23 **THREE 6 WAFIA** (1) *Apparent Minds/LaFace*
(1) *Soulard Out Street Level*
 - 24 **BLACK ROB** (1) *Real Raps/Arista*

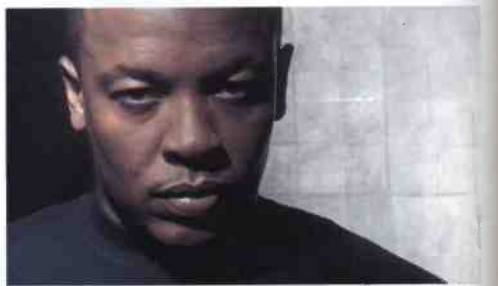
- 25 **504 BOYZ** (1) *No Limit/Priority*
- 26 **LIL' KIM** (1) *Queen Bee/Universal/AR*
- 27 **ANGIE STONE** (1) *Arista*
- 28 **MACY GRAY** (1) *Epic*
- 29 **2PAC** (1) *Amaru/Death Row/Interscope*
(1) *Hot 'N' Soul/Sound/Lightyear*
- 30 **DA BRAT** (1) *So So Dof/Columbia/CRG*
- 31 **LIL' WAYNE** (1) *Cash Money/Universal*
- 32 **BRIAN MCKNIGHT** (1) *Motown/Universal*
- 33 **AVANT** (1) *Mage Johnson/MCA*
- 34 **BEANIE SIEGEL** (1) *Roc-A-Fella/Dof Jam/IDJMG*
- 35 **THE LOX** (1) *Buff Ryfers/Interscope*
- 36 **JA RULE** (1) *Amaru/Interscope/Dof Jam/IDJMG*
- 37 **EVE** (1) *Buff Ryfers/Interscope*
- 38 **WHITNEY HOUSTON** (1) *Arista*
- 39 **ICE CUBE** (1) *Loath Male/Real Raps/Priority*
- 40 **BIG PUNISHERS** (1) *Loath/Columbia/CRG*
- 41 **COMMON** (1) *MCA*
- 42 **MARIAN CARMY** (1) *Columbia/CRG*
- 43 **LL COOL J** (1) *Dof Jam/IDJMG*
- 44 **OUTKAST** (1) *LaFace/Arista*
- 45 **TRICK DADDY** (1) *Slip-N-Slide/Arista/AR*
- 46 **R. KELLY** (1) *Jive*
- 47 **OUTLAWZ** (1) *Amaru/Death Row/Interscope*
(1) *Outlaw/Beyde*
- 48 **BUSTA RHYMES** (1) *Fog/Motown/Elektra/EEG*
- 49 **MONTELL JORDAN** (1) *Dof Soul/IDJMG*
- 50 **NEXT** (1) *Arista*

Top R&B/Hip-Hop Albums

- Pos. TITLE Artist/Imp./Label
- 1 **DR. DRE — 2001** — Dr. Dre — Aftermath/Interscope
 - 2 **THE MARSHALL MATHERS LP** — Eminem — Web/Aftermath/Interscope
 - 3 **...AND THEN THERE WAS X** — DMX — Ruff Ryfers/Dof Jam/IDJMG
 - 4 **UNLEASH THE DRAGON** — Snoop — Dragon/Dof Soul/IDJMG
 - 5 **VOL. 3... LIFE AND TIMES OF S. CARTER** — Jay-Z — Black & Blue/Dof Jam/IDJMG
 - 6 **COUNTRY GRAMMAR** — Nelly — Fo' Real/Universal
 - 7 **VOODOO** — D'Angelo — Cherise Sound/Virgin
 - 8 **MY NAME IS JOE** — Joe — Jive
 - 9 **BORN AGAIN** — The Notorious B.I.G. — Real Raps/Arista
 - 10 **J.E. HEARTBREAK** — Jagged Edge — So So Dof/Columbia/CRG
 - 11 **THE HEAT** — Toni Braxton — LaFace/Arista
 - 12 **THE WRITING'S ON THE WALL** — Destiny's Child — Columbia/CRG
 - 13 **WHERE I WANNA BE** — Donnell Jones — Universal/LaFace/Arista
 - 14 **THA G-CODE** — Juvenile — Cash Money/Universal
 - 15 **STILL I RISE** — 2Pac + Outlawz — Amaru/Death Row/Interscope
 - 16 **I GOT THAT WORK** — Big Tymers — Cash Money/Interscope
 - 17 **MARY...** — Mary J. Blige — MCA
 - 18 **NASTRADMAM** — NAS — Columbia/CRG
 - 19 **RODMEN MUST DIE** — THE ALBUM — Soundtrack — Priority/Virgin
 - 20 **MOUNTAIN HIGH, VALLEY LOW** — Yolanda Adams — Elektra/EEG
 - 21 **EMOTIONAL** — Carl Thomas — Real Raps/Arista
 - 22 **LET'S GET READY** — Mystikal — Jive
 - 23 **MIRROR MIRROR** — Fally Prue — Dof Soul/IDJMG

- 24 **6 God** — Enuff-Zinn — EastWest/EEG
- 25 **BTHAREURRECTION** — Bone Thugs-N-Harmony — Roithaus/Epic
- 26 **LIFE STORY** — Black Rob — Real Raps/Arista
- 27 **OR OF THE VOL. II** — Various Artists — Ruff Ryfers/Interscope
- 28 **GOODFELLAS** — 504 Boyz — No Limit/Priority
- 29 **THE NOTORIOUS K.I.M.** — Lil' Kim — Queen Bee/Universal/Arista
- 30 **WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 6** — Three 6 Mafia — Apparent Minds/LaFace
- 31 **BLACK DIAMOND** — Logic — Stone/Arista
- 32 **ON HOW LIFE IS** — Macy Gray — Epic
- 33 **THE DYNASTY: ROD LA FAMILIA (2000)** — Jay-Z — Roc-A-Fella/Dof Jam/IDJMG
- 34 **HEY FRIDAY** — Soundtrack — Priority
- 35 **UNRESTRICTED** — Dr. Dre — So So Dof/Columbia/CRG
- 36 **THA BLOCK IS HOT!** — Lil' Wayne — Cash Money/Universal
- 37 **BACK AT ONE** — Brian McKnight — Motown/Universal
- 38 **MY THOUGHTS** — Brian — Mage Johnson/MCA
- 39 **400 DEGREEZ** — Juvenile — Cash Money/Universal
- 40 **THE TRUTH** — Bone Thugs-N-Harmony — Ruff Ryfers/Interscope
- 41 **NUTTY PROFESSOR II: THE KLUMPS** — Soundtrack — Dof Soul/IDJMG
- 42 **WE ARE THE STREETS** — The Last-Real Raps/Interscope
- 43 **LET THERE BE...EVE... RUFF RYDERS'** *FIRST LADY* — Eve — Ruff Ryfers/Interscope
- 44 **WAR & PEACE VOL. 2 (THE PEACE DISC)** — Ice Cube — Loath Male/Real Raps/Priority
- 45 **YEEHAW BABY** — Big Punisher — Loath/Columbia/CRG
- 46 **LIFE WATER FOR CHOCOLATE** — Common — MCA
- 47 **SNOOP DOGG PRESENTS THE EASTSIDE** — Snoop Dogg & The Eastside — Dogg House/TXT
- 48 **RAINBOW** — Mariah Carey — Columbia/CRG
- 49 **THE BEST MAN** — Soundtrack — Columbia/CRG
- 50 **G.O.A.T. FEATURING JAMES T. SMITH: THE GREATEST OF ALL TIME** — LL Cool J — Dof Jam/IDJMG
- 51 **STANKONIA** — Outkast — LaFace/Arista
- 52 **BLOCK THUGS: CHAPTER A.K. VERSE 47** — Trick Daddy — Slip-N-Slide/Atlantic/AR
- 53 **RULE 3:36** — Jay-R — Murder Inc./Dof Jam/IDJMG
- 54 **ANARCHY** — Bone Thugs-N-Harmony — Elektra/EEG
- 55 **GET IT ON...TONITE** — Montell Jordan — Dof Soul/IDJMG
- 56 **WELCOME II NEXTASY** — Next — Arista
- 57 **CASIMIR DRAMA** — Dreems — Fight N' Life/Atlantic/AR
- 58 **SUPREME CLIENTELE** — Chiddy Fresh Killah — Wee Young Music Group/Epic
- 59 **IDEAL** — Ideal — Vocalion/Virgin
- 60 **THE LAST OF A DYING BREED** — Scarface — Big-A-Lot/Virgin
- 61 **TP-2 COME** — R. Kelly — Jive
- 62 **LUCY PEARL** — Lucy Pearl — Pusher/Reynard
- 63 **DA BUDDY B**H** — Trause — Slip-N-Slide/Atlantic/AR
- 64 **THE SLIMY SHAD LP** — Eminem — Web/Aftermath/Interscope
- 65 **OPPOSITE OF H2O** — Druce — On — Ruff Ryfers/Interscope
- 66 **WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1** — Jill Scott — Hidden Beach/Epic

Continued on page T-54



Dr. Dre

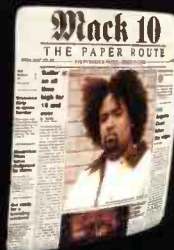
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The Year In Music 2000

TOP R&B/HIP-HOP ALBUMS

- Continued from page YE-52
- 67 THE TUNNEL—Funkmaster Flex & Big Kap—Def Jam/IDJMG
 - 68 MILLENNIUM—Will Smith—Columbia/CRG
 - 69 GURILLERA WARFARE—Hot Boyz—Cash Money/CRG
 - 70 BLACKOUT—Method Man & Rob-Ar—Def Jam/IDJMG
 - 71 AMPLIFIED—Q-Tip—Arista 2001/Arista
 - 72 SHYNE—Shyne—Bad Boy/Arista
 - 73 FEAR OF FLYING—Mase—University/Interscope
 - 74 FROM THE BOTTOM TO THE TOP—Sammie—Blower/Arise
 - 75 THE ECLECTIC: 2 SIDE II A BOOK—Wyclef Jean—Columbia/CRG
 - 76 FAITH: A HOLIDAY ALBUM—Kenny G—Arista
 - 77 WHITNEY: THE GREATEST HITS—Whitney Houston—Arista
 - 78 THE STREET IZ A MUTHA—Kurupt—Arista/Arise
 - 79 BALLER BLOCKIN—Cash Money Millionaires—Cash Money/Universal
 - 80 DJ CLUE PRESENTS: BACKSTAGE—MIXTAPE (MUSIC INSPIRED BY THE FILM)—DJ Clue—Arista/Def Jam/IDJMG
 - 81 IMMOBILIZATION—Cliff Robertson—Loud/Columbia/CRG
 - 82 P.T.—Eros Eros—RCA
 - 83 WORLD PARTY—Goodie Mob—LaFace/Arista
 - 84 GHETTO HYMNS—Dave Hollister—Def Squad/Dream World/Interscope
 - 85 CHANT DOWN BABYLON—Bob Marley—Tuff Gong/Island/IDJMG
 - 86 The Day—MCA
 - 87 CAN'T TAKE ME HOME—Pink—LaFace/Arista
 - 88 GOTTA GET THE GROOVE BACK—Jehenne Taylor—Vainika
 - 89 THE BIG PICTURE—Big L—Blackground/Priority
 - 90 SHAFÉ—Soundtrack—Clot-O-Vision/LaFace/Arista
 - 91 SKULL & BONES—Ozzy Osbourne—Columbia/CRG
 - 92 THANKFUL—Mary Mary—Cap/Columbia/CRG
 - 93 TRAPPED IN CRIME—C-Murder—TRU/No Limit/CRG
 - 94 DIRTY HARRIET—Rob Diggz—FlyMode/Elektra/VEG
 - 95 A DAY IN THE LIFE—Eric Burdon—Warner Bros.
 - 96 BACK FOR THE FIRST TIME—Ludacris—Disturbing The Peace/Def Jam South/IDJMG
 - 97 100% GIUINWINE—Mase—Cash Money/EPIC
 - 98 LIFE'S AQUARIUM—Mist—Cash Money/Elektra/VEG
 - 99 THREE & MAFIA PRESENTS HYPNOTIC CAMP—Various Artists—Hygnatize Minds/Loud
 - 100 THE WOOD—Soundtrack—Jive

TOP R&B/HIP-HOP ALBUM IMPRINTS

- Pos. IMPRINT (No. of Charted Titles)
- 1 COLUMBIA (29)
 - 2 DEF JAM (8)
 - 3 AFTERMATH (7)
 - 4 CASH MONEY (7)
 - 5 BUFF BYODERS (8)
 - 6 BAD BOY (7)
 - 7 LAFACE (6)
 - 8 JIVE (7)
 - 9 DEF SOUL (6)
 - 10 MCA (1)

- 21 ARISTA (7)
- 22 ELEKTRA (6)
- 23 ROC-A-FELLA (6)
- 24 MOTOWN (6)
- 25 WEB (2)

COLUMBIA

Top R&B/Hip-Hop Album Labels

- Pos. LABEL (No. of Charted Titles)
- 1 ISLAND DEF JAM MUSIC GROUP (28)
 - 2 INTERSCOPE/GEFFEN/A&M (23)
 - 3 ARISTA (26)
 - 4 UNIVERSAL (28)
 - 5 COLUMBIA RECORDS GROUP (28)



Top R&B/Hip-Hop Album Distributors

- Pos. DISTRIBUTOR (No. of Charted Titles)
- 1 UNIVERSAL (109)
 - 2 BMG (42)
 - 3 SONY (42)
 - 4 EMO (23)
 - 5 WEA (4)
 - 6 INDEPENDENTS (11)

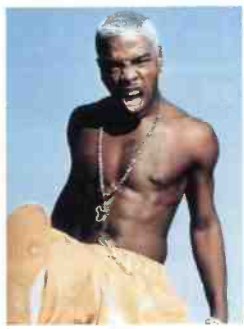


Hot R&B/Hip-Hop Singles & Tracks Artists

- Pos. ARTIST (No. of Charted Titles) Imprint/Label
- 1 SISQO (2) Dragan/Daf Soul/IDJMG
 - 1) Buff Byod/Def Jam/IDJMG
 - 1) Queen Bee/Under/Atlantic
 - 2 JAGGED EDGE (2) So So Def/Columbia
 - 3 DONELL JONES (2) Universal/Hot/LaFace/Arise
 - 1) Loud/Columbia



Jagged Edge



- 23 LUCY PEARL (1) Overbrook/Pushie/Beyond
- 1) Pushie/Beyond
- 24 WHITNEY HOUSTON (4) Arista
- 25 PROFYLE (2) Motown
- 26 EMINEM (4) Wichita/Aftermath/Interscope
- 1) Aftermath/Interscope
- 2) Bad Boy/Arista
- 27 DA BRAT (2) So So Def/Columbia
- 28 MYSTICAL (2) Jive
- 29 SAMMIE (2) Froman/Atlantic
- 30 BRIAN MCKNIGHT (4) Motown
- 31 KELLY PRICE (2) Def Soul/IDJMG
- 1) Def Jam/IDJMG
- 32 MIYA (2) University/Interscope
- 1) Shocking Blue/PP/VEG
- 1) University/Interscope/IDJMG
- 33 R. KELLY (2) Jive
- 1) Jive/LaFace/Arise
- 1) Bad Boy/Arista
- 34 EVE (6) Buff Byod/Interscope
- 1) The Gold Mind/EarWest/VEG
- 1) RCA
- 1) Roc-A-Fella/Def Jam/IDJMG
- 35 GIUINWINE (2) 550 Music/EPIC
- 1) Columbia
- 1) DreamWorks
- 36 SANTANA (1) Arista
- 37 JANET JACKSON (1) Def Jam/Def Soul/IDJMG
- 38 NAS (2) Columbia
- 1) The Gold Mind/EarWest/VEG
- 1) So So Def/Columbia
- 1) Loud/Columbia
- 39 JUVENILE (2) Cash Money/Universal
- 1) Buff Byod/Interscope
- 1) Hygnatize Minds/Loud
- 40 MARY MARY (2) Cap/Columbia
- 41 MARIAN CAREY (1) Columbia
- 42 ANDREW ADAMS (1) Elektra/VEG
- 43 MINT CONDITION (2) Elektra/VEG
- 44 B-TIP (1) Arista 2001/Arista
- 1) Violator/Def Jam/IDJMG
- 1) The Gold Mind/EarWest/VEG
- 45 ANGIO STONE (2) Arista
- 1) Viper
- 46 COMMON (2) MCA
- 47 SA BOYZ (2) MCA/Priority
- 48 LIL BOO WAG (2) So So Def/Columbia
- 49 GUY (2) MCA
- 50 GERALD LEVERT (2) EastWest/VEG
- 1) Motown

Hot R&B/Hip-Hop Singles & Tracks

- Pos. TITLE ARTIST Imprint/Label
- 1 LET'S GET MARRIED—Jagged Edge—So So Def/Columbia
 - 2 WANNA KNOW—Jive—Jive
 - 3 INCOMPLETE—Sisqo—Dragan/Def Soul/IDJMG
 - 4 HOT WHAT'S—Mary "Madonna" Jones—Interscope/EarWest/VEG
 - 5 U KNOW B.O.Y.—Donell Jones—Universal/Hot/LaFace/Arista
 - 6 GET IT ON TONITE—Mist—Loud/Jordan—Def Soul/EPIC
 - 7 NO MORE—Buff Ende—Epic
 - 8 I WISH—Carl Thomas—Bad Boy/Arista
 - 9 SEPARATED—Amaré—Major Johnson/MCA
 - 10 WHERE I WANNA BE—Donell Jones—Under/Atlantic/LaFace/Arista
 - 11 SAY MY NAME—Destiny's Child—Columbia
 - 12 BAG LADY—Enoch Burdette—Motown
 - 13 THONG SONG—Sisqo—Dragan/Def Soul/IDJMG
 - 14 WIFE—Nas—Arista
 - 15 MARIA MARIA—Santana—Dragan/Def Soul/IDJMG
 - 16 HE WASN'T MAN ENOUGH—Toni Braxton—LaFace/Arista
 - 17 HE CAN'T LOVE U—Jagged Edge—So So Def/Columbia
 - 18 TRY AGAIN—Adrian—Blackground/Interscope
 - 19 (HOT S**TY) COUNTRY GRAMMAR—Nelly—Fo' Real/Universal
 - 20 SHAKE YA ASS—Mystikal—Jive
 - 21 UNTILTED (HOW DOES IT FEEL)—D'Angelo—Cash Money/VEG
 - 22 BOUNCE WITH ME—Lil Boosie—Wag—So So Def/Columbia
 - 23 LIAR—Profyle—Motown

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the street anthem "BIG THINGS"

the powerfull "MC IS MY AMBITION"

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THE SINGLE

"HOT BLACK & SEXY"

featuring

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The Year In Music 2000

HOT R&B/HIP-HOP SINGLES & TRACKS

Continued from page T7-54

- 24 **JUST BE A MAN ABOUT IT**—Toni Braxton—*Life/Arista*
- 25 **I DON'T WANNA**—Aaliyah—*Background/Priority*
- 26 **24/7**—Kanye Edwards—*RCA*
- 27 **DANCE TONIGHT**—Luz Pearly—*Overbrook/Punka/Sound*
- 28 **THANK GOD I FOUND YOU**—Mariah Carey—*Featuring Joe & 98 Degrees—Columbia*
- 29 **DOESN'T REALLY MATTER**—Janet—*Def Jam/Def Soul/IDJMG*
- 30 **PARTY UP (UP IN HERE)**—DMX—*Ruff Ryders/Def Jam/IDJMG*
- 31 **OPEN MY HEART**—Yolanda Adams—*Elektra/EEG*
- 32 **SHACKLES (PRAISE YOU)**—Mary Mary—*Co/Atlantic*
- 33 **ONE NIGHT STAND**—J. Shin—*Featuring LaTocha Scott—Slip-N-Slide/Atlantic*
- 34 **I LIKE IT**—Santitas—*FreeWorld/Capitol*
- 35 **WHAT CHU LIKE**—Da Brat—*Featuring Tyrae—So So Def/Atlantic*
- 36 **TREAT HER LIKE A LADY**—Janet—*Jive*
- 37 **WOBBLER**—304 Boys—*No Limit/Priority*
- 38 **BIG PIMPIN'**—Jay-Z—*Featuring UGK—Roc-A-Fella/Def Jam/IDJMG*
- 39 **JUMPIN' JUMPIN'**—Destiny's Child—*Columbia*
- 40 **THE LIGHT**—Common—*MCA*
- 41 **NO MORE RAIN (IN THIS CHIL'D)**—Ange—*Street-World/Arista*
- 42 **WHATEVER**—Lil' Jon—*Featuring Lil' Mo—Virgin*
- 43 **IF YOU LOVE ME**—Max—*Condition—Elektra/EEG*
- 44 **WHAT YOU WANT**—DMX—*Featuring Snoop—Ruff Ryders/Def Jam/IDJMG*
- 45 **WHO!?**—Black Rob—*So-So Def/Arista*
- 46 **YOUR CHILD**—Mary J. Blige—*MCA*
- 47 **BETWEEN ME AND YOU**—Ja Rule—*Featuring Chanté Moore—Meridian Inc./Def Jam/IDJMG*
- 48 **YOU OWE ME**—Nas—*Featuring Common—Columbia*
- 49 **THE NEXT EPISODE**—Dr. Dre—*Featuring Snoop Dogg—J/World/Interscope*
- 50 **GET GONE**—Lil' Jon—*Nasimer/Virgin*
- 51 **CALLIN' ME**—La'Tyia—*Featuring 112—Worldwide/Priority*
- 52 **I WISH**—B. Kelly—*Jive*
- 53 **FORGOT ABOUT DRE**—Dr. Dre—*Featuring Eminem—Aftermath/Interscope*
- 54 **NONE OF UR FRIENDS BUSINESS**—Cousins—*550 Music/Epic*
- 55 **BACK AT ONE**—Brian McKnight—*Motown*
- 56 **GO! TO GET IT**—Suge—*Featuring Make It Hot—Dragon Def Soul/IDJMG*
- 57 **LOVE IS BLIND**—Eve—*Featuring Faith Evans—Ruff Ryders/Interscope*
- 58 **DANCIN'**—Og—*MCA*
- 59 **BEST OF ME**—Mya—*Featuring Jaishawn—University/Interscope*
- 60 **THAT'S WHAT I'M LOOKING FOR**—Da Brat—*So So Def/Columbia*
- 61 **THE BEST MAN I CAN BE**—Ginuwine, R. L. Taylor, Cass—*Columbia*
- 62 **BAD BOYZ**—Suge—*Featuring Barrington Levy—Bad Boy/Arista*
- 63 **BRING IT ALL TO ME**—Blaque—*Track Masters/Columbia*
- 64 **SAME SCRIPT, DIFFERENT CAST**—Whitney Houston & Deborah Cox—*Arista*
- 65 **SPEND MY LIFE WITH YOU**—Eric Burz—*Featuring Tanyas—Warner Bros.*
- 66 **THE REAL SLIM SHADY**—Eminem—*Webb/Aftermath/Interscope*
- 67 **DEEP INSIDE**—Mary J. Blige—*MCA*

- 68 **WHAT'S YOUR FANTASY**—Ludacris—*Featuring Shavawn—Disturbing The Peace/Def Jam South/IDJMG*
- 69 **AS WE LAY**—Sade—*Power—Def Soul/IDJMG*
- 70 **LEFT, RIGHT, LEFT**—Dreems—*Light 2 Def/Tight IV Life/Atlantic*
- 71 **BACK THAT THANG UP**—Juvenile—*Featuring Mannie Fresh & Lil' Wayne—Cash Money/Universal*
- 72 **SUMMER RAIN**—Carl Thomas—*Ghet-O-Vasion/Bud Dog/Arista*
- 73 **911**—Wyclef Jean—*Featuring Mary J. Blige—Columbia*
- 74 **NO MATTER WHAT THEY SAY**—Lil' Kim—*Queen Bee/Urban/Atlantic*
- 75 **G'D UP**—Snoop Dogg—*Presenting The Eastside—Dogg House/T/T*
- 76 **IT'S SO HARD**—Big Punisher—*Featuring Donell Jones—Loud/Columbia*
- 77 **CAUGHT OUT THERE**—Kali—*Virgin*
- 78 **WHISTLE WHILE YOU WORK**—Yang Yang—*Town—Columbia*
- 79 **HEY PAPI**—Jay-Z—*Featuring Memphis Bleek & Amil—Def Jam/Def Soul/IDJMG*
- 80 **I NEED A HOT GIRL**—Hot Boys—*Cash Money/Universal*
- 81 **INDEPENDENT WOMEN PART I**—Destiny's Child—*Columbia*
- 82 **I LEARNED FROM THE BEST**—Whitney Houston—*Arista*
- 83 **YOU CAN DO IT**—Ice Cube—*Featuring Mack 10 & Ms. Tac—Lack Mob/So-So Def/Priority*
- 84 **DO IT AGAIN (PUT YA HANDS UP)**—Jay-Z—*Featuring Bruce Sibel & Amil—Roc-A-Fella/Def Jam/IDJMG*
- 85 **CANT STAY**—Dava Hallister—*Def Squad/Dreem Works*
- 86 **THERE YOU GO**—Pink—*LaFace/Arista*
- 87 **CASE OF THE EX (WHATCHA GONNA DO)**—Mya—*University/Interscope*
- 88 **THAT OTHER WOMAN**—Changing Faces—*Atlantic*
- 89 **GIRLS DEN SUGAR**—Beverie Mann—*Featuring Mya—Shookin' Video/V2/Virgin*
- 90 **WHAT'S MY NAME**—DMX—*Ruff Ryders/Def Jam/IDJMG*
- 91 **MR. TOO DAMN GOOD**—Oswald—*Levent—Capitol/EEG*
- 92 **BREATHE AND STOP**—Q-Tip—*Arista 2000/Arista*
- 93 **YOU SHOULDE TOLO ME**—Kelly Price—*Def Soul/IDJMG*
- 94 **15 MINUTES**—Marc Nelson—*Columbia*
- 95 **4, 5, 6**—Sade—*Featuring JT Money & Roméo—Dreem Works*
- 96 **THA BLOCK IS HOT**—Lil' Wayne—*Featuring Juvenile & B.G.—Cash Money/Universal*
- 97 **WE CAN'T BE FRIENDS**—Debralex Cox With R.L.—*Arista*
- 98 **GET YOUR ROLL ON**—Big Tymers—*Cash Money/Universal*
- 99 **SHUT UP**—Trick Daddy—*Featuring Durce Poppo, Toina, Co-Sig—N-Side/Atlantic*
- 100 **LOVE (I'M NOT USED TO)**—Kanye Edwards—*RCA*

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

Pos. IMPRINT (No. of Charted Titles)

- 1 COLUMBIA (26)
- 2 DEF SOUL (12)
- 3 SO SO DEF (8)
- 4 ARISTA (11)
- 5 LAFACE (12)
- 6 JIVE (2)
- 7 MOTOWN (17)



Missy "Misdemeanor" Elliott



Timbaland

- 8 BAD BOY (16)
- 9 DEF JAM (23)
- 10 MCA (12)
- 11 CASH MONEY (11)
- 12 ELEKTRA (14)
- 13 RUFF RYDERS (12)
- 14 AFTERMATH (11)
- 15 EASTWEST (10)

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

Pos. LABEL (No. of Charted Titles)

- 1 ARISTA (48)
- 2 COLUMBIA (77)
- 3 ISLAND DEF JAM MUSIC GROUP (56)
- 4 INTERSCOPE/GEFFEN & M (32)
- 5 ELEKTRA ENTERTAINMENT GROUP (21)



Hot R&B/Hip-Hop Producers

Pos. PRODUCER (No. of Charted Titles)

- 1 TIMBALAND (2)
- 2 BRYAN-MICHAEL COX (12)
- 3 ANTHONY "SHIP" CRAWFORD (9)
- 4 RODNEY JERKINS (6)
- 5 STEVE HUFF (5)
- 6 MANNIE FRESH (11)
- 7 JERMAINE DUPRI (9)
- 8 SWIZZ BEATZ (2)
- 9 THE NEPTUNES (7)
- 10 DR. DRE (12)
- 11 EDDIE F. (9)
- 12 JAY-Z (2)
- 13 OARREN LIGHTY (3)
- 14 D'ANGELO (3)
- 15 CHRISTOPHER "TRICKY" STEWART (6)
- 16 JASON "JAY E" EPPERSON (2)
- 17 WYCLEF JEAN (6)
- 18 JERRY DUFFLESS (5)
- 19 JIMMY JAM (1)
- 20 TERRY LEWIS (4)
- 21 MEL-MAN (1)
- 22 R. KELLY (4)
- 23 NAYGEE (1)
- 24 EDDIE BERKELEY (4)
- 25 SIDDI (0)

COLUMBIA

The Year in Music 2000

Hot R&B/Hip-Hop Singles Sales

Pos. TITLE—Artist—Imp./Label

- 1 **HOT BOYZ**—Mary "Madame" Elliott Featuring K&E & Q-Tip—The Cold Mind/EastWest/EEG
- 2 **MARIA MARIA**—Santana Featuring The Product G&B—Arista
- 3 **LIKE IT—Scarsy**—Fresworld/Capitol
- 4 **ONE NIGHT STAND**—Shea Featuring LaTocha Scott—Sip-A-Style/Arista
- 5 **HE CAN'T LOVE U**—Jagged Edge—So So Def/Columbia
- 6 **GET IT ON TONITE**—Master P/Jordan—Def Soul/Universal
- 7 **THANK GOD I FOUND YOU**—Mariah Carey Featuring Jay & 98 Degrees—Dragon/Daf Soul/IDJMG
- 8 **INCOMPLETE**—Snoop—Dreagon/Def Soul/IDJMG
- 9 **24/7**—Keon Edmunds—RCA
- 10 **NO MORE BUFF ENDS**—RCA
- 11 **SAY MY NAME**—Destiny's Child—Columbia
- 12 **HE WASN'T MAN ENOUGH**—Toni Braxton—Lafayette/Arista
- 13 **I KNOW WHAT'S UP**—Destiny's Child—Columbia
- 14 **SEPARATED**—Aswad—Magic Johnson/MCA
- 15 **SHACKLES (PRAISE YOU)**—Mary Mary—C2/Universal
- 16 **DANCIN'**—Cap—MCA
- 17 **LET'S GET MARRIED**—Jagged Edge—So So Def/Columbia
- 18 **4, 5, 6**—Solo Featuring JT Money & Kandi—DreamWorks
- 19 **NOBBLE NOBBLE**—504 Boys—No Limit/Priority
- 21 **SAG LADY**—Freddy Boxx—Motown
- 21 **(HOT S**T) COUNTRY GRAMMAR**—Nelly—Fo'Real/Universal
- 22 **WHISTLE WHILE YOU TWURK**—Ting Tzong Tzong—Capitol
- 23 **CAUGHT OUT THERE**—Kela—Virgin
- 24 **CALLIN' ME**—Lil' Zane Featuring 112—Waxworks/Interscope
- 25 **THERE YOU GO**—Tina Turner—LaFace/Arista
- 27 **YOU CAN DO IT**—Ice Cube Featuring Mack 10 & M.O.—Lamb Music/Berl/Solo/Priority
- 28 **DOESN'T REALLY MATTER**—Janet—Def Jam/Def Soul/IDJMG
- 29 **BOUNCE WITH ME**—Lil' Bow Wow Featuring Xscape—So So Def/Columbia
- 30 **IF YOU LOVE ME**—Miss Condition—Elektra/EEG
- 31 **15 MINUTES**—Marc Nelson—Columbia
- 32 **LEFT, RIGHT, LEFT**—Drumma—Tight 2 Day/Tight TV Ltd./Arista
- 33 **G'D UP**—Snoop Dogg Presents The Entendaz—Dogg House/DVE
- 34 **LET'S LOVE'S YOUR LOVE**—Whitney Houston—Arista
- 35 **STEP THE NIGHT**—Jimi—MCA
- 36 **LEFT & RIGHT**—D'Angelo Featuring Method Man And Redman—Cheeba Sound/Virgin
- 37 **WHEE!**—Nelly—Arista
- 38 **GET SOME**—Jimi—Newvision/Interscope
- 39 **I LIKE DEM GIRLZ**—Lil' Jon & The East Side Boys—BME
- 40 **I LEARNED FROM THE BEST**—Whitney Houston—Arista
- 41 **TAKE THAT**—Tanya Carter Featuring Miss "Madame" Elliott—The Cold Mind/EastWest/EEG
- 42 **DOWN BOTTOM**—Dray—On & Juvenile—Ruff Riders/Interscope
- 43 **I DON'T CARE—No Quarter**—T.I./Arista/Interscope/Religion/Warner Bros.
- 44 **CRIBBAY**—Mariah Carey Featuring Snoop Dogg—Arista
- 45 **BOUNCE**—Miracle—Major Turnout/Sound Of America/Interscope
- 46 **IF YOU DON'T WANNA LOVE ME**—Tamarla—DreamWorks
- 47 **SPEND MY LIFE WITH YOU**—Eric Benet Featuring T.I.—Warner Bros.
- 48 **YEAH THAT'S US**—Major Figures—Ruffination/Warner Bros.

- 49 **DANCE WITH ME**—Deborah Morgan—The DAS Label/Arista
- 50 **GIVE YOU WHAT YOU WANT (FA SURE)**—Chico DaBabe—Motown
- 51 **THE GREATEST ROMANCE EVER SOLD**—The Arsonists/Arista
- 52 **MONICA**—Before Dark—RCA
- 53 **I WANT IT ALL**—Warren G Featuring Mack 10—G-Funk/Real Gone
- 54 **T&D**—Lil' Kim—EastWest/EEG
- 55 **FLAMBOYANT**—Big L—Bunka/Priority
- 56 **LOVE SETS YOU FREE**—Kelly Price & Fresh—Def Soul/IDJMG
- 57 **JUMPIN', JUMPIN'**—Destiny's Child—Columbia
- 58 **IF I COULD TURN BACK THE HANDS OF TIME**—R. Kelly—Jive
- 59 **STILL IN MY HEART**—Tracey Spear—Capitol
- 60 **FLOWERS FOR THE DEAD**—Cuban Link—Terror Squad/Arista
- 61 **CAN'T GO FOR THAT**—Tameka—Elektra/EEG
- 62 **DAILY—TQ**—Clockwork—RCA
- 63 **2 8" BITCHES**—Toni Braxton—Shoreline/J.
- 64 **STEP THIS**—Master P/Featuring D.I.C.—No Limit/Priority
- 65 **BITCH WITH NO MAN**—Something For The People—Warner Bros.
- 66 **GET UP**—Ani Lennox—550 Music/Epic

- 9 **SAY MY NAME**—Destiny's Child—Columbia
- 10 **TRY AGAIN**—Nelly—Bunka/Jordan/Virgin
- 11 **GET IT ON TONITE**—Master P/Jordan—Def Soul/IDJMG
- 12 **WIFE**—Nelly—Arista
- 13 **UNTILTED (HOW DOES IT FEEL)**—D'Angelo—Cheeba Sound/Virgin
- 14 **NO MORE**—Ruff Ends—Epic
- 15 **I DON'T WANNA**—Nelly—Bunka/Jordan/Priority
- 16 **JUST BE A MAN ABOUT IT**—Toni Braxton—LaFace/Arista
- 17 **SHAKE YA ASS**—Mykita—Jive
- 18 **HE WASN'T MAN ENOUGH**—Toni Braxton—LaFace/Arista

- 37 **BETWEEN ME AND YOU**—Jo Jo featuring Christina Miliani—Mercury Inc./Def Jam/IDJMG
- 38 **THE NEXT EPISODE**—Dr. Dre Featuring Snoop Dogg—Aftermath/Interscope
- 39 **FORGOT ABOUT DRE**—Dr. Dre Featuring Eminem—Aftermath/Interscope
- 40 **BOUNCE WITH ME**—Lil' Bow Wow Featuring Xscape—So So Def/Columbia
- 41 **JUMPIN', JUMPIN'**—Destiny's Child—Columbia
- 42 **LOVE IS BLIND**—Destiny's Child Featuring Faith Evans—Ruff Riders/Interscope
- 43 **NONE OF UR FRIENDS BUSINESS**—Ginuwine—550 Music/Epic
- 44 **BACK AT ONE**—Brian McKnight—Motown
- 45 **GO TO GET IT**—Snoop Dogg Featuring Mack 10—Dragon/Daf Soul/IDJMG
- 46 **24/7**—Keon Edmunds—RCA
- 47 **BEST OF ME**—Mya Featuring Jadakiss—Universal/Interscope
- 48 **I WISH**—R. Kelly—Jive
- 49 **THE BEST MAN I CAN BE**—Cruiserver, R.I., Tyrese, Gae—Columbia
- 50 **SHACKLES (PRAISE YOU)**—Mary Mary—C2/Universal
- 51 **BRING IT ALL TO ME**—Blaque—Track Masters/Columbia
- 52 **THAT'S WHAT I'M LOOKING FOR**—Da Brat—So So Def/Columbia
- 53 **NOBBLE NOBBLE**—504 Boys—No Limit/Priority
- 54 **LIAR**—Profile—Motown
- 55 **THANK GOD I FOUND YOU**—Mariah Carey Featuring Jay & 98 Degrees—Dragon/Daf Soul/IDJMG
- 56 **DOESN'T REALLY MATTER**—Janet—Def Jam/Def Soul/IDJMG
- 57 **SAME SCRIPT, DIFFERENT CAST**—Whitney Houston & Deborah Cox—Arista
- 58 **DEEP INSIDE**—Mary J. Blige—MCA
- 59 **AS WE LAY**—Kelly Price—Def Soul/IDJMG
- 60 **GET GONE**—Jimi—Newvision/Virgin
- 61 **THE REAL SLIM SHADY**—Eminem—Web/Aftermath/Interscope
- 62 **SUMMER RAIN**—Golf Thru—Ghet-O-Vision/Def Soul/Arista
- 63 **BACK THAT THING UP**—Jazzmine Featuring Maxine Fresh & Lil' Wayne—Cash Money/Universal
- 64 **NO MATTER WHAT**—Destiny's Child—Columbia
- 65 **I NEED A HOT GIRL**—Lil' Jon—Cash Money/Universal
- 66 **BAD BOY**—Styng Featuring Berrington Layz—Bad Boy/Arista
- 67 **WHAT'S YOUR PRIZE?**—Ludovick Featuring Shawnna—Distributing The Factory/Def Jam/IDJMG
- 68 **IT'S SO HARD**—Big Pimpin' Featuring Donell Jones—Loud/Universal
- 69 **NO MATTER WHAT THEY SAY**—Lil' Kim—Queen Bee/Under Attack
- 70 **IF YOU LOVE ME**—Miss Condition—Elektra/EEG
- 71 **INDEPENDENT WOMAN PART I**—Destiny's Child—Columbia
- 72 **HEY PAPI**—Jay-Z Featuring Memphis Bleek & Aml—Def Jam/Def Soul/IDJMG
- 73 **CASE OF THE EX (WHATCHA GONNA DO)**—Mya—Universal/Interscope
- 74 **WAP! OOH SUGAR**—Bernie Mac Featuring Myke-Two—Capitol/50/50/50
- 75 **BREATHE AND STOP**—Q-Tip—Arista 2001/Arista



Joe

- 67 **CHERCHEZ LAGHST**—Ghazoua Killah—We—Trop Beat/Sharp EP
- 68 **MOVE SOMETHIN'**—Tash Kauri & Hi-Tek—Bunka/Priority
- 69 **FEELIN' SO GOOD**—Jennifer Lopez Featuring Big Pun—Def Jam/Real Gone
- 70 **DON'T THINK I'M TON**—Kandi—Columbia
- 71 **READY—N. Toon**—DreamWorks
- 72 **JIGGA MY F*******—Jay-Z—A-Fella/Ruff Riders/Interscope
- 73 **YOU CAME ALONG**—Beverly—Yak Tam/Elektra/EEG
- 74 **HOW LOW**—L.V. Featuring Shari Watson—Loud/Universal
- 75 **GET YOUR MONEY**—OG Dirty Bastard Featuring Kelis—Elektra—EEG

Hot R&B/Hip-Hop Airplay

Pos. TITLE—Artist—Imp./Label

- 1 **I WANNA KNOW**—Jae-Jae
- 2 **LET'S GET MARRIED**—Jagged Edge—So So Def/Columbia
- 3 **WISH**—Cool Thomas—Bad Boy/Arista
- 4 **WHERE I WANNA BE**—Destiny's Child—Universal/LaFace/Arista
- 5 **THONG SONG**—Snoop—Dragon/Def Soul/IDJMG
- 6 **I KNOW WHAT'S UP**—Destiny's Child—Universal/LaFace/Arista
- 7 **INCOMPLETE**—Snoop—Dragon/Def Soul/IDJMG
- 8 **SEPARATED**—Aswad—Magic Johnson/MCA

- 19 **DANCE TONIGHT**—Lucy Pearl—Overbrook/Booker/Beyond
- 20 **BAG LADY**—Enkya Beda—Motown
- 21 **OPEN MY HEART**—Yolanda Adams—Elektra/EEG
- 22 **PARTY UP (UP IN HERE)**—DMX—Ruff Ryders/Def Jam/IDJMG
- 23 **HOT BOYZ**—Mary "Madame" Elliott Featuring Nas, Ice Q, Tip—The Cold Mind/EastWest/EEG
- 24 **WHAT'CHU LIKE**—Ice Cube Featuring Tyrese—So So Def/IDJMG
- 25 **TREAT HER LIKE A LADY**—Jae-Jae
- 26 **(HOT S**T) COUNTRY GRAMMAR**—Nelly—Fo'Real/Universal
- 27 **BIG PIMPIN'**—Jay-Z Featuring H&K—Roc-A-Fella/Def Jam/IDJMG
- 28 **HE CAN'T LOVE U**—Jagged Edge—So So Def/Columbia
- 29 **NO MORE RAIN (IN THIS CLOUD)**—Angie Stone—Arista
- 30 **WHATEVER**—Lil' Kim Featuring Lil' Mo—Virgin
- 31 **THE LIGHT**—Gemma—MCA
- 32 **YOUR CHILD**—Mary J. Blige—MCA
- 33 **YOU OW ME**—Nas Featuring Gemma—Columbia
- 34 **WHAT YOU WANT**—DMX Featuring Snoop—Ruff Ryders/Def Jam/IDJMG
- 35 **MARIA MARIA**—Santana Featuring The Product G&B—Arista
- 36 **WHOO!**—Black Rock—Bad Boy/Arista



The Year In Music 2000

Hot Rap Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 MISSY "MISDEMEANOR" ELLIOTT (1) The Gold Mind/EastWest/EEG
- 2 504 BOYZ (1) No Limit/Priority
- 3 YING YANG TWINS (1) Cali/Park
- 4 NELLY (1) Fo' Real/Universal
- 5 DRAMA (1) Tight 2 Def (1) Tight N Lge/Atlantic
- 6 SOLE (1) Dream World/Interscope (1) Tasty Mercedes/Freesworld/Priority
- 7 LIL' ZANE (1) Worldwide/Priority
- 8 ICE CUBE (1) Lench Mob/Red Star/Priority
- 9 LIL' BOW WOW (1) So So Def/Columbia/CRG (1) So So Def/Columbia/CRG
- 10 JAY-Z (1) Roc-A-Fella/Def Jam/IDJMG (1) Def Jam/Def Soul/IDJMG

Hot Rap Singles

Pos. TITLE Artist—Imprint/Label

- 1 HOT BOYZ—Missy "Misdeemeanor" Elliott Featuring Nas, Eve & Q-Tip—The Gold Mind/EastWest/EEG

- 2 4, 5, 6—Sole Featuring JT Money & Kandi—Dream World/Interscope
- 3 WOBBLE WOBBLE—504 Boyz—No Limit/Priority
- 4 WHISTLE WHILE YOU TWURK—Ying Yang Twins—Cali/Park
- 5 "HOT S**T" COUNTRY GRAMMAR—Nelly—Fo' Real/Universal
- 6 CALLIN' ME—Lil' Zane Featuring 112—Worldwide/Priority
- 7 YOU CAN DO IT—Ice Cube Featuring Mack 10 & Mr. T—Lench Mob/Red Star/Priority
- 8 BOUNCE WITH ME—4 Bow Wow Featuring Xscape—So So Def/Columbia/CRG
- 9 LEFT, RIGHT, LEFT—Drumma—Tut 2 Def
- 10 G'D UP—Smooth Dugg Presents The EastWests—Dugg House/TVT
- 11 I LIKE DEM GIRLZ—Lil' Jon & The East Side Boyz—JME
- 12 BOUNCE BOTTOM—Dugg, On & Juvenile—Ruff Ryders/Interscope—Miracle—Major Turnout/Sound Of Atlanta/Universal
- 14 YEAH THAT'S US—Major Figgis—Ruffination/Warner Bros.
- 15 I WANT IT ALL—Weeem G Featuring Mack 10—C-Funk/Realize
- 16 FLAMBOYANT—Big L—Realize/Priority
- 17 FLOWERS FOR THE DEAD—Cuban Link—Terror Squad/Atlantic/AG
- 18 2 B*TCHES—Too Short—ShortJive
- 19 STEP TO THIS—Maize P Featuring D.I.G.—No Limit/Priority
- 20 CHERCHEZ LAGHOST—Ghastface Killah—Yes...Temp Heat/Sharp Eye
- 21 MOVE SOMETHIN'—Felix Keviti & H—Tel—Ras'na/Priority
- 22 JIGGA MY N****—Jay-Z—Roc-A-Fella/Def Jam/IDJMG
- 23 SIMON SAYS—Phaolick Monch—Realize/Priority
- 24 GOT YOUR MONEY—Of Dirty Bastard Featuring Kelly—Elektra/EEG
- 25 BEST FRIEND—Puff Daddy Featuring Mario Winans & Herbibob Walker & The Love Fellowship Crusade Choir—Red Boy/Arista
- 26 NASTRADAMUS—Nas—Columbia/CRG
- 27 ONE FOUR LOVE PT. 1—Hip Hop For Project—Realize/Priority
- 28 SO FLOSSY—Midwest Mafia Featuring Phaty Banks—Barbanon
- 29 WHOA!—Black Rob—Red Boy/Arista
- 30 HOW WE ROLL—Gg Boyz Featuring D.T. The Jam-Bla-Hok—Due Hollywood/Home Base
- 31 HE DID THAT—Ski—The Shocker Featuring Master P And Mr.—No Limit/Priority
- 32 IT'S OK—Slim Calhoun Featuring Andre 3000—Aparazzi/EastWest/EEG
- 33 SHAKE YA ASS—Mykell—Jive
- 34 CONNECT—Jr Hurricane With Kibbi, Big Ozzie And Pharoah Monch—TVT
- 35 HOT GAL TODAY (HAFFI GET DE GAL YAH)—Sean Paul & Mr. Vegas—E Home/VP
- 36 SHAKE IT LIKE A DOG—Eminem & A101 Featuring PNC And 5th Ward World—Moti Wasted Empire
- 37 DO IT AGAIN (PUT YA HANDS UP)—Jay-Z Featuring Beanie Sigel & Amil—Roc-A-Fella/Def Jam/IDJMG
- 38 FLAWLESS—Phly Deez—Growth Attack/Landlord
- 39 BAD BOYZ—Slyde Featuring Berriation Legs—Red Boy/Arista
- 40 PARTU UP (UP IN HERE)—DMX—Ruff Ryders/Def Jam/IDJMG

- 41 U-WAY (HOW WE DO IT)—Youngblood—Ghet-O-Vision/LaFace/Arista
- 42 YOU NASTY—Too Short—ShortJive
- 43 HOW MUCH YOU WANT ME—Havona—Hust!
- 44 COME RIDE WITH ME—Jahon—Success/Lightyear
- 45 THAT'S WHAT I'M LOOKING FOR—Da Brat—So So Def/Columbia/CRG
- 46 UN-HUH—Degrade Sisters "The Entertainers"—EastWest/EEG
- 47 THE LIGHT—Common—MCA
- 48 ANYTHING—Jay-Z—Roc-A-Fella/Def Jam/IDJMG
- 49 WHOA! LI! MAMA—X-Cam—First String/Ground Zero
- 50 PIMPIN' AIN'T NO ILLUSION—IGK Featuring Koolhaice & Too Short—Jive

Hot Rap Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 EASTWEST (1)
- 2 NO LIMIT (1)
- 3 THE GOLD MIND (1)
- 4 RAWKUS (1)
- 5 DREAMWORKS (2)
- 6 COLLI/PARK (1)
- 7 COLUMBIA (1)
- 8 FO' REAL (1)
- 9 WORLDWIDE (1)
- 10 DEF JAM (16)



eastwest records america

Hot Rap Labels

Pos. LABEL (No. of Charted Titles)

- 1 PRIORITY (11)
- 2 ELEKTRA ENTERTAINMENT GROUP (2)
- 3 INTERSCOPE/GEFFEN/A&M (1)
- 4 UNIVERSAL (1)
- 5 COLUMBIA RECORDS GROUP (22)

PRIORITY
RECORDS

Hot Rap Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 INDEPENDENTS (116)
- 2 UNIVERSAL (50)
- 3 EMD (17)
- 4 WEA (16)
- 5 BMG (19)
- 6 SONY (28)



Missy "Misdeemeanor" Elliott

|| Rap ||

Hot Dance Club-Play Artists

By **ARTIST** (No. of Charted Titles) *Impact/Label*

- 1 **MADONNA** (2) *Maverick/Warner Bros.*
- 2 **ANN NESBY** (2) *Perfect10/ARM/Interscope*
- 3 **AMBER** (2) *Tommy Boy*
- 4 **KIM ENGLISH** (2) *Neruous*
- 5 **BASMENT JARX** (2) *XL/Astralwerks*
- 6 **NERVOUS** (2) *Interscope*
- 7 **FILTER** (2) *F-111/Defone*
- 8 **WHITNEY HOUSTON** (2) *Arista*
- 9 **PET SHOP BOYS** (2) *Sire/London-Sire*
- 10 **GREEN VELVET** (2) *F-111/Warner Bros.*
- 11 **SONIQUE** (2) *Mercury/Universal*
- 12 **TOM BRAXTON** (2) *LaFace/Arista*
- 13 **JONAH** (2) *Neruous*
- 14 **DEBORAH COX** (2) *Arista*
- 15 **ANASTACIA** (2) *Daylight/Epic*
- 16 **MARY J. BLIGE** (2) *MCA*
- 17 **SHANNON** (2) *Contagious*
- 18 **BYRON STINGILY** (2) *Neruous*
- 19 **MADISON AVENUE** (2) *Victory Creators/C2/Columbia*

38 I DON'T KNOW WHAT YOU WANT BUT I CAN'T GIVE IT ANY MORE—Pet Shop Boys—Sire/
London-Sire

39 TEMPERAMENTAL—Everything But The Girl—Atlantic

40 I'M IN LOVE—Veronica—JibJab

41 IT FEELS SO GOOD—Sinque—Farmclub.com/
Republic/Universal

42 IF IT DON'T FIT—Abigail—Groovesonic/Strictly
Rhythm

43 17 AGAIN—Eurythmics—Arista

44 SNOW ME—Steph—Chameleon/JibJab

45 FEELIN' SO GOOD—Jennifer Lopez, Featuring Big Pun
& Fat Joe—Work/550-Work

46 I'M NOT IN LOVE—Oliver—Maverick/Warner Bros.

47 WHEN THE HEARTACHE IS OVER—Tina Turner—
Virgin

48 RELEASE—Afro Celt Sound System—Real World/World
Vibe

49 BE WITH YOU—Enrique Iglesias—Interscope

50 I NEVER KNEW—Deborah Cox—Arista

Hot Dance Club-Play Imprints

Pos. **IMPRINT** (No. of Charted Titles)

- 1 **JELLYBEAN** (23)
- 2 **NERVOUS** (23)
- 3 **STRICTLY RHYTHM** (5)
- 4 **GROOVILICIOUS** (12)
- 5 **TOMMY BOY SILVER LABEL** (12)
- 6 **MAVERICK** (2)
- 7 **ARISTA** (2)
- 8 **F-111** (2)
- 9 **TOMMY BOY** (2)
- 10 **RAMPAGE** (2)
- 11 **ATLANTIC** (2)
- 12 **VIRGIN** (2)
- 13 **NETTWERK** (5)
- 14 **C2** (2)
- 15 **WORK** (2)

Hot Dance Club-Play Labels

Pos. **LABEL** (No. of Charted Titles)

- 1 **STRICTLY RHYTHM** (31)
- 2 **JELLYBEAN** (23)
- 3 **NERVOUS** (23)
- 4 **WARNER BROS.** (12)
- 5 **TOMMY BOY** (12)

*STRICTLY
RHYTHM™*

Jellybean Recordings

Hot Dance Club-Play Singles

Pos. **TITLE**—*Artist—Impact/Label*

- 1 **MUSIC**—Madonna—Maverick/Warner Bros.
- 2 **GIVE IN THE POOL**—Bobby Horn Featuring Pepper
Abdel—Shannon Daylight/Interscope
- 3 **I LEARNED FROM THE BEST**—Whitney Houston—
Arista
- 4 **I'M OUTTA LOVE**—Anastacia—Daylight/Epic
- 5 **YOUR CHILD**—Mary J. Blige—MCA
- 6 **DON'T CALL ME BABY**—Madison Avenue—Victory
Creators/C2/Columbia
- 7 **BINGO BANGO**—Basement Jaxx—XL/Astralwerks
- 8 **THAT SOUND**—Michael Moyo—Strictly Rhythm
- 9 **WITH YOU**—Monom—Ramm/Strictly Rhythm
- 10 **STOP PLAYING WITH MY MIND**—Barbara Tucker
Featuring Cheryl D. Bonness—Strictly Rhythm
- 11 **CHECK IT OUT**—Karmadele Featuring Sandy B.—
JibJab
- 12 **DON'T YOU WANT MY LOVE**—Roulet Featuring
Wilson Jacobi-Ross—Tommy Boy Silver Label/Tommy Boy
Blyth
- 13 **KING OF MY CASTLE**—Mandula Project—Strictly
Rhythm
- 14 **DESIRE**—Ultra Naté—Strictly Rhythm
- 15 **LOVE IS WHAT WE NEED**—Ann Nesby—
Perfect10/ARM/Interscope
- 16 **PLANET LOVE**—Taylour Dignee—JibJab
- 17 **SPANISH GUITAR**—Toni Braxton—LaFace/Arista
- 18 **THE CHASE**—Gloria Marode vs. Jam & Spoon—Logic
- 19 **SSST...LISTEN!**—Jonah—Neruous
- 20 **MIDW'N'UP**—DJ Mike Cruz Presents Ingo Day & Chino
vs. Neruous
- 21 **I WILL LOVE AGAIN**—Lena Fobion—Columbia
- 22 **I TURN TO YOU**—Melrose—C-Virgin
- 23 **TAKE A PICTURE**—Filter—F-111/Defone
- 24 **AIN'T THAT A LOT OF LOVE**—Smitty Bred—
Earlton/550
- 25 **SUPERSONIC**—Jamiroquai—Work/550-Work
- 26 **ABOVE THE CLOUDS**—Amber—Tommy Boy
- 27 **MISSING YOU**—Kim English—Neruous
- 28 **STRONGER**—Kirstine We—MCA
- 29 **FLY AWAY (BYE BYE)**—Sym Casanova—Highland/
Phonix
- 30 **WHEN I GET CLOSE TO YOU**—Jocelyn Enriquez—
Tommy Boy
- 31 **GIVE ME TONIGHT 2000**—Shannon—Contagious
- 32 **PASSION**—Steph—Chameleon/JibJab
- 33 **DON'T GIVE UP**—Chicane Featuring Bryan Adams—
Virgin/Columbia
- 34 **FLASH**—Green Velvet—F-111/Warner Bros.
- 35 **DON'T WANT ANOTHER MAN**—Dynamite Presents
The Jam-Son—Epic/Rel
- 36 **THINK IT OVER**—Jennifer Holliday—JibJab
- 37 **AMERICAN PIE**—Madonna—Maverick/Warner Bros.



Madonna



The Year in Music 2000

CRITICS' CHOICE

Continued from page YE-49



KAI R. LOETHUS

*European News Media
Correspondent/Norfolk
Bruner Chief*

- 1 **Sade**, "Lovers Rock" (Epic/Sony Music)
- 2 **Briskeby**, "Iams For Omassis" (Mercury/Universal Music)
- 3 **Espen Lind**, "This Is Pop Music" (Universal/Universal Music)
- 4 **Mirwais**, "Production" (Epic/Sony Music)
- 5 **Morphine**, "The Night" (Rykodisc/MXW)
- 6 **Jill Scott**, "Who Is Jill Scott? Words And Sounds Vol. 1" (Hidden Beach/Sony Music)
- 7 **D'Angelo**, "Voodoo" (Virgin)
- 8 **Musc**, "Sibobiz" (Taste Media/Playground)
- 9 **The Real Group**, "Commonly Unique" (Gazell/52)
- 10 **Pink**, "Can't Take Me Home" (LaFace/BMG)



GORDON MASSON

International News Editor

- 1 **Radiohead**, "Kid A" (Parlophone)
- 2 **Madonna**, "Music" (Maverick)
- 3 **Coldplay**, "Parachutes" (Parlophone)
- 4 **Moloko**, "Things To Make And Do" (Echoloud/Reader)
- 5 **Eminem**, "The Marshall Mathers LP" (Interscope)
- 6 **Crane David**, "Learn To Do It" (Wildstar)
- 7 **Robbie Williams**, "Sing When You're Winning" (Chrysalis)
- 8 **George Michael**, "Songs From The Last Century" (Virgin)
- 9 **Toploader**, "Onika's Big Moka" (Sony SP)
- 10 **Cosmic Rough Riders**, "Enjoy The Melodic Sunshine" (Poptones)



MOIRA McCORMICK

Contributing Writer

- 1 **Verbow**, "White Out" (550 Music/Epic)
- 2 **Tarot 80**, "Puzzle" (Minty Fresh)
- 3 **Amy Rigby**, "The Sugar Tree" (Koch)
- 4 **Radiohead**, "Kid A" (Capitol)
- 5 **Chicane**, "Behind The Sun" (Xtravaganza/Columbia)
- 6 **Eric Wood**, "Illustrated Night" (Appaloosa)
- 7 **Soundtrack**, "Bamboozled" (Motown)
- 8 **Soundtrack**, "High Fidelity" (Hollywood)
- 9 **Various Artists**, "The Soprano Series From The HBO Original Series" (Play-1/one/Columbia/Sony Music Soundtracks)
- 10 **Korn**, March 16 at the Alstätte Arena in Rosemont, Ill.

Continued on page YE-66

The Year in Music 2000



Destiny's Child

Hot Dance Maxi-Singles Sales Artists

Pos. ARTIST (No. of Charted Titles) Impprint/Label

- 1 DESTINY'S CHILD (3) Columbia/CRG
- 2 MADONNA (2) Maverick/Warner Bros.
- 3 STING (1) A&M/Interscope
- 4 AMBER (2) Tommy Boy
- 5 JAGGED EDIE (1) So So Def/Columbia/CRG
- 6 LARA FABIAN (1) Columbia/CRG
- 7 SANTANA (2) Arista
- 8 MARC ANTHONY (2) Columbia/CRG
- 9 CHRISTINA AGUILERA (1) RCA
- 10 CHER (1) Warner Bros.
- 11 PINK (1) LaFace/Arista
- 12 MADISON AVENUE (1) Vicious Grooves/Cz/Columbia/CRG
- 13 CHER MAMI (1) A&M/Interscope
- 14 ZOMBIE NATION (1) Radical
- 15 WHITNEY HOUSTON (2) Arista
- 16 ENRIQUE IGLESIAS (1) Interscope (1) Overbrook/Interscope
- 17 LA RISSA (1) Budd Foot/Harvest/Warlock
- 18 MARIAH CAREY (1) Columbia/CRG
- 19 BOB MARLEY (1) Edel America (1) Taj Gong/Palm Pictures/Byla Palm
- 20 JENNIFER LOPEZ (1) Work/Epic (1) Work/550-West
- 21 JESSICA SIMPSON (2) Columbia/CRG
- 22 THE PRODUCT G&B (1) Arista
- 23 RICKY MARTIN (1) Cz/Columbia/CRG
- 24 HAMPSTON THE HAMPSTER (1) Koch
- 25 PET SHOP BOYS (2) Sire/London-Sire

Hot Dance Maxi-Singles Sales

Pos. TITLE Artist-Impprint/Label

- 1 MUSIK—Madonna—Maverick/Warner Bros.
- 2 DESERT ROSE—Sting Featuring Cher Mami—A&M/Interscope

- 31 NEW YORK CITY BOY—Pet Shop Boys—Sire/London-Sire
- 32 I WANT YOU TO NEED ME—Celine Dion—550 Music/Epic
- 33 SSST...[LISTEN]—Jonah—Nonesuch
- 34 CRYBABY—Mariah Carey Featuring Snoop Dogg—Columbia/CRG
- 35 SUAVEMENTE—Elini Creyhan—Sony Discos
- 36 POKEMON THEME—Pokemon Theme—Robbin
- 37 FUSSY—Lana Of Acid—After Subagay/Neer
- 38 9PM (TILL I COME)—ATB—Radikal
- 39 SUN IS SHINING (THE REMIXES)—Bob Marley—Tuff Gong/Palm Pictures/Byla Palm
- 40 HE'S ALL I WANT—Angelmon—Black Moon/Y2
- 41 ROOM, BOOM, BOOM, BOOM!!!—Yngaboys—Grosswitness/Strictly Rhythm
- 42 I SEE YOU BABY—Grosche Armada—Jive Electro/Jive
- 43 HEARTBREAKER—Mariah Carey Featuring Jay-Z—Columbia/CRG
- 44 THE LAUNCHYOU GOT MY LOVE—DJ Jann—Grosswitness/Strictly Rhythm
- 45 THE GREATEST ROMANCE EVER SOLD—The Arista—NRG/Arista
- 46 NATURAL BLUES—Moby—V2
- 47 DANCE WITH ME—Deborah Morgan—The DAS Label/Atlantic/AG
- 48 DON'T STOP—ATB—Radikal
- 49 BLUE MONDAY—Orgy—F-111/Reprise/Warner Bros.
- 50 I'M OUTTA LOVE—Anastacia—Daylight/Epic

- 3 INTERSCOPE/GEFFEN/A&M (6)
- 4 ARISTA (1)
- 5 TOMMY BOY (14)

Hot Dance Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 COLUMBIA (22)
- 2 JELLYBEAN (29)
- 3 ARISTA (9)
- 4 GROOVICIOUS (22)
- 5 NERVOUS (22)
- 6 TOMMY BOY (2)
- 7 WARNER BROS. (8)
- 8 MAVERICK (2)
- 9 A&M (4)
- 10 STRICTLY RHYTHM (10)
- 11 TOMMY BOY SILVER LABEL (15)
- 12 ATLANTIC (14)
- 13 RADIKAL (6)
- 14 RCA (4)
- 15 CZ (6)

COLUMBIA

Hot Dance Maxi-Singles Sales Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 COLUMBIA (20)
- 2 MAVERICK (4)
- 3 A&M (1)
- 4 ARISTA (6)
- 5 TOMMY BOY (5)
- 6 WARNER BROS. (6)
- 7 RADIKAL (5)
- 8 RCA (2)
- 9 GROOVICIOUS (15)
- 10 LAFACE (4)
- 11 SO SO DEF (1)
- 12 CZ (2)
- 13 ATLANTIC (10)
- 14 INTERSCOPE (4)
- 15 NERVOUS (14)

Hot Dance Labels

Pos. LABEL (No. of Charted Titles)

- 1 COLUMBIA RECORDS GROUP (33)
- 2 WARNER BROS. (22)
- 3 STRICTLY RHYTHM (42)
- 4 TOMMY BOY (20)
- 5 ARISTA (17)

Hot Dance Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 SONY (32)
- 2 INDEPENDENTS (105)
- 3 WEA (37)
- 4 SING (23)
- 5 UNIVERSAL (22)
- 6 EMD (6)

Hot Dance Maxi-Singles Sales Labels

Pos. LABEL (No. of Charted Titles)

- 1 COLUMBIA RECORDS GROUP (21)
- 2 WARNER BROS. (18)

SONY



Madonna





Dixie Chicks



Tim McGraw



Faith Hill

Top Country Artists

Pos. ARTIST (No. of Charted Titles) Impprint/Label

- 1 DIXIE CHICKS (5) Monument
(2) Monument/Sony
- (1) DreamWorks
- 2 FAITH HILL (6) Warner Bros./WGN
- (1) Warner Bros./Gulf/WRN
- 3 TIM MCGRAW (8) Curb
(1) Warner Bros./Gulf/WRN
- 4 GEORGE STRAIT (3) MCA Nashville
- 5 LONESTAR (4) BNA
(1) BNA/RLG
- 6 TOBY KEITH (4) DreamWorks
(1) DreamWorks/Interscope
- 7 ALAN JACKSON (8) Arista Nashville
(1) Arista Nashville/RLG
(1) MCA Nashville
- 8 REBA MCGENTIRE (3) MCA Nashville
- 9 SHEROYD (4) Epic Street
- (1) Epic Street/Hollywood
- 10 MARTINA MCBRIDE (2) RCA
(1) RCA/RLG
- 11 JO DEE NESSINA (2) Curb
- 12 BRAD PAISLEY (3) Arista Nashville
(1) Arista Nashville/RLG
(1) RCA/MCA Nashville
- 13 KENNY CHESNEY (4) BNA
(1) BNA/RLG
- 14 MARK WILLIS (2) Mercury
- 15 CLINT BLACK (2) RCA
(1) RCA/RLG
- 16 LEANN RIMES (4) Curb
(1) Monument/Capitol/Curb
- 17 SHANIA TWAIN (4) Mercury
(1) Giant/Warner Bros.
- 18 CLAY WALKER (3) Giant
(1) Giant/Warner Bros.
- 19 KENNY ROGERS (4) Dreamcatcher
- 20 CHAD BROCK (3) Warner Bros./WGN
- 21 PHIL VASSAR (3) Arista Nashville
(1) Arista Nashville/RLG
- 22 LEE ANN WOMACK (4) MCA Nashville
- 23 TRACY LAWRENCE (2) Atlantic
(1) Atlantic/RLG
- 24 ANDY BRIGGS (3) RCA
(1) RCA/RLG
- 25 GARTH BROOKS (25) Capitol
- 26 KEITH URBAN (3) Capitol
- 27 JOHN MICHAEL MONTGOMERY (4) Atlantic
(1) Atlantic/AG
- 28 RASCAL FLATTS (2) Epic Street
(1) Epic Street/Hollywood
- 29 VINCE GILL (4) MCA Nashville
(1) Columbia
- 30 AARON TIPPIN (2) Epic Street
(1) Epic Street/Hollywood
- 31 BROOKS & DUNN (4) Arista Nashville
(1) Arista Nashville/RLG
(1) EMI/VEE/EEG
- 32 COLLIN RAYE (2) Epic
(1) Epic/Sony
- 33 GARY ANGN (3) MCA Nashville
- 34 ERIC HEATHLEY (4) Mercury
- 35 CLAY DAVIDSON (3) Virgin
- 36 MONTGOMERY GENTRY (3) Columbia
(1) Columbia/Sony

Top Country Artists—Duo/Group

Pos. ARTIST (No. of Charted Titles) Impprint/Label

- 1 DIXIE CHICKS (5) Monument
(2) Monument/Sony
- (1) DreamWorks
- 2 LONESTAR (4) BNA
(1) BNA/RLG
- 3 SHEROYD (4) Epic Street
(2) Epic Street/Hollywood
- 4 RASCAL FLATTS (2) Epic Street
(1) Epic Street/Hollywood
- 5 BROOKS & DUNN (4) Arista Nashville
(1) Arista Nashville/RLG
(1) EMI/VEE/EEG
- 6 MONTGOMERY GENTRY (3) Columbia
(1) Columbia/Sony
- 7 YANKEE GREY (3) Monument
(1) Monument/Sony
- 8 ALABAMA (7) RCA
(1) RCA/RLG
- 9 SONS OF THE DESERT (3) MCA Nashville
- 10 THE WILKINSONS (2) Giant
(1) Giant/Warner Bros.
- 37 BILLY GILMAN (2) Epic/Sony
(2) Epic
- 38 JOE DIFFIE (2) Epic
(1) Epic/Sony
- 39 YANKEE GREY (3) Monument
(1) Monument/Sony
- (1) DreamWorks
- 40 TRACE ADKINS (4) Capitol
- 41 TRAVIS TRITT (1) Columbia
(1) Columbia/Sony
- (1) Warner Bros./WGN
- 42 TRISHA YEARWOOD (4) MCA Nashville
(1) Matsunori/Universal
- (1) Columbia
- 43 ANNE MURRAY (1) StraightWay
(1) RCA/MCA Nashville
- 44 CHELY WRIGHT (3) MCA Nashville
(1) RCA/MCA Nashville
- 45 STEVE WARINER (2) Capitol
(1) RCA
- 46 TY HERNDON (4) Epic
(1) Epic/Sony
- 47 GEORGE JONES (4) Epic/Warner
(1) Legacy/Epic/Sony
- (1) Epic/Warner Bros./WGN
- (1) Asylum/EEG
- 48 TRACY BYRD (4) RCA
(1) MCA Nashville
(1) RCA/RLG
- 49 CHRIS LEDOUX (2) Capitol
- 50 JEFF FORTHWORTHY (2) Warner Bros./WGN
(1) DreamWorks/Interscope
(1) DreamWorks

Top New Country Artists

Pos. ARTIST (No. of Charted Titles) Impprint/Label

- 1 PHIL VASSAR (3) Arista Nashville
(1) Arista Nashville/RLG
- 2 KEITH URBAN (4) Capitol
- 3 RASCAL FLATTS (2) Epic Street
(1) Epic Street/Hollywood
- 4 ERIC HEATHLEY (4) Mercury
- 5 CLAY DAVIDSON (3) Virgin



Phil Vassar

- 6 BILLY GILMAN (2) Epic/Sony
(2) Epic
- 7 DARRYL WORLEY (2) DreamWorks
(2) DreamWorks/Interscope
- 8 STEVE HOLY (4) Curb
- 9 ALECIA ELLIOTT (4) MCA Nashville
- 10 JENNIFER DAY (2) BNA
(1) BNA/RLG

Top Country Artists—Solo

Pos. ARTIST (No. of Charted Titles) Impprint/Label

- 1 DIXIE CHICKS (5) Monument
(2) Monument/Sony
- (1) DreamWorks
- 2 LONESTAR (4) BNA
(1) BNA/RLG
- 3 SHEROYD (4) Epic Street
(2) Epic Street/Hollywood
- 4 RASCAL FLATTS (2) Epic Street
(1) Epic Street/Hollywood
- 5 BROOKS & DUNN (4) Arista Nashville
(1) Arista Nashville/RLG
(1) EMI/VEE/EEG
- 6 MONTGOMERY GENTRY (3) Columbia
(1) Columbia/Sony
- 7 YANKEE GREY (3) Monument
(1) Monument/Sony
- 8 ALABAMA (7) RCA
(1) RCA/RLG
- 9 SONS OF THE DESERT (3) MCA Nashville
- 10 THE WILKINSONS (2) Giant
(1) Giant/Warner Bros.

Top Country Artists—Female

Pos. ARTIST (No. of Charted Titles) Impprint/Label

- 1 FAITH HILL (6) Warner Bros./WGN
(1) Warner Bros./Curb/WGN
- 2 REBA MCGENTIRE (3) MCA Nashville
- 3 MARTINA MCBRIDE (2) RCA
(1) RCA/RLG
- 4 JO DEE NESSINA (2) Curb
- 5 LEANN RIMES (4) Curb
(1) Sparrow/Capitol/Curb
- 6 SHANIA TWAIN (4) Mercury
- 7 LEE ANN WOMACK (4) MCA Nashville
- 8 TRISHA YEARWOOD (4) MCA Nashville
(1) Matsunori/Universal
(1) Columbia
- 9 ANNE MURRAY (1) StraightWay
- 10 CHELY WRIGHT (3) MCA Nashville
(1) RCA/MCA Nashville

Top Country Artists—Male

Pos. ARTIST (No. of Charted Titles) Impprint/Label

- 1 TIM MCGRAW (8) Curb
(1) Warner Bros./Curb/WGN
- 2 GEORGE STRAIT (3) MCA Nashville
- 3 TOBY KEITH (4) DreamWorks
(1) DreamWorks/Interscope
(1) Mercury
- 4 ALAN JACKSON (8) Arista Nashville
(1) Arista Nashville/RLG
(1) MCA Nashville

- 5 BRAD PAISLEY (3) Arista Nashville
(1) Arista Nashville/RLG
(1) RCA/MCA Nashville
- 6 KENNY CHESNEY (4) BNA
(2) BNA/RLG
- 7 MARK WILLIS (2) Mercury
- 8 CLINT BLACK (2) RCA
(1) RCA/RLG
- 9 CLAY WALKER (2) Giant
(2) Giant/Warner Bros.
- 10 KENNY ROGERS (4) Dreamcatcher

Top Country Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 MCA NASHVILLE (53)
- 2 CURB (41)
- 3 ARISTA NASHVILLE (33)
- 4 RCA (28)
- 5 BNA (20)
- 6 WARNER BROS. (24)
- 7 MONUMENT (18)
- 8 MERCURY (18)
- 9 CAPITOL (10)
- 10 LYRIC STREET (10)
- 11 DREAMWORKS (23)
- 12 EPIC (29)
- 13 ATLANTIC (20)
- 14 COLUMBIA (23)
- 15 GIANT (7)



Top Country Labels

Pos. LABEL (No. of Charted Titles)

- 1 MCA NASHVILLE (53)
- 2 CURB (41)
- 3 WARNER BROS./REPRISE NASHVILLE (38)
- 4 ARISTA NASHVILLE (32)
- 5 MERCURY (34)



The Year In Music 2000

Top Country Album Artists

Pos. ARTIST (No. of Charted Titles/Imp./Label)

- 1 **DIXIE CHICKS** (2) Monument/Sony
- 2 **FAITH HILL** (2) Warner Bros./WRN
- 3 **SHANIA TWAIN** (2) Mercury
- 4 **GEORGE STRAIT** (2) MCA/Nashville
- 5 **TIM MCGRAW** (2) Curb
- 6 **GARTH BROOKS** (2) Capitol
- 7 **LONESTAR** (2) BNA/BLG
- 8 **ALAN JACKSON** (2) Arista/Nashville/BLG
- 9 **KENNY CHESNEY** (2) BNA/BLG
- 10 **REBA MCGENTREE** (2) MCA/Nashville
- 11 **SHEADY** (2) Lyric Street/Hollywood
- 12 **LEANN RIMES** (2) Curb
- 13 **BILLY GILMAN** (2) Epic/Sony
- 14 **LEE ANN WOMACK** (2) MCA/Nashville
- 15 **TOBY KEITH** (1) DreamWorks/Interscope
- 16 **MARK WILLIS** (2) Mercury
- 17 **MARTINA MCBRIDE** (1) RCA/BLG
- 18 **JO DEE MESSINA** (2) Curb
- 19 **KENNY ROGERS** (2) Dreamcatcher
- 20 **BRAD PAISLEY** (2) Arista/Nashville/BLG
- 21 **CLINT BLACK** (1) RCA/BLG
- 22 **ANNE MURRAY** (1) StraightWay
- 23 **JOHN MICHAEL MONTGOMERY** (2) Atlantic/AG
- 24 **GARY ALLAN** (1) MCA/Nashville
- 25 **AARON TIPPIN** (1) Lyric Street/Hollywood
- 26 **TRISHA YEARWOOD** (2) MCA/Nashville
- 27 **CLAY WALKER** (2) Giant/Warner Bros.
- 28 **ROY D. MERCEUR** (2) Virgin
- 29 **JEFF FOXWORTH** (1) Warner Bros./WRN
- 30 **GEORGE JONES** (1) A&M/WRN
- 31 **CHRIS LEDOUX** (1) A&M/EEG
- 32 **MONTGOMERY GENTRY** (1) Columbia/Sony
- 33 **VINCE GILL** (2) MCA/Nashville
- 34 **DWIGHT YOAKAM** (2) Reprise/WRN
- 35 **JOHNNY CASH** (2) Legacy/Columbia/AG
- 36 **AMERICA** (1) Columbia/AG
- 37 **TRACY LAWRENCE** (2) Atlantic/AG
- 38 **WYNNONA** (1) Curb/Mercury
- 39 **BROOKS & DUNN** (1) Arista/Nashville/BLG
- 40 **ANDY BRICKS** (1) RCA/BLG
- 41 **ERIC HEATHLEY** (1) Mercury
- 42 **CHELY WRIGHT** (1) MCA/Nashville
- 43 **ALABAMA** (2) RCA/BLG
- 44 **KEITH URBAN** (1) Capitol
- 45 **TY HERNDON** (1) Epic/Sony
- 46 **RASCAL FLATTS** (1) Lyric Street/Hollywood
- 47 **EMMYLOU HARRIS** (2) A&M/EEG
- 48 **CHAD BRUBAKER** (2) Warner Bros./WRN
- 49 **ALISON KRASSUS** (1) Reprise/Mercury
- 50 **MERLE HAGGARD** (1) Legacy/Epic
- 51 **TRAVIS** (1) BNA/BLG
- 52 **ANZI** (1) Epic/AG
- 53 **South Beach Group/Reprise & Tie**
- 50 **COLLIN RAYE** (1) Epic/Sony



Dixie Chicks

Top Country Albums

Pos. TITLE (Artist/Imp./Label)

- 1 **FLY—Dixie Chicks—Monument/Sony**
- 2 **BREATHE—Faith Hill—Warner Bros./WRN**
- 3 **COME ON OVER—Shania Twain—Mercury**
- 4 **A PLACE IN THE SUN—Tim McGraw—Curb**
- 5 **LOVELY GRILL—Leann Rimes—BNA/BLG**
- 6 **WIDE OPEN SPACES—Dixie Chicks—Monument/Sony**
- 7 **LATEST GREATEST STRAITEST HITS—George Strait—MCA/Nashville**
- 8 **UNDER THE INFLUENCE—Alan Jackson—Arista Nashville/BLG**
- 9 **THE MAGIC OF CHRISTMAS—Cork Bork—Capitol**
- 10 **LEANIN RINGS—Lukas Boner—Curb**
- 11 **THE WHOLE SHEBANG—She-Dog—Lyric Street/Hollywood**
- 12 **SO GOOD TOGETHER—Reba McEntire—MCA Nashville**
- 13 **I HOPE YOU DANCE—Lee Ann Womack—MCA Nashville**
- 14 **ONE VOICE—Billy Gilman—Epic/Sony**
- 15 **COYOTE UGLY—Scotty McCreery—Curb**
- 16 **EVERYWHERE WE GO—Benny Chavis—BNA/BLG**
- 17 **EMOTION—Martina McBride—RCA/BLG**
- 18 **HOW DO YOU LIKE ME NOW?—Toby Keith—DreamWorks/Interscope**
- 19 **SHE RIDES WILD HORSES—Kenny Rogers—Dreamcatcher**
- 20 **PERMANENTLY—Mark Willis—Mercury**
- 21 **WHO NEEDS PICTURES—Brad Paisley—Arista Nashville/BLG**

- 22 **D'LECTRIFIED—Clint Black—RCA/BLG**
- 23 **WHAT A WONDERFUL WORLD—Anne Murray—StraightWay**
- 24 **GREATEST HITS—Kenny Chesney—BNA/BLG**
- 25 **SMOKE RINGS IN THE DARK—Gary Allan—MCA Nashville**
- 26 **PEOPLE LIKE US—Aaron Tippin—Lyric Street/Hollywood**
- 27 **REAL LIVE WOMAN—Trisha Yearwood—MCA Nashville**
- 28 **DOUBLE LIVE—Garth Brooks—Capitol**
- 29 **BURN—Jo Dee Messina—Curb**
- 30 **GEORGE STRAIT—George Strait—MCA Nashville**
- 31 **I'M ALRIGHT—Bo Diddley—Curb**
- 32 **BRAND NEW ME—John Michael Montgomery—Arista/AG**
- 33 **LIVE, LAUGH, LOVE—Clay Walker—Giant/Warner Bros.**
- 34 **TATTOOS & SCARS—Montgomery Gentry—Columbia/Sony**
- 35 **FAITH—Faith Hill—Warner Bros./WRN**
- 36 **LET'S MAKE SURE WE KISS GOODBYE—Vince Gill—MCA Nashville**
- 37 **THE SECRETS OF GIVING A CHRISTMAS COLLECTION—Bibi Steniner—MCA Nashville**
- 38 **NEW DAY DAWNING—Allyson Curb—Mercury**
- 39 **MERRY CHRISTMAS WHEREVER YOU ARE—Glen Campbell—MCA Nashville**
- 40 **COLD HARD TRUTH—George Jones—A&M/WRN**
- 41 **TIGHT ROPE—Brooks & Dunn—Arista Nashville/BLG**
- 42 **YOU WON'T EVER BE LONELY—Andy Griggs—RCA/BLG**
- 43 **16 BIGGEST HITS—Johnny Cash—Legacy/Columbia/Sony**
- 44 **SWIMMING IN CHAMPAGNE—Eric Heathley—Mercury**
- 45 **20 GREATEST HITS—Cheri Dousa—Capitol**
- 46 **SINGLE WHITE FEMALE—Chely Wright—MCA Nashville**
- 47 **KEITH URBAN—Keith Urban—Capitol**
- 48 **STEAM—Ty Herndon—Epic/Sony**
- 49 **RASCAL FLATTS—Rascal Flatts—Lyric Street/Hollywood**
- 50 **GREATEST BITS—Jeff Foxworthy—Warner Bros./WRN**

- 51 **ALWAYS NEVER THE SAME—George Strait—MCA Nashville**
- 52 **LESSONS LEARNED—Tracy Lawrence—Atlantic/AG**
- 53 **FORGET ABOUT IT—Alan Krassus—Reprise/Mercury**
- 54 **LAST CHANCE FOR A THOUSAND YEARS—Greatest Hits From the 90's—Dugie Tasker—Reprise/WRN**
- 55 **TRACKS—Collin Raye—Epic/Sony**
- 56 **MORE—Trace Adkins—Capitol**
- 57 **WHERE THE HEART IS—Soundtrack—BNA/BLG**
- 58 **RED DIRT GIRL—Emmylou Harris—Mercury/AG**
- 59 **I'M DIGGIN' IT—Archie Shepp—MCA Nashville**
- 60 **PHIL VASSAR—Phil Vassar—Arista Nashville/BLG**
- 61 **YES!—Chad Brubaker—Warner Bros./WRN**
- 62 **GREATEST HITS VOLUME ONE—Toby Keith—Mercury**
- 63 **FOR THE RECORD: 41 NUMBER ONE ARTISTS—RCA/BLG**
- 64 **16 BIGGEST HITS—Wiley Nelson—Legacy/Columbia/Sony**
- 65 **ULTIMATE COUNTRY PARTY 2—Various Artists—Arista Nashville/BLG**
- 66 **HOW BIG A BOY ARE YOU? VOLUME 6—Roy D. Merceur—Virgin**
- 67 **WISH YOU WERE HERE—Mark Willis—Mercury**
- 68 **HOPE FLOATS—Soundtrack—Capitol**
- 69 **HEART SHAPED WORLD—Jessica Andrews—DreamWorks/Interscope**
- 70 **BIG FUNNY—Jeff Foxworthy—DreamWorks/Interscope**
- 71 **TRANSCENDENTAL BLUES—Steve Earle—E-Squared/Arista**
- 72 **GREATEST FITS: THE BEST OF HOW BIG A BOY ARE YOU?—Roy D. Merceur—Virgin**
- 73 **DOWN THE ROAD GO—Travis Tritt—Columbia/Sony**
- 74 **SUPERSTAR COUNTRY HITS—Various Artists—UTV/Universal**
- 75 **HIGH MILEAGE—Alan Jackson—Arista Nashville/BLG**

Top Country Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **MONUMENT** (6)
- 2 **MCA NASHVILLE** (19)
- 3 **WARNER BROS.** (9)
- 4 **CURB** (5)
- 5 **MERCURY** (11)
- 6 **BNA** (2)
- 7 **ARISTA NASHVILLE** (11)
- 8 **CAPITOL** (15)
- 9 **RCA** (3)
- 10 **LYRIC STREET** (4)
- 11 **EPIC** (9)
- 12 **DREAMWORKS** (6)
- 13 **COLUMBIA** (12)
- 14 **ATLANTIC** (2)
- 15 **DREAMCATCHER** (2)



Top Country Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 **SONY** (29)
- 2 **RCA LABEL GROUP** (28)
- 3 **MCA NASHVILLE** (19)
- 4 **WARNER BROS./REPRISE NASHVILLE** (17)
- 5 **MERCURY** (15)

SONY

Top Country Album Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 **UNIVERSAL** (49)
- 2 **WEA** (43)
- 3 **SONY** (26)
- 4 **BMG** (33)
- 5 **EMO** (28)
- 6 **INDEPENDENTS** (18)



Country



LABEL OF THE YEAR(S)

1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000

(One Label, One Staff, One Decade)

For the 10th year in a row, MCA Nashville has been named
Billboard's Country Label Of The Year.

Billboard's Top Country Imprint - MCA Nashville • Billboard's Top Country Label - MCA Nashville
Billboard's Hot Country Singles & Tracks Imprint - MCA Nashville • Billboard's Hot Country Singles & Tracks Label - MCA Nashville



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The Year In Music 2000

Hot Country Singles & Tracks Artists

THE ARTIST (No. of Weeks at No. 1)

- 1 **TIM MCGRAW** (7) *Curb*
(1) Warner Bros./Curb/WARN
- 2 **FAITH HILL** (4) *Warner Bros./WARN*
(1) Warner Bros./Curb/WARN
- 3 **LONESTAR** (4) *BNA*
- 4 **DIKIE CHICKS** (3) *Monument*
(1) DreamWorks
- 5 **TOBY KEITH** (3) *DreamWorks*
- 6 **GEORGE STRAIT** (3) *MCA Nashville*
- 7 **MARTINA MCBRIDE** (3) *RCA*
- 8 **JO JOE MESSINA** (2) *Curb*
- 9 **ALAN JACKSON** (2) *Arista Nashville*
(1) MCA Nashville
- 10 **BRAD PASKLEY** (2) *Arista Nashville*
(1) RCA/MCA Nashville
- 11 **REBA MCKENZIE** (2) *MCA Nashville*
- 12 **SHEA BUCKER** (2) *Warner Bros./WARN*
- 14 **PHIL VASSAR** (2) *Arista Nashville*
- 15 **KENNY CHESNEY** (2) *BNA*
- 16 **CLINT BLACK** (2) *RCA*
- 17 **LEANN RIMES** (2) *Curb*
(1) Sparrow/Capitol/Curb
- 18 **KETHI URBAN** (2) *Capitol*
- 19 **TRACY LAWRENCE** (2) *Atlantic*
- 20 **MARK WALKER** (2) *Mercury*
- 21 **CLAY WALKER** (2) *Giant*
- 22 **ANDY GIGGS** (2) *RCA*
- 23 **RASCAL FLATTS** (2) *Lyric Street*
- 24 **JOE DIFFIE** (2) *Epic*
- 25 **VINCE GILL** (2) *MCA Nashville*
(1) Columbia
- 26 **CLAY DAVENPORT** (2) *Virgin*
- 27 **BROOKS & DUNN** (1) *Arista Nashville*
(1) Elektra/VEG
- 28 **JOHN MICHAEL MONTGOMERY** (1) *Atlantic*
- 29 **LEE ANN WOMACK** (1) *MCA Nashville*
- 30 **YANKEE GREY** (2) *Monument*
- 31 **COLLIN RAYE** (2) *Epic*
- 32 **ARON TIPPIN** (2) *Lyric Street*
- 33 **TRACE ADKINS** (2) *Capitol*
- 34 **ERIC HEATHLEY** (2) *Mercury*
- 35 **KENNY ROGERS** (2) *Dreamcatcher*
- 36 **GARTH BROOKS** (1) *Capitol*
- 37 **STEVE WARNER** (2) *Capitol*
(1) RCA
- 38 **SHIRAZ TWAIN** (2) *Mercury*
- 39 **TRAVIS TRITT** (2) *Columbia*
- 40 **MONTGOMERY GENTRY** (2) *Columbia*
- 41 **SARA EVANS** (1) *RCA*
(1) BNA
- 42 **CHELY WRIGHT** (2) *MCA Nashville*
(1) RCA/MCA Nashville
- 43 **GARY ALLAN** (2) *MCA Nashville*
- 44 **TRACY BYRD** (2) *RCA*
(1) BNA
- 45 **FRANK WORLEY** (2) *DreamWorks*
- 46 **STEVE HOLY** (2) *Curb*
- 47 **SONS OF THE DESERT** (2) *MCA Nashville*
- 48 **TY HERNDON** (2) *Epic*
- 49 **TRISHA YEARWOOD** (2) *MCA Nashville*
(1) Motown/Universal
- 50 **PATTY LOVELESS** (1) *Epic*
(1) Columbia



Tim McGraw

Hot Country Singles & Tracks

Pos. TITLE (Artist—Single/Label)

- 1 **HOW DO YOU LIKE ME NOW?**—Toby Keith—*DreamWorks*
- 2 **YES!**—Clay Walker—*Warner Bros./WARN*
- 3 **WHAT ABOUT NOW**—Lonestar—*BNA*
- 4 **COWBOY TAKE ME AWAY**—Dixie Chicks—*Monument*
- 5 **THE WAY YOU LOVE ME**—Faith Hill—*Warner Bros./WARN*
- 6 **THE BEST DAY**—George Strait—*MCA Nashville*
- 7 **I HOPE YOU DANCE**—Lee Ann Womack With Sons Of The Desert—*MCA Nashville*
- 8 **MY BEST FRIEND**—Tim McGraw—*Curb*
- 9 **THAT'S THE WAY**—Joe Diffie—*Lyric Street*
- 10 **I WILL...BUT**—Shea Buckner—*Lyric Street*
- 11 **IT MUST BE LOVE**—Alan Jackson—*Arista Nashville*
- 12 **SHE'S MORE**—Andy Griggs—*RCA*
- 13 **BREATHE**—Faith Hill—*Warner Bros./WARN*
- 14 **PRAYIN' FOR DAYLIGHT**—Rascal Flatts—*Lyric Street*
- 15 **YOUR EVERYTHING**—Kethi Urban—*Capitol*
- 16 **LOVE'S THE ONLY HOUSE**—Martina McBride—*RCA*
- 17 **LESSONS LEARNED**—Tracy Lawrence—*Atlantic*
- 18 **BUY ME A ROSE**—Kenny Rogers With Alison Krauss & Billy Dean—*Dreamcatcher*
- 19 **THE CHAIN OF LOVE**—Clay Walker—*Giant*
- 20 **SMILE**—Lonestar—*BNA*
- 21 **CARLENE**—Phil Vassar—*Arista Nashville*
- 22 **BACK AT ONE**—Mark Wills—*Epic*
- 23 **IT'S ALWAYS SOMETHIN'**—Joe Diffie—*Epic*
- 24 **UNCONDITIONAL**—Clay Davidson—*Virgin*
- 25 **KISS THIS**—Hana Tippin—*Lyric Street*
- 26 **COUNL'D LAST A MOMENT**—Collin Raye—*Epic*
- 27 **I NEED YOU**—Lena Roman—*Sparrow/Capitol/Curb*
- 28 **FLL BE**—Reba McEntire—*MCA Nashville*
- 29 **FEELS LIKE LOVE**—Vince Gill—*MCA Nashville*
- 30 **FLOWERS ON THE WALL**—Eric Heathley—*Mercury*
- 31 **GO ON**—George Strait—*MCA Nashville*
- 32 **COUNTRY COMES TO TOWN**—Toby Keith—*DreamWorks*



Toby Keith

- 33 **HE DON'T HAVE TO BE**—Brad Paisley—*Arista Nashville*
- 34 **YOU'LL ALWAYS BE LOVED BY ME**—Brooks & Dunn—*Arista Nashville*
- 35 **BEEEN THERE**—Clint Black With Steve Warner—*RCA*
- 36 **WHAT I NEED TO DO**—Kenny Chesney—*BNA*
- 37 **LET'S MAKE LOVE**—Faith Hill With Tim McGraw—*Warner Bros./Curb/WARN*
- 38 **WHAT DO YOU SAY**—Reba—*MCA Nashville*
- 39 **THERE YOU ARE**—Martina McBride—*RCA*
- 40 **BEST OF INTENTIONS**—Travis Tritt—*Columbia*
- 41 **BECAUSE YOU LOVE ME**—Joe Diffie—*Lyric Street*
- 42 **SOME THINGS NEVER CHANGE**—Tim McGraw—*Curb*
- 43 **JUST ANOTHER DAY IN PARADISE**—Phil Vassar—*Arista Nashville*
- 44 **THE LITTLE GIRL**—John Michael Montgomery—*Atlantic*
- 45 **WHEN I SAID I DO**—Clint Black—*RCA*
- 46 **WE DANCED**—Brad Paisley—*Arista Nashville*
- 47 **IT WAS**—Clay Walker—*MCA Nashville*
- 48 **THIS WOMAN NEEDS...**—Shea—*Lyric Street*
- 49 **MORE**—Trace Adkins—*Curb*
- 50 **I LOVE YOU**—Martina McBride—*RCA*
- 51 **POP A TOP**—Alan Jackson—*Arista Nashville*
- 52 **SOMETHING LIKE THAT**—Tim McGraw—*Curb*
- 53 **COLD DAY IN JULY**—Dixie Chicks—*Monument*
- 54 **BIG DEAL**—Lena Roman—*Curb*
- 55 **BORN TO FLY**—Sara Evans—*RCA*
- 56 **POT YOUR HAND IN MINE**—Tracy Byrd—*RCA*
- 57 **ANOTHER NINE MINUTES**—Yankee Grey—*Monument*
- 58 **WHEN YOU NEED MY LOVE**—Darryl Worley—*DreamWorks*
- 59 **THAT'S THE KIND OF MOOD I'M IN**—Patty Loveless—*Epic*
- 60 **WITHOUT YOU**—Dixie Chicks—*Monument*
- 61 **REAL LIVE WOMAN**—Trisha Yearwood—*MCA Nashville*
- 62 **I LOST IT**—Kenny Chesney—*BNA*
- 63 **THAT'S THE BEAT OF A HEART**—The Warren Brothers Featuring Sara Evans—*BNA*
- 64 **MY NEXT THIRTY YEARS**—Tim McGraw—*Curb*



Byron Gallimore

- 65 **ME NEITHER**—Brad Paisley—*Arista Nashville*
- 66 **SMOKE RINGS IN THE DARK**—Gary Allan—*MCA Nashville*
- 67 **DADDY WON'T SELL THE FARM**—Montgomery Gentry—*Columbia*
- 68 **LONELY**—Tracy Lawrence—*Atlantic*
- 69 **ALL THINGS CONSIDERED**—Travis Tritt—*Monument*
- 70 **ONE VOICE**—Billy Gilman—*Epic*
- 71 **BLUE MOON**—Steve Hoey—*Curb*
- 72 **ALMOST DOESN'T COUNT**—Mark Wills—*Mercury*
- 73 **HOMER TO YOU**—John Michael Montgomery—*Atlantic*
- 74 **YOU WON'T BE LONELY NOW**—Billy Ray Cyrus—*Monument*
- 75 **WHEN YOU COME BACK TO ME AGAIN**—Garth Brooks—*Capitol*

Hot Country Singles & Tracks Impulse

Pos. IMPRINT (No. of Charted Titles)

- 1 **MCA Nashville** (40)
- 2 **Curb** (29)
- 3 **Arista Nashville** (22)
- 4 **RCA** (20)
- 5 **Warner Bros.** (15)
- 6 **BNA** (18)
- 7 **Monument** (15)
- 8 **Lyric Street** (12)
- 9 **Epic** (20)
- 10 **Mercury** (18)
- 11 **Capitol** (25)
- 12 **DreamWorks** (17)
- 13 **Atlantic** (14)
- 14 **Giant** (11)
- 15 **Virgin** (9)



Hot Country Singles & Tracks Label

Pos. LABEL (No. of Charted Titles)

- 1 **MCA Nashville** (40)
- 2 **Curb** (28)
- 3 **Arista Nashville** (22)
- 4 **RCA** (20)
- 5 **BNA** (18)

Hot Country Producers

No. PRODUCTIONS (No. of Weeks at No. 1)

- 1 **BYRON GALLIMORE** (32)
- 2 **DANN HUFF** (18)
- 3 **TONY BROWN** (20)
- 4 **KEITH STEGALL** (18)
- 5 **PAUL WORLEY** (17)
- 6 **JAMES STRUDD** (23)
- 7 **TIM MCGRAW** (23)
- 8 **NORRO WILSON** (13)
- 9 **BUDDY CANNON** (13)
- 10 **FRANK ROGERS** (9)
- 11 **MARK WRIGHT** (12)
- 12 **CLINT BLACK** (12)
- 13 **FAITH HILL** (12)
- 14 **BLAKE CHANDLER** (12)
- 15 **CARSON CHAMBERLAIN** (9)
- 16 **DAVID MALLORY** (14)
- 17 **TOBY KEITH** (4)
- 18 **GEORGE STRAIT** (8)
- 19 **MARTINA MCBRIDE** (7)
- 20 **JOE SCAIFE** (7)
- 21 **WILBUR C. RIMES** (4)
- 22 **BILLY JOE WALKER, JR.** (7)
- 23 **REBA MCKENZIE** (7)
- 24 **DON COOK** (11)
- 25 **MATT ROLLINGS** (3)

CURB RECORDS THANKS COUNTRY RADIO & OUR ARTISTS FOR MAKING US THE BILLBOARD #2 COUNTRY LABEL-OVERALL



TIM MCGRAW



#1 Billboard Country Singles Artist & Country Male of the Year
#1 Album - "Greatest Hits"
Current #1 Single - "My Next Thirty Years"

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



COYOTE UGLY

JO DEE MESSINA



#1 Album "Burn"
#1 Single - "That's The Way"

SAWYER BROWN

Brand New Live HITS Album Now in Stores featuring their new single "Lookin' For Love"



DR. T & THE WOMEN

HAL KETCHUM



"She Is" - Current Hot Shot Debut Single
New Album early next year



Top 10 Country Single Sales Chart - "Blue Moon"/"Don't Make Me Beg"
New Single - "The Hunger"

STEVE HOLY



Featuring the music & songs of
LYLE LOVETT

LEANN RIMES



Certified Platinum Album #1 on Billboard
"I Need You" #1 Single Sales Chart



HANK WILLIAMS III

21 Weeks Billboard Album Chart
New Chart Single - "I Don't Know"



THE CLARK FAMILY EXPERIENCE

Hit single "Meanwhile Back at the Ranch"
New album early next year

HANK WILLIAMS JR.

"Greatest Hits" certified 4X Platinum



WYNONNA

"New Day Dawning"
THE JUDDS REUNION
DECEMBER 31, 1999
PHOENIX, ARIZONA



JUNIOR BROWN

#1 Americana

JEFF CARSON

Winner CCMA Award Mainstream Artist of the Year



CURB RECORDS
curb.com

The Year in Music 2000

CRITICS' CHOICE

Continued from page YE-59



GAIL MITCHELL
R&B Editor

1. **Jill Scott**, "Who Is Jill Scott? Words & Sounds Vol. 1" (Hidden Beach/Epic).
2. **Musiq Soulchild**, "Ajawwanseing" (Del Soul/Del Jax).
3. **Soulshock**, "Kambuzoid" (Motown).
4. **Ledisi**, "Soutisanger" (LeSoul Music).
5. **Guru**, "Jazzmataz: Streetsoul" (Virgin).
6. **Hill St. Soul**, "Soul Organic" (Dome>Select-Oh-His).
7. **OutKast**, "Stankonia" (LaFace/Arista).
8. **Common**, "Like Water For Chocolate" (MCA).
9. **Rachelle Ferrell**, "Individuality (Can I Be Me?)" (Capitol).
10. **Stephen Simmonds**, "Spirit Tales" (Priority).



CHRIS MORRIS
Senior Writer

1. **Godspeed You Black Emperor!**, "Lift Your Skinny Fists Like Antennas To Heaven" (Kranky).
2. **Radiohead**, "Kid A" (Capitol).
3. **The Sea & Cake**, "Om" (Thrill Jockey).
4. **The Aluminum Group**, "Pelo" (Hilly).
5. **Joao Gilberto**, "Joao Vive E Voa" (Verve).
6. **Merle Haggard**, "I'll Could Only Fly" (Audi).
7. **Dion**, "Déjà Nu" (Collectables).
8. **Robert Belfour**, "What's Wrong With You" (Fat Possum).
9. **Various Artists**, "Cambodian Rocks" (Parallel World).
10. **Various Artists**, "Ain't This Is Maxwell Street" (Rooster Blues).



DAVID NATHAN
Contributor

1. **Brenda Russell**, "Paris Rain" (Hidden Beach/Epic). Cut-by-cut brilliance from a consummate artist and superlative songwriter.
2. **Ann Nesby**, "Love Is What We Need" (Interscope/unreleased). The soul/gospel dance diva at her best—is a tragedy that it's still in the can.
3. **Chanté Moore**, "Exposed" (MCA). Long-awaited mainstream breakthrough album shows she can compete with the best of 'em.
4. **Bethye Lavette**, "Let Me Down Easy—In Concert" (Musa/Meguro). The real thing from one of soul music's most underrated icons.
5. **Al Jarreau**, "Tomorrow Today" (GRP/Verve). A welcome return for this one-of-a-kind veteran.
6. **Maya**, "All My Life" (N-Godd Music). Super vocals, the production and feel of an Inrognio album, a musical gem.

Continued on page YE-57

Top Country Singles Sales Artists

Pos. ARTIST (No. of Charted Titles) Imp./Label

- 1 **FAITH HILL** (2) Warner Bros./WRN
- 2 **LEANN RIMES** (5) Curb
- 3 **LONESTAR** (2) BMG/RLG
- 4 **DIXIE CHICKS** (3) Monument/Sony
- 5 **BILLY GILMAN** (2) Epic/Sony
- 6 **CHAD BROCK** (2) Warner Bros./WRN
- 7 **JO DEE MESSINA** (2) Curb
- 8 **SHEDDAYS** (1) Lyric Street/Hollywood
- 9 **GARTH BROOKS** (1) Capitol
- 10 **TY HERNDON** (2) Epic/Sony

Top Country Singles Sales

Pos. TITLE Artist/Imp./Label

- 1 **BREATHE**—Faith Hill—Warner Bros./WRN
- 2 **AMAZED**—Lonestar—BMG/RLG
- 3 **GOODBYE EARL**—Dixie Chicks—Monument/Sony
- 4 **ONE VOICE**—Billy Gilman—Epic/Sony
- 5 **I NEED YOU**—Lekan Rimes—Sparrow/Capitol/Curb
- 6 **BIG DEAL**—Lekan Rimes—Curb
- 7 **CAN'T FIGHT THE MOONLIGHT**—Lekan Rimes—Curb
- 8 **THE WAY YOU LOVE ME**—Faith Hill—Warner Bros./WRN

- 9 **THAT'S THE WAY**—Jo Dee Messina—Curb
- 10 **A COUNTRY BOY CAN SURVIVE (YZK VERSION)**—Chad Brock With Hank Williams Jr. & George Jones—Warner Bros./WRN
- 11 **DECK THE HALLS!**—SheDaisy—Lyric Street/Hollywood
- 12 **LOST IN YOU**—Garth Brooks & Chris Gaines—Capitol
- 13 **YES!**—Chad Brock—Warner Bros./WRN
- 14 **BEST OF INTENTIONS**—Travis Tritt—Columbia/Sony
- 15 **JIMMY'S GOT A GIRLFRIEND**—The Wilkinson—Curb/Warner Bros.
- 16 **UNBREAKABLE HEART**—Janice Pennington—DreamWorks/Interscope
- 17 **WHEN YOU NEED MY LOVE**—Darryl Worley—DreamWorks/Interscope
- 18 **COULDN'T LAST A MOMENT**—Collin Raye—Epic/Sony
- 19 **UNCONDITIONAL**—Clay Davidson—Virgin
- 20 **FLOWERS ON THE WALL**—Eric Heathcote—Mercury
- 21 **I'M DIGIN' IT**—Anita Elliott—MCA Nashville
- 22 **NO MERCY**—Ty Herndon—Epic/Sony
- 23 **OKLAHOMA**—Billy Gilman—Epic/Sony
- 24 **YOU WON'T BE LONELY NOW**—Billy Ray Cyrus—Monument/Sony
- 25 **STEAM**—Ty Herndon—Epic/Sony

Top Country Singles Sales Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **WARNER BROS.** (6)
- 2 **CURB** (12)
- 3 **EPIC** (12)
- 4 **MONUMENT** (7)
- 5 **BMG** (2)
- 6 **SPARROW** (1)
- 7 **DREAMWORKS** (4)
- 8 **LYRIC STREET** (2)
- 9 **COLUMBIA** (2)
- 10 **CAPITOL** (1)



wea

Top Country Singles Sales Labels

Pos. LABEL (No. of Charted Titles)

- 1 **SONY** (12)
- 2 **WARNER BROS./REPRISE NASHVILLE** (7)
- 3 **CURB** (12)
- 4 **RCA LABEL GROUP** (7)
- 5 **CAPITOL** (2)

SONY

Top Country Singles Sales Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 **WEA** (25)
- 2 **SONY** (25)
- 3 **BMG** (11)
- 4 **UNIVERSAL** (12)
- 5 **EMD** (2)



Faith Hill



BILLBOARD YEAR IN MUSIC

TOP COUNTRY ARTISTS

DIXIE CHICKS

TOP COUNTRY ARTISTS - DUO/GROUP

DIXIE CHICKS

TOP COUNTRY ALBUM ARTISTS

DIXIE CHICKS

TOP COUNTRY ALBUM

"FLY"

TOP COUNTRY ALBUM IMPRINT

MONUMENT

CONTINUING THE PROUD TRADITION



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The Year In Music 2000

Hot Country Songwriters

No. 100 WRITERS (% of Charted Titles)

- 1 TOBY KEITH (4)
- 2 KEITH FOLLESE (4)
- 3 AMEE MAYO (6)
- 4 CHRIS LINDSEY (8)
- 5 BILL LUTHER (7)
- 6 VINCE GILL (5)
- 7 CLINT BLACK (5)
- 8 HOLLY LAMAR (5)
- 9 BOB McDILL (1)
- 10 PHIL VASSAR (4)
- 11 MICHAEL OULANLEY (3)
- 12 MARK D. SANDERS (3)
- 13 BRIAN MCKNIGHT (3)
- 14 BRAD PAISLEY (4)
- 15 LIZ HENGBER (2)
- 16 MARV GREEN (2)
- 17 DIANE WARREN (2)
- 18 CHUCK CANNON (2)
- 19 MARCUS HUMMON (2)
- 20 LEW DEWITT (1)
- 21 JEFFREY STEELE (5)
- 22 KRISTYN OSORIN (2)
- 23 TRAVIS TRITT (1)
- 24 RICK GILES (4)
- 25 HARLEY ALLEN (2)

Hot Country Publishers

No. 100 PUBLISHERS (% of Charted Titles)

- 1 SONY/ATV TREE, BMI (45)
- 2 EMI APRIL, ASCAP (3)
- 3 WARNER-TAMERLANE, BMI (44)
- 4 CAREERS-BMG, BMI (20)
- 5 TOKED TUNES, BMI (4)
- 6 EMI BLACKWOOD, BMI (3)
- 7 UNIVERSAL-SONGS OF POLYGRAM INTERNATIONAL, BMI (12)
- 8 VINNY MAE, BMI (2)
- 9 BLACKKED, BMI (4)
- 10 ACUFF-ROSE, BMI (1)
- 11 UNIVERSAL-POLYGRAM INTERNATIONAL, ASCAP (7)
- 12 SEA GAYLE, ASCAP (7)
- 13 WB, ASCAP (3)
- 14 UNIVERSAL-MCA, ASCAP (15)
- 15 SONY/ATV CROSS KEYS, ASCAP (16)
- 16 ALMO, ASCAP (2)
- 17 REALSONGS, ASCAP (3)
- 18 SILVERKISS, BMI (5)
- 19 POST OAK, BMI (1)
- 20 CMI, BMI (2)
- 21 STEVE WARNER, BMI (4)
- 22 GOLDEN WHEAT, BMI (2)
- 23 STARSTRUCK WRITERS GROUP, ASCAP (4)
- 24 SONGS OF UNIVERSAL, BMI (13)
- 25 MAJOR BOB, ASCAP (2)
- 26 PHIL VASSAR, ASCAP (4)
- 27 GLEN NIKKI, ASCAP (2)
- 28 WACISSA RIVER, BMI (2)
- 29 MUSIC OF WINDSWEEP, ASCAP (4)
- 30 RANGER BOB, ASCAP (1)
- 31 MCS PADDEN-SMITH, ASCAP (3)
- 32 COBURN, BMI (2)
- 33 FOLLAZOD, ASCAP (3)
- 34 ENSIGN, BMI (2)



Toby Keith

- 35 BUG, BMI (6)
- 36 STARSTRUCK ANGEL, BMI (6)
- 37 SHOWBILLY, BMI (5)
- 38 WITHOUT ANNA, ASCAP (2)
- 39 CANCELLED LUNCH, ASCAP (1)
- 40 SODA CREEK, ASCAP (4)
- 41 SONGS OF NASHVILLE DREAMWORKS, BMI (1)
- 42 EVERYTHING I LOVE, BMI (1)
- 43 FLOYD'S DREAM, BMI (2)
- 44 MAVERICK, ASCAP (5)
- 45 CHERRY RIVER, BMI (3)
- 46 FAMOUS, ASCAP (1)
- 47 UNICAPPELL, BMI (2)
- 48 COPYRIGHT MANAGEMENT INTERNATIONAL, BMI (1)
- 49 ANWA, ASCAP (6)
- 50 TEN TEN, BMI (4)



Hot Country Publishing Corporations

No. 100 PUBLISHING CORPORATIONS (% of Charted Titles)

- 1 WARNER/CHAPPELL MUSIC (87)
- 2 UNIVERSAL MUSIC (65)
- 3 EMI MUSIC (55)
- 4 SONY/ATV MUSIC (64)
- 5 BMG MUSIC (51)
- 6 SUSSMAN & ASSOCIATES MUSIC (5)
- 7 STARSTRUCK WRITERS GROUP MUSIC (12)
- 8 FAMOUS MUSIC (12)
- 9 ACUFF-ROSE MUSIC (12)
- 10 WINDSWEEP PACIFIC MUSIC (13)



WARNER/CHAPPELL
MUSIC, INC.

Hot 100 Songwriters

No. 100 WRITERS (% of Charted Titles)

- 1 ROB THOMAS (5)
- 2 MATTHEW SCANNELL (2)
- 3 MAX MARTIN (1)
- 4 DIANE WARREN (2)
- 5 TIMOTHY MOSLEY (2)
- 6 BRIAN MCKNIGHT (2)
- 7 HOLLY LAMAR (2)
- 8 CORY RODNEY (2)
- 9 MARC ANTHONY (3)
- 10 MARK TREMONTI (2)
- 11 SCOTT STAPP (2)
- 12 STEPHANIE BENTLEY (1)
- 13 ANDREAS CARLSSON (3)
- 14 ITAAL SHUR (1)
- 15 DANIEL JONES (2)
- 16 DARREN HAYES (2)
- 17 JOHN HAMPSON (1)
- 18 STEPHAN JENKINS (2)
- 19 AIMEE MAYO (2)
- 20 CHRIS LINDSEY (4)
- 21 RAMI (1)
- 22 KRISTIAN LUNDIN (3)
- 23 WYCLEF JEAN (2)
- 24 JERRY DUPLESSIS (3)
- 25 JAMES HARRIS III (4)
- 26 TERRY LEWIS (4)

Hot 100 Publishers

No. 100 PUBLISHERS (% of Charted Titles)

- 1 EMI APRIL, ASCAP (3)
- 2 EMI BLACKWOOD, BMI (37)
- 3 WB, ASCAP (24)
- 4 ZOMBA, ASCAP (29)
- 5 WARNER-TAMERLANE, BMI (54)
- 6 UNIVERSAL-POLYGRAM INTERNATIONAL, ASCAP (2)
- 7 SONY/ATV SONGS, BMI (16)
- 8 REALSONGS, ASCAP (2)
- 9 GRANTSVILLE, ASCAP (5)
- 10 SONY/ATV TUNES, ASCAP (16)
- 11 BIDSIS, BMI (2)
- 12 CAREERS-BMG, BMI (17)
- 13 UNIVERSAL-SONGS OF POLYGRAM INTERNATIONAL, BMI (1)
- 14 SONGS OF UNIVERSAL, BMI (1)
- 15 CORI TIFFANI, BMI (6)
- 16 ENSIGN, BMI (2)
- 17 MASCAN, ASCAP (3)
- 18 ROUGH CUT, ASCAP (2)

- 19 VIRGINIA BEACH, ASCAP (6)
- 20 BMG UFA, ASCAP (1)
- 21 HAZELSONS, ASCAP (1)
- 22 MOBETTOBLAME, BMI (3)
- 23 SONY/ATV TREE, BMI (5)
- 24 FAMOUS, ASCAP (12)
- 25 BMG SONGS, ASCAP (12)
- 26 TREMONTI, BMI (2)
- 27 STAPP, BMI (2)
- 28 UNWEIGHT FRYE, BMI (2)
- 29 CANCELLED LUNCH, ASCAP (3)
- 30 HOPECHEST, BMI (1)
- 31 CAL IV, ASCAP (1)
- 32 MONEY MACK, BMI (3)
- 33 ZOMBA, BMI (1)
- 34 ESCATAWPA, BMI (2)
- 35 FLYTE TYME, ASCAP (4)
- 36 UNIVERSAL, ASCAP (10)
- 37 WIKEN, ASCAP (5)
- 38 AIR CONTROL, ASCAP (10)
- 39 EMOA, ASCAP (1)
- 40 SILVERKISS, BMI (2)
- 41 ITAAL SHUR, BMI (1)
- 42 TE-BASS, BMI (2)
- 43 HUSS ZWIMML, ASCAP (5)
- 44 IRVING, BMI (3)
- 45 ALMO, ASCAP (2)
- 46 EMI VIRGIN, BMI (4)
- 47 SEB, BMI (2)
- 48 MASS CONFUSION, ASCAP (5)
- 49 BEYONCE, ASCAP (4)
- 50 UNIVERSAL-MCA, ASCAP (10)

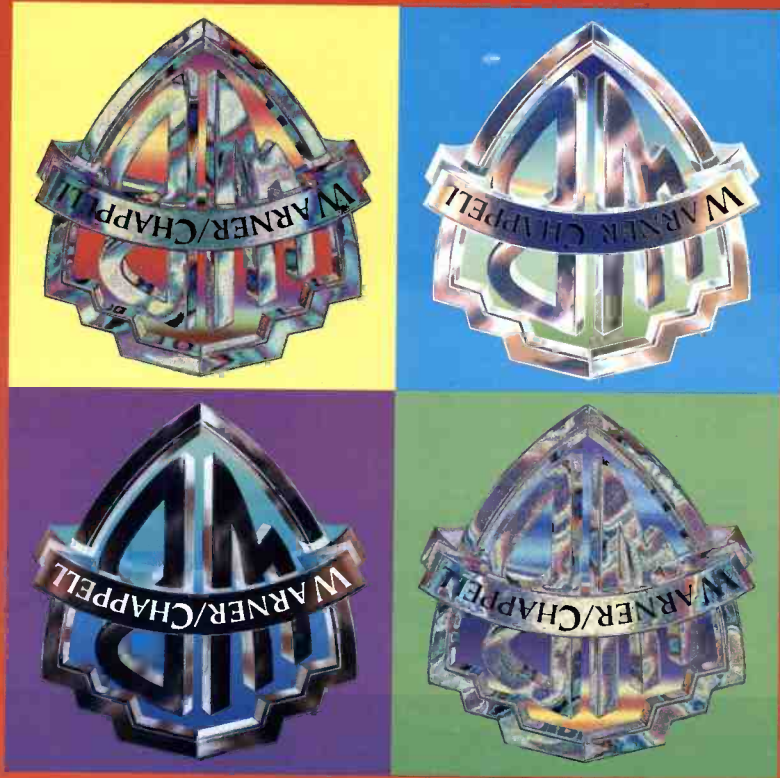
Hot 100 Publishing Corporations

- 1 EMI MUSIC (155)
- 2 WARNER/CHAPPELL MUSIC (177)
- 3 UNIVERSAL MUSIC (74)
- 4 ZOMBA MUSIC (44)
- 5 SONY/ATV MUSIC (60)
- 6 BMG MUSIC (32)
- 7 FAMOUS MUSIC (2)
- 8 REALSONGS MUSIC (7)
- 9 GRANTSVILLE MUSIC (5)
- 10 WINDSWEEP PACIFIC MUSIC (12)



Rob Thomas

Some things don't change...



Billboard's
 Top Country
 Publishing Corporation

The Year In Music 2000

Hot R&B/Hip-Hop Songwriters

Pos. **SONGWRITER** (No. of Charted Titles)

- 1 TIMOTHY MOSLEY (9)
- 2 BRYAN-MICHAEL COX (13)
- 3 JERMAINE DUPRI (9)
- 4 STEVE HUFF (4)
- 5 ANTHONY "SHEP" CRAWFORD (8)
- 6 MONTELL JORDAN (6)
- 7 R. KELLY (5)
- 18 JAMES HARRIS III (4)
- 16 TERRY LEWIS (4)
- 10 MISSY ELLIOTT (4)
- 11 BRIAN CASEY (4)
- 11 BRANDON CASEY (4)
- 13 RAPHAEL SAADIQ (4)
- 14 ANDRE YOUNG (4)
- 15 MIKE CITY (2)
- 16 DIANE WARREN (2)
- 117 PHARRELL WILLIAMS (8)
- 117 CHAD HUGO (8)
- 19 DA BRAT (2)
- 20 CARL THOMAS (2)
- 21 KASSSEM DEAN (7)
- 22 EARL SIMMONS (6)
- 23 DONELL JONES (2)
- 24 KERI LEWIS (2)
- 25 MYRON AVANT (1)

Hot R&B/Hip-Hop Publishers

Pos. **PUBLISHER** (No. of Charted Titles)

- 1 EMI APRIL, ASCAP (111)
- 2 WB, ASCAP (75)
- 3 EMI BLACKWOOD, BMI (73)
- 4 MONEY MACK, BMI (12)
- 5 ZOMBA, BMI (15)
- 6 UNIVERSAL-POLYGRAM INTERNATIONAL, ASCAP (70)
- 7 ZOMBA, ASCAP (90)
- 8 WARNER-TAMERLANE, BMI (55)
- 9 ENSIGN, BMI (19)
- 10 FAMOUS, ASCAP (25)
- 11 VIRGINIA BEACH, ASCAP (7)
- 12 BIG P, BMI (4)
- 13 BABYBOY'S LITTLE, SESAC (8)
- 14 SONY/ATV TUNES, ASCAP (22)
- 15 AIR CONTROL, ASCAP (14)
- 16 MIKE CITY, BMI (2)
- 17 THEM DAMN TWINS, ASCAP (5)
- 18 SO SO DEF, ASCAP (9)
- 19 FLYTE TYME, ASCAP (4)
- 20 REALSONGS, ASCAP (2)
- 21 MASS CONFUSION, ASCAP (5)
- 22 TUFF HUFF, BMI (4)
- 23 TOM, ASCAP (1)
- 24 BMG SONGS, ASCAP (15)
- 25 MONTELL JORDAN, ASCAP (8)
- 26 HUDSON - JORDAN, ASCAP (8)
- 27 SONY/ATV SONGS, BMI (100)
- 28 CHRYSALIS, ASCAP (11)
- 29 ALMO, ASCAP (7)
- 30 BOOMER X, ASCAP (6)
- 31 NDOTIME, SESAC (5)
- 32 NDOTIME, ASCAP (5)
- 33 WIXEN, ASCAP (4)



Timothy Mosley

- 34 WHITE RHINO, ASCAP (4)
- 35 RUFF RYDER-DEAD GAME, ASCAP (4)
- 36 BLACK FOUNTAIN, ASCAP (6)
- 37 R. KELLY, BMI (2)
- 38 HITCO SOUTH, ASCAP (12)
- 39 AIN'T NUTHIN' GOIN' ON BUT FUNKING, ASCAP (4)
- 40 UNIVERSAL, ASCAP (12)
- 41 LIL LU LU, BMI (17)
- 42 GRINDTIME, BMI (1)
- 43 CHASE CHAD, ASCAP (9)
- 44 EDDIE F., ASCAP (3)
- 45 THE WATERS OF NAZERETH, BMI (8)
- 46 MY OWN CHIT, BMI (1)
- 47 CAREERS-BMG, BMI (16)
- 48 TIGHT 2 DEF, ASCAP (1)
- 49 COLLIPARK, BMI (1)
- 50 HUSS ZWINGLI, ASCAP (6)



Hot R&B/Hip-Hop Publishing Corporations

Pos. **PUBLISHING CORPORATION** (No. of Charted Titles)

- 1 EMI MUSIC (189)
- 2 WARNER/CHAPPPELL MUSIC (123)
- 3 UNIVERSAL MUSIC (73)
- 4 ZOMBA MUSIC (54)
- 5 FAMOUS MUSIC (54)
- 6 SONY/ATV MUSIC (57)
- 7 BMG MUSIC (51)
- 8 CHRYSALIS MUSIC (15)
- 9 NDOTIME MUSIC (11)
- 10 VIRGINIA BEACH MUSIC (7)

Hot Latin Tracks Songwriters

Pos. **SONGWRITER** (No. of Charted Titles)

- 1 OMAR ALFANNO (4)
- 2 KIKE SANTANDER (6)
- 3 MARCO FLORES (6)
- 4 RUDY PEREZ (3)
- 5 RICARDO ARIUNA (2)
- 6 JOAN SEBASTIAN (2)
- 7 ADOLFO ANGEL ALBA (2)
- 8 CARLOS VIVES (2)
- 9 JORGE MEJIA AVANTE (2)
- 10 ESTEFANO (3)
- 11 MARC ANTHONY (3)
- 12 CORY ROONEY (2)
- 13 JAVIER MARQUEZ (1)
- 14 MARCO ANTONIO SOLIS (3)
- 15 RAMON GONZALEZ MORA (1)
- 16 JUAN CARLOS CALDERON (2)
- 17 GUSTAVO ADOLFO (1)
- 18 ARMANDO MANZANER (2)
- 19 JOSE GONZALEZ (1)
- 20 OSCAR SERRANO (2)
- 21 PAUL BARRY (3)
- 22 MARK TAYLOR (3)
- 23 LOUIS PADILLA (4)
- 24 JOSE ALFREDO JIMENEZ (2)
- 25 VICTOR MANUELLE (1)

Hot Latin Tracks Publishers

Pos. **PUBLISHER** (No. of Charted Titles)

- 1 FOREIGN IMPORTED PRODUCTIONS PUBLISHING, BMI (14)
- 2 EMOA, ASCAP (2)
- 3 UNIVERSAL, ASCAP (7)
- 4 SONY/ATV LATIN, BMI (12)
- 5 SONY/ATV DISCOS, ASCAP (4)
- 6 GAIRA PRODUCCIONES (2)
- 7 ESTEFAN, ASCAP (7)
- 8 ADD, SESAC (2)
- 9 EDMUISA, ASCAP (2)
- 10 UNIVERSAL MUSICA, ASCAP (8)
- 11 EMI APRIL, ASCAP (8)
- 12 VANDER, ASCAP (2)
- 13 VENTURA, ASCAP (2)
- 14 WARNER/CHAPPPELL, ASCAP (6)
- 15 MAXIMO AGUIRRE, BMI (1)
- 16 SEG SON, BMI (2)
- 17 CRISMA, SESAC (4)
- 118 SONY/ATV SONGS, BMI (2)
- 118 CORI TIFANI, BMI (2)



Hot Latin Tracks Publishing Corporations

Pos. **PUBLISHING CORPORATION** (No. of Charted Titles)

- 1 FOREIGN IMPORTED PRODUCTIONS PUBLISHING (8)
- 2 SONY/ATV MUSIC (27)
- 3 UNIVERSAL MUSIC (20)
- 4 EMI MUSIC (12)
- 5 EMOA MUSIC (2)
- 6 WARNER/CHAPPPELL MUSIC (27)
- 7 PEERMUSIC (2)
- 8 BMG MUSIC (9)
- 9 VANDER MUSIC (2)
- 10 CRISMA MUSIC (4)



Omar Alfanno

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CERTIFIED BY RIAA



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Real Steel



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DE MI
VIDA



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The Year In Music 2000

Top Latin Pop Album Artists

Pos. ARTIST (No. of Charted Titles) Imp./Label

- 1 SHAKIRA (2) Sony Discos
- 2 ENRIQUE IGLESIAS (2) Fonovisa
- 3 LUIS MIGUEL (2) WEA Latina
- 4 CRISTINA AGUILERA (1) RCA/BMG Latin
- 5 A.B. QUINTANILLA Y LOS KUMBIA KINGS (1) EMI Latin
- 6 MANA (1) WEA Latina
- 7 MARCO ANTONIO SOLÍS (2) Fonovisa
- 8 RICARDO ARJONA (2) Sony Discos
- 9 JACI VELASQUEZ (1) Sony Discos
- 10 ALEJANDRO FERNÁNDEZ (1) Sony Discos

Top Latin Pop Albums

Pos. TITLE (No. of Charted Titles) Imp./Label

- 1 MI REFLEJO—Cristina Aguilera—RCA/BMG Latin
- 2 AMOR, FAMILIA Y RESPETO—A.B. Quintanilla y Los Finkas Kings—EMI Latin
- 3 MTV UNPLUGGED—Shakira—Sony Discos
- 4 ¿DÓNDE ESTÁN LOS LADRONES?—Shakira—Sony Discos
- 5 MTV UNPLUGGED—Mana—WEA Latina
- 6 THE BEST HITS—Enrique Iglesias—Fonovisa
- 7 AMARTE ES UN PLACER—Luis Miguel—WEA Latina
- 8 TROZOS DE MI ALMA—Merco Antonio Solís—Fonovisa
- 9 LLEGAR A TI—Jaci Velasquez—Sony Discos
- 10 ENTRE TUS BRAZOS—Alejandro Fernández—Sony Discos
- 11 MI GLORIA, ERES TÚ—Los Tin—Ariola/BMG Latin
- 12 RICARDO ARJONA VIVO—Ricardo Arjona—Sony Discos
- 13 THE REMIXES—Ella Cruz—Sony Discos
- 14 MI VIDA SIN TU AMOR—Christina Castro—Ariola/BMG Latin
- 15 ARRASANDO—Thalía—EMI Latin

Top Latin Pop Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 SONY DISCOS (62)
- 2 WEA LATINA (52)
- 3 FONOVISA (4)
- 4 EMI LATIN (3)
- 5 ARIOLA (2)

Top Latin Pop Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY DISCOS (18)
- 2 BMG LATIN (9)
- 3 WEA LATINA (6)
- 4 FONOVISA (4)
- 5 EMI LATIN (2)



Shakira

Hot Latin Pop Tracks Artists

Pos. ARTIST (No. of Charted Titles) Imp./Label

- 1 CHRISTIAN CASTRO (6) Ariola/BMG Latin
- 2 RICARDO ARJONA (3) Sony Discos
- 3 SON BY FOUR (1) Sony Discos
(1) Columbia/Sony Discos
- 4 CHAYANNE (2) Sony Discos
- 5 LUIS MIGUEL (1) WEA Latina
- 6 MARC ANTHONY (3) Columbia/Sony Discos
- 7 ALEJANDRO FERNÁNDEZ (2) Sony Discos
- 8 JACI VELASQUEZ (1) Sony Discos
- 9 ENRIQUE IGLESIAS (2) Interscope/Universal Latino
(1) Fonovisa/Interscope/Universal Latino
- 10 CARLOS VIVES (2) EMI Latin

Hot Latin Pop Tracks

Pos. TITLE (No. of Charted Titles) Imp./Label

- 1 A PURO DOLOR—Son By Four—Sony Discos
- 2 ATADO A TU AMOR—Chayanne—Sony Discos
- 3 DESNUDA—Ricardo Arjona—Sony Discos
- 4 ALGUNA VEZ—Christian Castro—Ariola/BMG Latin
- 5 MUY DENTRO DE MÍ—Marc Anthony—Columbia/Sony Discos
- 6 Volver a Amar—Christian Castro—Ariola/BMG Latin
- 7 FRUTA FRESCA—Carlos Vives—EMI Latin
- 8 QUIEREME—Alejandro Fernández—Sony Discos
- 9 ENTRE EL MAR Y UNA ESTRELLA—Thalía—EMI Latin



Christina Aguilera



Christian Castro

- 10 IMAGINE SIN TI—Las Fotas—Universal Latino
- 11 SOLO ME IMPORTAS TÚ—Enrique Iglesias—Interscope/Universal Latino
- 12 JURAME—Chayanne—Ariola/BMG Latin
- 13 SECRETO DE AMOR—Juan Sebastian—Masor/Balboa
- 14 SENTIRME VIVO—Emanuel—Universal Latino
- 15 QUE VOY A HACER SIN TI—Pablo Montero—RCA/BMG Latin

Hot Latin Pop Tracks Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 SONY DISCOS (16)
- 2 ARIOLA (2)
- 3 EMI LATIN (2)
- 4 WEA LATINA (1)
- 5 UNIVERSAL LATINO (1)

Hot Latin Pop Tracks Labels

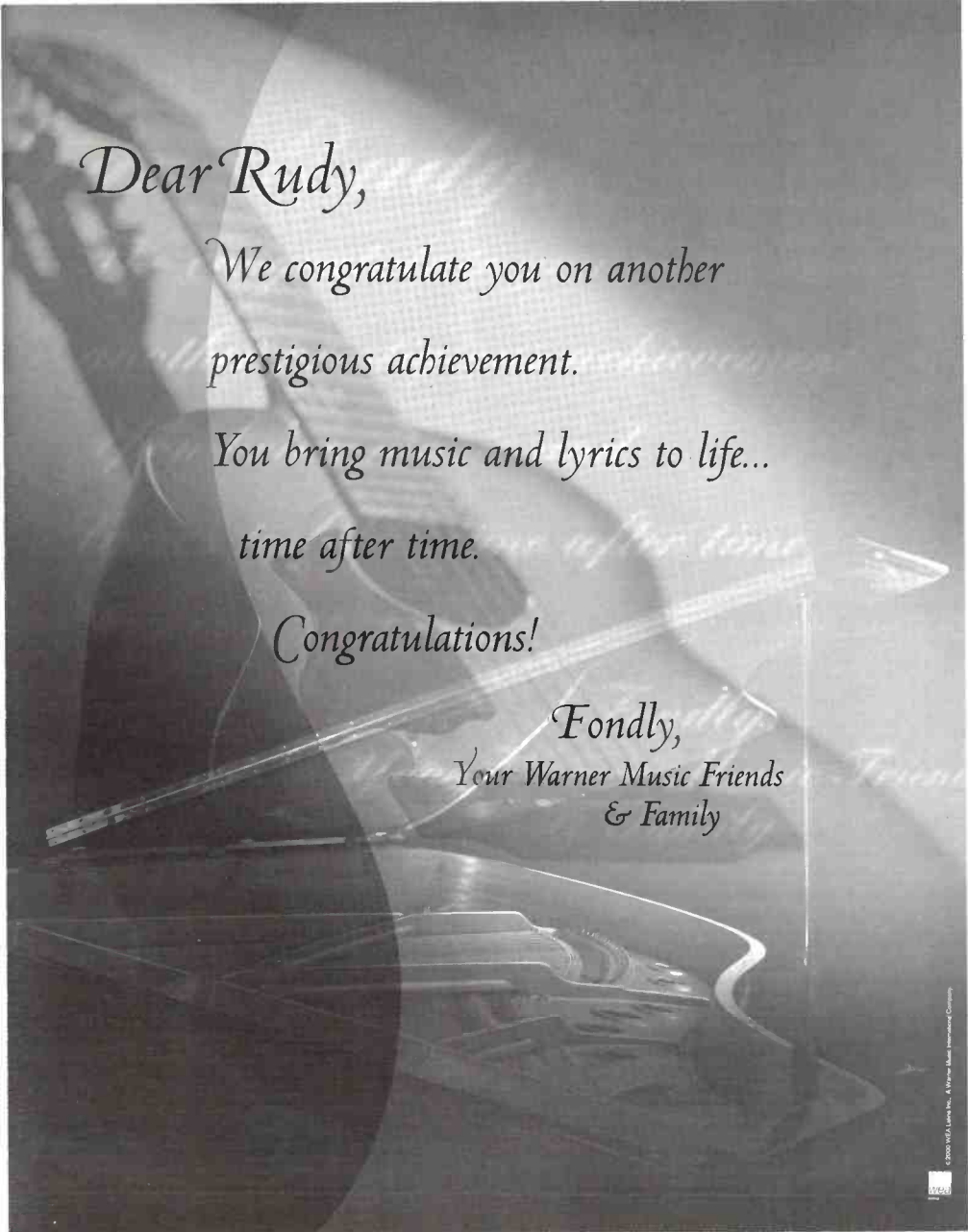
Pos. LABEL (No. of Charted Titles)

- 1 SONY DISCOS (6)
- 2 BMG LATIN (2)
- 3 EMI LATIN (2)
- 4 UNIVERSAL LATINO (1)
- 5 WEA LATINA (2)

**Sony
DISCOS**



Son By Four



Dear Rudy,

*We congratulate you on another
prestigious achievement.*

*You bring music and lyrics to life...
time after time.*

Congratulations!

*Fondly,
Your Warner Music Friends
& Family*

The Year In Music 2000

Top Billboard Latin 50 Artists

Pos. ARTIST (No. of Charted Titles) Imp./Label

- 1 SHAKIRA (2) Sony Discos
- 2 MARC ANTHONY (1) RMM/Sony Discos
- 3 SON BY FOUR (1) Sony Discos
- 4 ENRIQUE IGLESIAS (3) Fonovisa
- 5 ELVIS CRESPO (2) Sony Discos
- 6 SELENIA (2) EMI Latin
- 7 GLORIA ESTEFAN (1) Epic/Sony Discos
- 8 LUIS MIGUEL (2) WEA Latina
- 9 CARLOS VIVES (1) EMI Latin
- 10 CRISTINA AGUILERA (1) RCA/BMG Latin
- 11 A.B. QUINTANILLA Y LOS KUMBIA KINGS (1) EMI Latin
- 12 IBRAHIM FERRER (1) World Circuit/Nonstop/AG
- 13 CONJUNTO PRIMAVERA (2) Fonovisa
- 14 MANA (1) WEA Latina
- 15 LOS TEMERARIOS (1) Fonovisa
- 16 RICARDO ARJONA (2) Sony Discos
- 17 MARCO ANTONIO SOLÍS (2) Fonovisa
- 18 ALEJANDRO FERNANDEZ (2) Sony Discos
- 19 BANDA EL RECODO (1) Fonovisa
- 20 JACI VELASQUEZ (1) Sony Discos
- 21 PEPE AGUIRRE (1) Music/Bulbo
- 22 CHRISTIAN CASTRO (2) Arista/BMG Latin
- 23 LOS TRIO (2) Arista/BMG Latin
- 24 INDECIBLE (2) EMI Latin
- 25 LOS TIGRES DEL NORTE (2) Fonovisa



Shakira

- 22 CONTIGO—Intocable—EMI Latin
- 23 SUJAVEMENTO—Eliis Crespo—Sony Discos
- 24 MI GLORIA, ERES TU—Los Trío—Arista/BMG Latin
- 25 THE REMIXES—Eliis Crespo—Sony Discos
- 26 EXPRESION—Gilberto Santa Rosa—Sony Discos
- 27 BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO—Omar Portuondo—World Circuit/Nonstop/AG
- 28 ARRASANDO—Thalio—EMI Latin
- 29 BALAMORIS—Enrique Iglesias—Fonovisa
- 30 SECRETO DE AMOR—Juan Sebastian—Music/Bulbo/Catman
- 31 POR UNA MUJER BONITA—Papa Aguilera—Music/Bulbo
- 32 UNA LLUVIA DE ROSAS—Los Angeles Acosta—Duo/EMI Latin
- 33 MERENHITS 2000—Various Artists—J&M/Sony Discos
- 34 DANCE WITH ME—Soundtrack—Epic/Sony Discos
- 35 PINTAME—Eliis Crespo—Sony Discos
- 36 ALL MY HITS TODOS MIS EXITOS—Selenia—EMI Latin
- 37 DE PAISANO A PAISANO—Los Tigres Del Norte—Fonovisa
- 38 MASTERS OF THE STAGE: 2000 VECES MANA—Congreso—Sony Discos
- 39 LATIN MIX USA—Various Artists—Columbia/Sony Discos
- 40 POR ENCIMA DE TODO—Lenny—Universal Latin
- 41 GUERRA DE ESTADOS PESADOS—Various Artists—Liberty
- 42 VIVO—Luis Miguel—WEA Latina
- 43 CIEGO DE AMOR—Charlie Cruz—Savoy/Sony Discos
- 44 NOCHE DE CUATRO LUNAS—Jairo Iglesias—Columbia/Sony Discos
- 45 LOS GRANDES EXITOS EN ESPAÑOL—Cypress Hill—Ruffhouse/Columbia/Sony Discos
- 46 OLGA VIVA, VIVA OLGA—Olga Tañón—WEA Latina
- 47 DISTINTO DIFERENTE—Afo-Cuban All Stars—World Circuit/Nonstop/AG



Marc Anthony

- 48 2000 LATIN GRAMMY NÓMINEES—Various Artists—Sony Discos
- 49 QUERIDA—Juan Gabriel—Arista/BMG Latin
- 50 EN QUE TRABAJA EL MUCHACHO—Los Hombres Del Norte—Fonovisa

Top Billboard Latin 50 Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 SONY DISCOS (52)
- 2 FONOVISA (25)
- 3 EMI LATIN (21)
- 4 WEA LATINA (12)
- 5 ARISTA (15)
- 6 RMM (6)
- 7 EPIC (5)
- 8 RCA (6)
- 9 OISA (6)
- 10 UNIVERSAL LATINO (7)

Sony
DISCOS

Top Billboard Latin 50 Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY DISCOS (46)
- 2 EMI LATIN (27)
- 3 FONOVISA (28)
- 4 BMG LATIN (12)
- 5 WEA LATINA (18)

Top Billboard Latin 50 Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 SONY (45)
- 2 INDEPENDENTS (48)
- 3 EMO (2)
- 4 WEA (18)
- 5 BMG (21)
- 6 UNIVERSAL (21)

Hot Latin Tracks Artists

Pos. ARTIST (No. of Charted Titles) Imp./Label

- 1 SON BY FOUR (1) Sony Discos
(1) Columbia/Sony Discos
- 2 MARC ANTHONY (3) Columbia/Sony Discos
(1) Columbia
- 3 CHRISTIAN CASTRO (2) Arista/BMG Latin
- 4 CONJUNTO PRIMAVERA (2) Fonovisa
- 5 BANDA EL RECODO (2) Fonovisa
- 6 ENRIQUE IGLESIAS (2) Interscope/Universal Latino
(1) Fonovisa
- 7 RICARDO ARJONA (2) Sony Discos
- 8 GILBERTO SANTA ROSA (1) Sony Discos
- 9 LUIS MIGUEL (2) WEA Latino
- 10 ALEJANDRO FERNANDEZ (2) Sony Discos



Son By Four

Hot Latin Tracks

Pos. TITLE—Artist—Imp./Label

- 1 A PURO DOLOR—Son By Four—Sony Discos
- 2 QUE ALGUEN ME DIGA—Gilberto Santa Rosa—Sony Discos
- 3 FRUTA FRESCA—Carlos Vives—EMI Latin
- 4 SECRETO DE AMOR—Juan Sebastian—Music/Bulbo
- 5 EL LISTÓN DE TU PELO—Los Angeles Acosta—Duo/EMI Latin
- 6 MUY DENTRO DE MI—Marc Anthony—Columbia/Sony Discos
- 7 THE WICE MAL—Luis Temerario—Fonovisa
- 8 DIMIÉLO—Marc Anthony—Columbia/Sony Discos
- 9 YO SE QUE TE ACORDARÁS—Banda El Recodo—Fonovisa
- 10 DESHUCIA—Ricardo Arjona—Sony Discos
- 11 MORIR DE AMOR—Congreso—Fonovisa
- 12 VOLVER A AMAR—Christian Castro—Arista/BMG Latin
- 13 SOLO ME IMPORTAS TU—Enrique Iglesias—Interscope/Universal Latino
- 14 JURAME—Giselle—Arista/BMG Latin
- 15 ENTRE EL MAR Y UNA ESTRELLA—Thelma—EMI Latin
- 16 ALGUNA VEZ—Christian Castro—Arista/BMG Latin
- 17 QUE VOY A HACER SIN TI—Pablo Montero—RCA/BMG Latin
- 18 SI NO TE HUBIERAS IDO—Marco Antonio Solís—Fonovisa
- 19 QUIEREME—Alejandro Fernández—Sony Discos

Continued on page YE-7

Latin 50

Hot Latin Tracks

THE UNIVERSAL MUSIC FAMILY
is proud to congratulate

Rudy Pérez

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

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



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The Year in Music 2000

HOT LATIN TRACKS

Continued from page TE-74

- 20 IMAGINEME SIN TI — Juan Feroz—Universal Latino
21 TE OFREZCO UN CORAZÓN — Banda El Recodo—Fonovisa
22 TE QUIERO MUCHO — Los Rieleros Del Norte—Fonovisa
23 NO ME DEJES DE QUERER — Gloria Estefan—Epic/Sony Discos
24 AMARTE ES UN PLACER — Luis Miguel—WEA Latina
25 ATADO A TU AMOR — Chayante—Sony Discos
26 RITMO TOTAL — Enrique Iglesias—Interscope/Universal Latino
27 SOLO TU — Joe Velazquez—Sony Discos
28 Y SIGUES SIENDO TÚ — Rogelio Martínez—Discos Cuatro
29 CUANDO — Ricardo Arjona—Sony Discos
30 POR AMARTE ASÍ — Checco Zalone—Arista/BMG Latin
31 PERO DILE — Víctor Manuelle—Sony Discos
32 TUS REPROCHES — Las Sembradas De Nueva León—Sony Discos
33 PERDONAME — Pique Aguilar—Maver/Balboa
34 BAJO LA LLUVIA — Gipsy Kings—Sony Discos

- 35 COMO ME DUELE PERDERTE — Gloria Estefan—Epic/Sony Discos
36 ESCÚCHAME — Carlos Ponce—EMI Latin
37 DONDE ESTÁ EL AMOR — Charlie Zito—Sensación/Sony Discos
38 SI TE VAS — Alejandro Fernández—Sony Discos
39 SENTIRME VIVO — Emanuel—Universal Latino
40 VEN CONMIGO (SOLAMENTE TÚ) — Christian Aguilera—RCA/BMG Latin

Hot Latin Tracks Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 SONY DISCOS (12)
- 2 FONOVISA (9)
- 3 EMI LATIN (8)
- 4 ARISTA (7)
- 5 UNIVERSAL LATINO (14)
- 6 COLUMBIA (7)
- 7 WEA LATINA (10)
- 8 RCA (12)
- 9 MUSART (6)
- 10 DISA (5)



Rudy Perez

- 4 EMILIO ESTEFAN JR. (12)
- 5 CORY ROONEY (12)
- 6 BEBU SILVETTI (6)
- 7 LUIS MIGUEL (4)
- 8 JOAN SEBASTIAN (2)
- 9 ESTEFANO (7)
- 10 JESUS GUILLEN (1)
- 11 JORGE MEJIA AVANTE (2)
- 12 RICARDO ARJONA (2)
- 13 SERGIO GEORGE (7)
- 14 EMANUELE RUFFINENGO (7)
- 15 GERMAN LIZARRAGA (1)
- 16 PEDRO RAMIREZ (7)
- 17 MARCO FLORES (2)
- 18 MANOLO MORALES (2)
- 19 GEORGE NORRIGA (6)
- 20 PEPE AGUILAR (4)
- 21 JUAN VICENTE ZAMBRANO (2)
- 22 JESUS CARRILLO (4)
- T23 MARK TAYLOR (3)
- T25 BRIAN RAWLING (3)
- 25 POLO URIAS (2)

Hot Latin Tracks Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY DISCOS (62)
- 2 FONOVISA (32)
- 3 EMI LATIN (32)
- 4 BMG LATIN (27)
- 5 UNIVERSAL LATINO (22)

Hot Latin Tracks Producers

Pos. PRODUCER (No. of Charted Titles)

- 1 RUDY PEREZ (12)
- 2 ALEJANDRO JAEN (6)
- 3 KIKE SANTANDER (6)

Sony
DISCOS

Hot Latin Tracks



Dear Rudy:
Congratulations on Billboard's #1 Hot Latin Track
Producer of the Year.
We could not be more proud to have you in our family.
With gratitude,



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christina aguilera



From the desk of RUDY PEREZ

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

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

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

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

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

Last but not most important, to God All Mighty for giving me the greatest gift of all...Music!



RUDY PEREZ

RP/Ar

FONSI

The Year In Music 2000



Marc Anthony

Top Tropical/Salsa Album Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 MARC ANTHONY (1) RMM/Sony Discos
- 2 SON BY FOUR (1) Sony Discos
- 3 GLORIA ESTEFAN (1) Epic/Sony Discos
- 4 CARLOS VIVES (1) EMI Latin
- 5 ELVIS CRESPO (2) Sony Discos
- 6 IBRAHIM FERRER (1) World Circuit/Nonesuch/AG
- 7 GILBERTO SANTA ROSA (1) Sony Discos
- 8 OMARA PORTUONDO (1) World Circuit/Nonesuch/AG
- 9 GRUPOMANIA (1) Sony Discos
- 10 OLGA TANON (1) WEA Latina

Top Tropical/Salsa Albums

Pos. TITLE -Artist-Imprint/Label

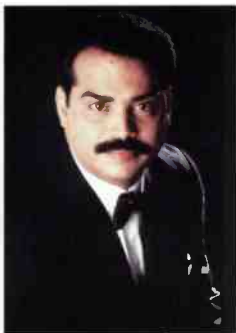
- 1 DESDE UN PRINCIPIO — FROM THE BEGINNING— Marc Anthony—RMM/Sony Discos
- 2 SON BY FOUR—Son By Four—Sony Discos
- 3 ALMA CARIBENA—CARIBBEAN SOUL—Clara Estefan—Epic/Sony Discos
- 4 EL AMOR DE MI TIERRA—Carlos Vives—EMI Latin
- 5 BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER—Ibrahim Ferrer—World Circuit/Nonesuch/AG
- 6 SUAVEMENTE—Elvis Crespo—Sony Discos
- 7 EXPRESION—Gilberto Santa Rosa—Sony Discos
- 8 BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO—Omara Portuondo—World Circuit/Nonesuch/AG
- 9 MERENHITS 2000—Various Artists—J&N/Sony Discos
- 10 PINTAME—Elvis Crespo—Sony Discos
- 11 DANCE WITH ME—Soundtrack—Epic/Sony Discos

12 MASTERS OF THE STAGE: 2000 VECES

- 12 MANIA—Grupomania—Sony Discos
- 13 OLGA VIVA, VIVA OLGA—Olga Tanon—WEA Latina
- 14 INCONFUNDIBLE—Victor Manuelle—Sony Discos
- 15 DISTINTO DIFERENTE—Aya—Cubon All Stars—World Circuit/Nonesuch/AG



Son By Four



Gilberto Santa Rosa

Top Tropical/Salsa Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 SONY DISCOS (14)
- 2 RMM (9)
- 3 EPIC (6)
- 4 EMI LATIN (2)
- 5 NONESUCH (2)

Top Tropical/Salsa Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY DISCOS (22)
- 2 ATLANTIC GROUP (2)
- 3 EMI LATIN (2)
- 4 RMM (2)
- 5 WEA LATINA (1)

Hot Tropical/Salsa Tracks Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 GILBERTO SANTA ROSA (4) Sony Discos
- 2 VICTOR MANUELLE (4) Sony Discos
- 3 MARC ANTHONY (3) Columbia/Sony Discos (1) RMM
- 4 SON BY FOUR (1) Sony Discos
- 5 CARLOS VIVES (2) EMI Latin
- 6 GISELLE (2) Ariola/BMG Latin
- 7 REY RUIZ (2) Ariola/BMG Latin
- 8 GLORIA ESTEFAN (2) Epic/Sony Discos
- 9 CHRISTIAN CASTRO (2) Ariola/BMG Latin
- 10 GRUPOMANIA (2) Sony Discos

Hot Tropical/Salsa Tracks

Pos. TITLE -Artist-Imprint/Label

- 1 A PURO DOLOR—Son By Four—Sony Discos
- 2 QUE ALGUIEN ME DIGA—Gilberto Santa Rosa—Sony Discos
- 3 FRUTA FRESCA—Carlos Vives—EMI Latin
- 4 PERO DILE—Victor Manuelle—Sony Discos
- 5 MUY DENTRO DE MI—Marc Anthony—Columbia/Sony Discos
- 6 JURAME—Giselle—Ariola/BMG Latin
- 7 BAJO LA LLUVIA—Grupomania—Sony Discos
- 8 IMAGINE SIN TI—Luis Fonsi—Universal Latin
- 9 DA LA VUELTA—Marc Anthony—Columbia/Sony Discos
- 11 NO ME OJES DE QUERER—Cherise Estefan—Epic/Sony Discos
- 12 COMO DUELE—Victor Manuelle—Sony Discos
- 13 DIMELQ—Marc Anthony—Columbia/Sony Discos
- 14 SI LA YES—Victor Manuelle—Sony Discos
- 15 SIENTO—Los Hermanos Rosario—Varn

Hot Tropical/Salsa Tracks Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 SONY DISCOS (32)
- 2 EMI LATIN (18)
- 3 COLUMBIA (9)
- 4 UNIVERSAL LATINO (15)
- 5 ARIOLA (11)

**Sony
DISCOS**

Hot Tropical/Salsa Tracks Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY DISCOS (72)
- 2 UNIVERSAL LATINO (23)
- 3 EMI LATIN (18)
- 4 BMG LATIN (19)
- 5 WEA LATINA (21)

◀◀◀ | tropical/salsa | ▶▶▶



Gracias por hacer de
"Imaginame sin ti"
un gran éxito.

#1 Hot Latin Track Billboard

#1 en Venezuela

#1 en Cali, Colombia

#1 en Barranquilla, Colombia

#1 en Córdoba, Argentina

#1 en Guadalajara, México

#1 en Monterrey, México

#1 en Costa Rica

#1 en Chile y Perú

#1 en PUERTO RICO y Estados Unidos !!!!

¡Felicitaciones!
te desean, **Luis Fonsi**
y **Tony Mojena Entertainment**

Rudy:

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

Congratulations my friend, you deserve this and
much more!

Un abrazo.

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

The Year In Music 2000



Selena

Top Regional Mexican Album Artists

Pos. ARTIST (No. of Charted Titles) Imp./Label

- 1 SELENA (2) EMI Latin
- 2 CONJUNTO PRIMAVERA (2) Fonovisa
- 3 LOS TEMERARIOS (1) Fonovisa
- 4 PEPE AGUILAR (2) Musart/Balboa
- 5 BANDA EL RECODO (2) Fonovisa
- 6 LOS TIGRES DEL NORTE (2) Fonovisa
- 7 INTOCABLE (1) EMI Latin
- 8 LOS ANGELES AZULES (2) Disc/EMI Latin
- 9 JOAN SEBASTIÁN (1) Musart/Balboa/Cainan
- 10 LOS HURACANES DEL NORTE (2) Fonovisa

Top Regional Mexican Albums

Pos. TITLE—Artist—Imp./Label

- 1 EN LA MADRUGADA SE FUE—Los Temerarios—Fonovisa
- 2 ALL MY HITS—TOODS MIS EXITOS VOL. 2—Selena—EMI Latin
- 3 MORIR DE AMOR—Conjunto Primavera—Fonovisa



Los Temerarios

- 4 LO MEJOR DE MI VIDA—Banda El Recodo—Fonovisa
- 5 CONTIGO—Intocable—EMI Latin
- 6 SECRETO DE AMOR—Joan Sebastian—Musart/Balboa/Cainan
- 7 POR UNA MUJER BONITA—Pepe Aguilar—Musart/Balboa
- 8 UNA LLUVIA DE ROSAS—Los Angeles Azules—Disc/EMI Latin
- 9 DE PAISANO A PAISANO—Los Tigres Del Norte—Fonovisa
- 10 ALL MY HITS—TOODS MIS EXITOS—Selena—EMI Latin
- 11 GUERRA DE ESTADOS PESADOS—Various Artists—Latin
- 12 POR ENCIMA DE TODO—Llanto—Universal Latino
- 13 EN QUE TRABAJA EL MUCHACHO—Los Huracanes Del Norte—Fonovisa
- 14 POR EL PASADO—Grupo Bryndis—Disc/EMI Latin
- 15 HERENCIA DE FAMILIA—Los Tigres Del Norte—Fonovisa

Top Regional Mexican Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 FONOVISA (19)
- 2 EMI LATIN (10)
- 3 DISA (5)
- 4 MUSART (4)
- 5 SONY DISCOS (8)

Top Regional Mexican Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 FONOVISA (10)
- 2 EMI LATIN (11)
- 3 SONY DISCOS (9)
- 4 BALBOA (2)
- 5 CAIMAN (1)



Banda El Recodo

Hot Regional Mexican Tracks Artists

Pos. ARTIST (No. of Charted Titles) Imp./Label

- 1 BANDA EL RECODO (5) Fonovisa
- 2 CONJUNTO PRIMAVERA (4) Fonovisa
- 3 LOS ANGELES AZULES (2) Disc/EMI Latin
- 4 LOS RIEPLEDOS DEL NORTE (1) Fonovisa
- 5 JOAN SEBASTIÁN (1) Musart/Balboa
- 6 LOS TIGRES DEL NORTE (1) Fonovisa
- 7 EL COYOTE Y SU BANDA TIERRA SANTA (2) EMI Latin
- 8 LIMITE (1) Universal Latino
- 9 INTOCABLE (1) EMI Latin
- 10 JULIO PRECADO Y SU BANDA PERLA DEL PACIFICO (1) Anchoa/BMG Latin
- (2) RCA/BMG Latin

- 8 TUS REPROCHOS—Los Sembrados De Nuevo Leon—Sony Discs
- 9 TE HICE MAL—Los Temerarios—Fonovisa
- 10 BUSCA OTRO AMOR—Polo Uribe Y Su Maquina—Meridian—Fonovisa
- 11 QUE BONITO AMOR—Banda Maguy—RCA/BMG Latin
- 12 ANILLO GRABADO—Tronzo Del Norte—Sony Discs
- 13 EN CADA GOTTA DE MI SANGRE—Conjunto Primavera—Fonovisa
- 14 QUEMAME LOS OJOS—Ramon Ayala Y Su Banda Del Norte—Freddie
- 15 NO PUEDO OLVIAR TU VOZ—El Coyote Y Su Banda Tierra Santa—EMI Latin

Hot Regional Mexican Tracks Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 FONOVISA (14)
- 2 EMI LATIN (8)
- 3 SONY DISCOS (2)
- 4 DISA (1)
- 5 MUSART (1)

Hot Regional Mexican Tracks

Pos. TITLE—Artist—Imp./Label

- 1 EL LISTON DE TU PELO—Los Angeles Azules—Disc/EMI Latin



Los Angeles Azules

- 2 MORIR DE AMOR—Conjunto Primavera—Fonovisa
- 3 TE OFREZO UN CORAZON—Banda El Recodo—Fonovisa
- 4 YO SE QUE TE ACORDARAS—Banda El Recodo—Fonovisa
- 5 TE QUIERO MUCHO—Los Reberos Del Norte—Fonovisa
- 6 SECRETO DE AMOR—Joan Sebastian—Musart/Balboa
- 7 SI SIEMPRE SIENDO TU—Reggie Martinez—Discs

Hot Regional Mexican Tracks Labels

Pos. LABEL (No. of Charted Titles)

- 1 FONOVISA (5)
- 2 EMI LATIN (4)
- 3 SONY DISCOS (3)
- 4 BMG LATIN (1)
- 5 BALBOA (1)





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they're newest

Artist



The Year In Music 2000



Andrea Bocelli

Top Classical Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 ANDREA BOCELLI (2) Philips/Universal Classics Group
- 1 DECCA/Universal Classics Group
- 2 YO-YO MA (2) Sony Classical
- 3 CHICAGO SYMPHONY ORCHESTRA (1) Walt Disney/Universal Classics Group
- 4 JAMES LEVINE (1) Walt Disney/Universal Classics Group
- 5 EDGAR MEYER (1) Sony Classical
- 7 MARK O'CONNOR (1) Sony Classical
- 7 ANDRE RIEU (2) Philips/Universal Classics Group
- 8 RENEE FLEMING (2) Decca/Universal Classics Group
- 9 ANNE-SOPHIE MUTTER (1) DG/Universal Classics Group
- 10 CECILIA BARTOLI (2) Decca/Universal Classics Group

Top Classical Albums

Pos. TITLE—Artist—Imprint/Label

- 1 SACRED ARIAS—Andrea Bocelli—Philips/Universal Classics Group
- 2 VERO—Andrea Bocelli—Philips/Universal Classics Group
- 3 ARIA—THE OPERA ALBUM—Andrea Bocelli—Philips/Universal Classics Group
- 4 FANTASIA 2000—Chicago Symphony Orchestra (Various)—Walt Disney/Universal Classics Group
- 5 APPALACHIAN JOURNEY—Yo-Yo Ma/Edgar Meyer/Mark O'Connor—Sony Classical
- 6 THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!—Various Artists—Circa/Virgin/Angel Records
- 7 SIMPLY BAROQUE—Yo-Yo Ma—Sony Classical
- 8 THE BEST OPERA ALBUM IN THE WORLD...EVER!—Various Artists—Circa/Virgin/Angel Records

UNIVERSAL CLASSICS



Top Classical Crossover Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 CHARLOTTE CHURCH (2) Sony Classical
- 2 SARAH BRIGHTMAN (2) Nemo Studio/Angel/Angel Records
- 3 JOHN WILLIAMS (2) Sony Classical (1) Rhino
- 4 LONDON SYMPHONY ORCHESTRA (2) Sony Classical (2) Rhino
- 5 WILLIAM ORBIT (1) Maverick/Warner Bros.
- 6 JOSHUA BELL (2) Sony Classical
- 7 ARIA (1) Astor Place
- 8 ESA-PEKKA SALONEN (1) Sony Classical
- 9 LUCIANO PAVAROTTI (2) Decca/Universal Classics Group
- 10 GROVER WASHINGTON, JR. (1) Sony Classical

Top Classical Crossover Albums

Pos. TITLE—Artist—Imprint/Label

- 1 CHARLOTTE CHURCH—Charlotte Church—Sony Classical
- 2 VOICE OF AN ANGEL—Charlotte Church—Sony Classical
- 3 LA LUNA—Sarah Brightman—Nemo Studio/Angel/Angel Records
- 4 THE ANDREW LLOYD WEBBER COLLECTION—Sarah Brightman—Really Useful/Decca/Universal Classics Group
- 5 EDEN—Sarah Brightman—Nemo Studio/Angel/Angel Records
- 6 STAR WARS EPISODE I: THE PHANTOM MENACE—London Symphony Orchestra (Williams)—Sony Classical
- 7 DREAM A DREAM—Charlotte Church—Sony Classical
- 8 PIECES IN A MODERN STYLE—William Orbit—Maverick/Warner Bros.
- 9 THE RED VIOLIN—Joshua Bell/Esu-Pekka Salonen—Sony Classical
- 10 GREATEST HITS: 1968-1999—John Williams—Sony Classical
- 11 THE SONGS THAT GOT AWAY—Sarah Brightman—Really Useful/Decca/Universal Classics Group
- 12 ARIA 2: NEW HORIZON—Aria—Astor Place
- 13 STEP MOM—John Williams—Christopher Parkening—Sony Classical
- 14 BACK TO TITANIC—London Symphony Orchestra (Horne)—Sony Classical
- 15 PAVAROTTI & FRIENDS FOR GUATEMALA AND KOSOVO—Various Artists—Decca/Universal Classics Group

SONY



Charlotte Church

Top Classical Crossover Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 SONY CLASSICAL (16)
- 2 ANGEL (2)
- 3 NEMO STUDIO (2)
- 4 DECCA (2)
- 5 REALLY USEFUL (2)

Top Classical Crossover Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY CLASSICAL (16)
- 2 ANGEL RECORDS (2)
- 3 UNIVERSAL CLASSICS GROUP (12)
- 4 WARNER BROS. (1)
- 5 ASTOR PLACE (1)

Top Combined Classical Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 SONY CLASSICAL (22)
- 2 PHILIPS (7)
- 3 ANGEL (2)
- 4 NEMO STUDIO (2)
- 5 DECCA (18)
- 6 WALT DISNEY (1)
- 7 REALLY USEFUL (2)
- 8 MAVERICK (1)
- 9 VIRGIN (2)
- 10 CIRCA (2)



Top Combined Classical Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY CLASSICAL (22)
- 2 UNIVERSAL CLASSICS GROUP (25)
- 3 ANGEL RECORDS (22)
- 4 ATLANTIC GROUP (12)
- 5 WARNER BROS. (1)

Top Combined Classical Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 SONY (22)
- 2 UNIVERSAL (25)
- 3 EMI (22)
- 4 WEA (12)
- 5 INDEPENDENTS (14)
- 6 BMG (2)

Top Classical Artists

- 9 SIMPLY BAROQUE II—Yo-Yo Ma—Sony Classical
- 10 100 YEARS OF STRAUSS—Andre Rieu—Philips/Universal Classics Group
- 11 PAUL MCCARTNEY'S WORKING CLASSICAL—London Symphony Orchestra Lema Meur Quartet—MPL/Angel/Angel Records
- 12 PLAYS VIVALDI'S THE FOUR SEASONS—Anne-Sophie Mutter—DG/Universal Classics Group
- 13 HARRONY—Various Artists—Virgin/Angel Records
- 14 THE 3 TENORS: PARIS 1998—Carpenter-Domingo-Pavarotti (Leanza)—Atlantic/AG
- 15 CLASSIC WILLIAMS—John Williams—Sony Classical

Top Classical Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 PHILIPS (5)
- 2 SONY CLASSICAL (16)
- 3 WALT DISNEY (1)
- 4 VIRGIN (2)
- 5 DECCA (2)

PHILIPS

Top Classical Labels

Pos. LABEL (No. of Charted Titles)

- 1 UNIVERSAL CLASSICS GROUP (24)
- 2 SONY CLASSICAL (16)
- 3 ANGEL RECORDS (17)
- 4 ATLANTIC GROUP (12)
- 5 BMG CLASSICS (2)

LASERLIGHT

DIGITAL

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Berlin Symphony Orchestra

#2



Oratorio Society of New York

Year End Classical Budget Artists



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www.deltaentertainment.com

The Year In Music 2000

Top Midline Classical Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 LUCIANO PAVAROTTI (4) Sony Classical
- 1 PLACIDO DOMINGO (4) Sony Classical
- 1 JOSE CARRERAS (4) Sony Classical
- 1 I SOLISTI VENEZI (1) Erato/AG
- 5 SNOOPY (1) Direct Source Special Products

Top Midline Classical Albums

Pos. TITLE (Artist/Imprint/Label)

- 1 BEST OF THE MILLENNIUM—Various Artists—DG/Universal Classics Group
- 2 MOZART FOR YOUR MIND—Various Artists—Philips/Universal Classics Group
- 3 ONLY CLASSICAL CD YOU NEED—Various Artists—RCA Victor/BMG Classics
- 4 A TENDR'S CHRISTMAS—Carreras—Domingo—Pavarotti—Sony Classical
- 5 PACHELBEL CANON—Various Artists—RCA Victor/BMG Classics
- 6 BACH'S ADAGIOS—Various Artists—Erato/AG
- 7 ALBINONI'S ADAGIOS—I Solisti Venezi (Cecimane)—Erato/AG
- 8 CHRISTMAS FESTIVAL—Boston Popr Orchestra (Track)—RCA Victor/BMG Classics
- 9 BUILD YOUR BABY'S BRAIN THROUGH MUSIC—Various Artists—Sony Classical
- 10 SIMPLY THE BEST CLASSICAL ANTHEMS—Various Artists—Erato/AG
- 11 CHRISTMAS FAVORITES...—Carreras—Domingo—Pavarotti—Sony Classical
- 12 ROMANTIC ADAGIOS—Various Artists—Decca/Universal Classics Group
- 13 BUILD YOUR BABY'S BRAIN 2—Various Artists—Sony Classical
- 14 BEETHOVEN FOR RELAXATION—Various Artists—RCA Victor/BMG Classics
- 15 THE GREATEST OPERA SHOW ON EARTH—Various Artists—Decca/Universal Classics Group

Top Midline Classical Imprints

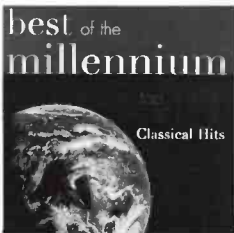
Pos. IMPRINT (No. of Charted Titles)

- 1 RCA VICTOR (21)
- 2 SONY CLASSICAL (21)
- 3 ERATO (5)
- 4 PHILIPS (13)
- 5 DECCA (7)

Top Midline Classical Labels

Pos. LABEL (No. of Charted Titles)

- 1 UNIVERSAL CLASSICS GROUP (24)
- 2 BMG CLASSICS (22)
- 3 SONY CLASSICAL (21)
- 4 ATLANTIC GROUP (5)
- 5 ANGEL RECORDS (3)



Top Budget Classical Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 BERLIN SYMPHONY ORCHESTRA (2) Laserlight
- 2 ORATORIO SOCIETY OF NEW YORK (1) Laserlight
- 3 JOHN WILLIAMS (1) Sony Classical
- 4 THE BOSTON POPS ORCHESTRA (1) RCA Special Products
- 5 LUCIANO PAVAROTTI (1) Laserlight



Top Budget Classical Albums

Pos. TITLE (Artist/Imprint/Label)

- 1 20 CLASSICAL FAVORITES—Various Artists—Mercury
- 2 SURROUND YOURSELF IN CLASSICS—Various Artists—Platinum
- 3 BABY'S FIRST CLASSICS—Various Artists—St. Clair
- 4 THE BEST OF MOZART—Various Artists—Laserlight
- 5 CLASSICAL MIX—Various Artists—Paper Classics
- 6 BEST OF BEETHOVEN—VOL. 1—Various Artists—St. Clair
- 7 PIANO CLASSICS—Various Artists—St. Clair
- 8 PORTRAIT OF BACH—Various Artists—Sony Classical
- 9 BEST OF MOZART—VOL. 1—Various Artists—St. Clair
- 10 GUITAR CLASSICS—Various Artists—St. Clair

Top Budget Classical Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 ST. CLAIR (22)
- 2 PLATINUM (14)
- 3 MADACY (12)
- 4 LASERLIGHT (8)
- 5 SONY CLASSICAL (2)

Top Budget Classical Labels

Pos. LABEL (No. of Charted Titles)

- 1 ST. CLAIR (22)
- 2 PLATINUM (14)
- 3 MADACY (12)
- 4 LASERLIGHT (8)
- 5 SONY CLASSICAL (2)

RCA VICTOR

UNIVERSAL CLASSICS



Placido Domingo, Jose Carreras, Luciano Pavarotti

The Year In Music 2000



Diana Krall



Kenny G

Top Contemporary Jazz Labels

Pos. LABEL (No. of Charted Titles)

- 1 ARISTA (2)
- 2 WARNER BROS. (16)
- 3 CAPITOL (10)
- 4 VERVE GROUP (8)
- 5 VIRGIN (7)

Top Combined Jazz Imprints

Pos. LABEL (No. of Charted Titles)

- 1 ARISTA (2)
- 2 WARNER BROS. (16)
- 3 VERVE (24)
- 4 GRP (8)
- 5 CAPITOL (2)
- 6 COLUMBIA (18)
- 7 32 JAZZ (7)
- 8 BLUE NOTE (32)
- 9 ATLANTIC (3)
- 10 ECM (4)



Top Combined Jazz Labels

Pos. LABEL (No. of Charted Titles)

- 1 ARISTA (2)
- 2 VERVE GROUP (34)
- 3 WARNER BROS. (22)
- 4 CAPITOL (24)
- 5 COLUMBIA RECORDS GROUP (18)

Top Combined Jazz Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 BMG (19)
- 2 UNIVERSAL (44)
- 3 WEA (42)
- 4 INDEPENDENTS (68)
- 5 EMI (33)
- 6 SONY (30)



Top Jazz Artists

Pos. ARTIST (No. of Charted Titles)

- 1 DIANA KRALL (1) Verve/VG
(1) Jutra Tone
- (1) Impulse!/GRP/VG
- 2 HARRY CONNICK, JR. (1) Columbia/CRG
- 3 KEITH JARRETT (2) ECM
- 4 TONY BENNETT (1) RPM/Columbia/CRG
(1) Columbia/CRG
- 5 MILES DAVIS (2) Legacy/Columbia/CRG
- 6 STEVE TYBELL (1) Atlantic/AG
- 7 JOHN COLTRANE (1) Blue Note
(1) Legacy/Columbia/CRG
(1) Verve/VG
- 8 PAT METHENY (1) Warner Bros.
(1) Concord/Jazz Concord
- 9 DAVID BENNETT (1) GRP/VG
- 10 DR. JOHN (1) Blue Note/Capitol

Top Jazz Imprints

Pos. LABEL (No. of Charted Titles)

- 1 VERVE (24)
- 2 32 JAZZ (7)
- 3 COLUMBIA (16)
- 4 BLUE NOTE (14)
- 5 ECM (4)
- 6 WARNER BROS. (4)
- 7 ATLANTIC (3)
- 8 NARM (2)
- 9 CONCORD (4)
- 10 LEGACY (2)



Top Jazz Labels

Pos. LABEL (No. of Charted Titles)

- 1 VERVE GROUP (26)
- 2 COLUMBIA RECORDS GROUP (16)
- 3 RYKO PALM (7)
- 4 CAPITOL (1)
- 5 WARNER BROS. (6)

Top Contemporary Jazz Artists

Pos. ARTIST (No. of Charted Titles)

- 1 KENNY G (2) Arista
- 2 BONEY JAMES (2) Warner Bros.
- 3 DAVE KOZ (1) Capitol
- 4 AL JARREAU (1) GRP/VG
- 5 RACHELLE FERRELL (1) Capitol
- 6 GEORGE BENSON (1) GRP/VG
- 7 FOURPLAY (1) Warner Bros.
- 8 RICK BRAUN (1) Warner Bros.
(1) Atlantic/AG
- 9 KIRK WHALUM (2) Warner Bros.
(1) Warner Bros./Warner Bros.
- 10 GROVES WASHINGTON, JR. (1) Columbia/CRG
(1) High/Universal
(1) Motown/Universal

Top Contemporary Jazz Albums

Pos. TITLE (Artist—Imprint/Label)

- 1 FAITH: A HOLIDAY ALBUM—Kenny G—Arista
- 2 CLASSICS IN THE KEY OF G—Kenny G—Arista
- 3 THE DANCE—Dave Koz—Capitol
- 4 SHAKE IT UP—Boney James/Bek Braun—Warner Bros.
- 5 TOMORROW TODAY—Al Jarreau—GRP/VG
- 6 BODY LANGUAGE—Boney James—Warner Bros.
- 7 INDIVIDUALITY (CAN I BE ME?)—Rachelle Ferrell—Capitol
- 8 ABSOLUTE BENSON—George Benson—GRP/VG
- 9 FOURPLAY...YES, PLEASE!—Fourplay—Warner Bros.
- 10 THE SONGS LIVE ON...Joe Sample Featuring Lalah Hathaway—RPM/GRP/VG
- 11 FOR YOU—Kirk Whalum—Warner Bros.
- 12 URBAN KNIGHTS III—Urban Knights—Narada/Virgin

- 13 SOMETHIN' 'BOUT LOVE—Brian Culbertson—Atlantic/AG
- 14 UNDERCOVER—Paul Taylor—Peak/N—Columbia/Warlock
- 15 FINGERPRINTS—Lary Carbin—Warner Bros.
- 16 CELEBRATION—Marcus Brown—Warner Bros.
- 17 THE JAZZMASTERS III—Paul Henderson—Toppen TV—Blythe/Puh/1/2
- 18 WON'T YOU LET ME LOVE YOU—Walter Beasley—Shawnee
- 19 THE BEAUTIFUL GAME—Acoustic Acthery—Highland/Virgin
- 20 PRIME CUTS: THE COLUMBIA YEARS 1987-1998—Crossover Washington, Jr.—Columbia/CRG
- 21 MY BOOK OF LOVE—Phil Perry—Peak/Pronote Music/Wildman Hill/CRC
- 22 OUTBOUND—Boris Beck And The Plectrums—Columbia/CRG
- 23 ALL MY LIFE—Maysa—Rice/N—Columbia/Warlock
- 24 JOY RIDE—Rob Jones—Warner Bros.
- 25 ...AS PROMISED—Alex Bugnon—Narada Jazz/Virgin

Top Contemporary Jazz Imprints

Pos. LABEL (No. of Charted Titles)

- 1 ARISTA (2)
- 2 WARNER BROS. (14)
- 3 GRP (6)
- 4 CAPITOL (2)
- 5 BLUE NOTE (8)
- 6 HIGHER OCTAVE (4)
- 7 ATLANTIC (4)
- 8 COLUMBIA (2)
- 9 SHANACHEE (6)
- 10 PEAK (4)

Top Jazz Albums

Pos. TITLE (Artist—Imprint/Label)

- 1 WHEN I LOOK IN YOUR EYES—Diana Krall—Verve/VG
- 2 COME BY ME—Harry Connick, Jr.—Columbia/CRG
- 3 THE MELODY AT NIGHT, WITH YOU—Keith Jarrett—ECM
- 4 JAZZ FOR A RAINY AFTERNOON—Vernoss Artists—32 Jazz/Ryko Palm
- 5 LOVE SONGS—Miles Davis—Legacy/Columbia/CRG
- 6 BENNETT SINGS ELLINGTON HOT & COOL—Tony Bennett—RPM/Columbia/CRG
- 7 A NEW STANDARD—Steve Tybelle—Atlantic/AG
- 8 BET ON JAZZ PRESENTS: FOR THE LOVE OF JAZZ—Various Artists—NARM
- 9 TRIO 99-00—Pat Metheny—Warner Bros.
- 10 JAZZ FOR WHEN YOU'RE ALONE—Various Artists—32 Jazz/Ryko Palm
- 11 STEPPING OUT—Diana Krall—Jutra Tone
- 12 THE VERY BEST OF JOHN COLTRANE—John Coltrane—Blue Note
- 13 JAZZ FOR THOSE PEACEFUL MOMENTS—Various Artists—32 Jazz/Ryko Palm
- 14 JAZZ FOR THE QUIET TIMES—Various Artists—32 Jazz/Ryko Palm
- 15 HERE'S TO YOU, CHARLIE BROWN: 50 GREAT YEARS!—David Benoit—GRP/VG
- 16 DUKE ELEGANT—Dr. John—Blue Note/Capitol
- 17 JAZZ FOR A LAZY DAY—Various Artists—32 Jazz/Ryko Palm
- 18 SWEET AND LOWDOWN—MUSIC FROM THE MOTION PICTURE—Various Artists—Sony Classical
- 19 BEYOND—Joanna Redman—Warner Bros.
- 20 TONIC—Mekdes Marin & Wood—Blue Note/Capitol
- 21 JAZZ FOR THE OPEN ROAD—Various Artists—32 Jazz/Ryko Palm
- 22 BUMP—John Scofield—Verve/VG
- 23 NEVER NEVER LAND—Janis Monkheit—N. Coda/Warlock
- 24 MOMENT TO MOMENT—ROY HARGROVE WITH STRINGS—Bay Hargrove—Verve/VG
- 25 EVERYBODY'S TALKIN' 'BOUT MISS THING!—Lenny Smith & Her Red Hot Skillet Lickers—Fat Note

The Year in Music 2000



Metallica

Top Pop Catalog Artists

Pos. ARTIST (No. of Charted Titles) Imperial/Label

- 1 METALLICA (4) Elektra/EEG
(1) Megadeth/Elektra/EEG
- 2 CREED (1) Wind-up
- 3 PINK FLOYD (2) Columbia/CRG
(1) Capitol
- 4 'N SYNC (2) RCA
- 5 CELINE DION (2) 550 Music/Epic
- 6 MANNHEIM STEAMROLLER (5) American
Ornithophone
- 7 ANDREA BOCELLI (2) Philips
- 8 BOB SEGER & THE SILVER BULLET BAND (2)
Capitol
- 9 BUENA VISTA SOCIAL CLUB (1) World Circuit/
Noname/AG
- 10 AC/DC (2) EastWest/EEG

Top Pop Catalog Albums

Pos. TITLE—Artist—Imperial/Label

- 1 MY OWN PRISON—Creed—Wind-up
- 2 METALLICA—Metallica—Elektra/EEG
- 3 THESE ARE SPECIAL TIMES—Lil' Kim—550
Music/Epic
- 4 LEGEND—Bob Marley And The Wailers—Tuff Gong/
Mand/DJMG
- 5 ROMANZA—Andrea Bocelli—Philips
- 6 DARK SIDE OF THE MOON—Pink Floyd—Capitol
- 7 GREATEST HITS—Bob Seger & The Silver Bullet
Band—Capitol
- 8 BUENA VISTA SOCIAL CLUB—Buena Vista Social
Club—World Circuit/Noname/AG
- 9 HOME FOR CHRISTMAS—'N Sync—RCA
- 10 YOURSELF OR SOMEONE LIKE YOU—
members 100—Lava/Motown/AG
- 11 VAULT—GREATEST HITS 1980-1995—Def
Leppard—Mercury/DJMG

- 12 GREATEST HITS—Tom Petty And The Heartbreakers—
MCA
- 13 GREATEST HITS—James Taylor—Warner Bros.
- 14 EVERYWHERE—Tim McGraw—Curb
- 15 BACKSTREET BOYS—Backstreet Boys—Jive
- 16 THREE DOLLAR BILL, Y'ALL—Limp Bizkit—
Flip/Interscope
- 17 CRASH—Dave Matthews Band—RCA
- 18 GREATEST HITS—Clay Aiken—Hollywood
- 19 MIRACLES—THE HOLIDAY ALBUM—Kenny C—
Arista
- 20 'N SYNC—'N Sync—RCA
- 21 BACK IN BLACK—AC/DC—EastWest/EEG

Top Pop Catalog Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 ELEKTRA (2)
- 2 COLUMBIA (22)
- 3 CAPITOL (11)
- 4 RCA (6)
- 5 MERCURY (6)



Creed

- 22 ...AND JUSTICE FOR ALL—Metallica—Elektra/EEG
- 23 ALL TIME GREATEST HITS—Barry White—
Mercury/DJMG
- 24 GREATEST HITS—Al Green—HI/The Right Stuff/
Capitol
- 25 THE GREATEST HITS COLLECTION—Brooks &
Dunn—Arista/Nonesuch/RLG
- 26 SAVAGE GARDEN—Savage Garden—Columbia/CRG
- 27 SUBLIME—Sublime—Goswami/Ally/MCA
- 28 CHRONICLE THE 20 GREATEST HITS—Greenlee
Clearwater Revisited—Fantasy
- 29 SURFACING—Sarah McLachlan—Arista
- 30 LIVE—AC/DC—EastWest/EEG
- 31 I'M ALRIGHT—Ja Du Meana—Curb
- 32 GREATEST HITS—Fleetwood Mac—Warner Bros.
- 33 GOLD—Abba—Polydor/Universal
- 34 WHITE CHRISTMAS—Martina McBride—RCA
Ornithophone/EEG
- 35 ULTIMATE CHRISTMAS—Various Artists—Arista
- 36 MASTER OF PUPPETS—Metallica—Elektra/EEG
- 37 GREATEST HITS—Styx—A&M/Universal
- 38 KIND OF BLUE—Miles Davis—Legacy/Columbia/CRG
- 39 THE IMMACULATE COLLECTION—Madonna—
Sire/Warner Bros.
- 40 THE WALL—Pink Floyd—Columbia/CRG
- 41 SONGS YOU KNOW BY HEART—Jonny Buffett—
MCA
- 42 CHRISTMAS LIVE—Mannheim Steamroller—American
Ornithophone
- 43 THE BEST OF VAN MORRISON—Van Morrison—
Polydor/Universal
- 44 5—Lenny Kravitz—Virgin
- 45 APETITE FOR DESTRUCTION—Guns N' Roses—
Geffin/Interscope
- 46 MERRY CHRISTMAS—Maniah Carey—Columbia/
CRG
- 47 WIDE OPEN SPACES—Dixie Chicks—Monument/
Sony (Nonesuch)
- 48 FAITH—Frankie J&B—Warner Bros. (Nonesuch)/WGN
- 49 CROSS ROAD—Bon Jovi—Mercury/DJMG
- 50 CHRISTMAS—Mannheim Steamroller—American
Ornithophone

- 6 WIND-UP (1)
- 7 ARISTA (6)
- 8 550 MUSIC (2)
- 9 CURB (4)
- 10 AMERICAN GRAMAPHONE (5)



Elektra

Top Pop Catalog Labels

Pos. LABEL (No. of Charted Titles)

- 1 ISLAND DEF JAM MUSIC GROUP (13)
- 2 ELEKTRA ENTERTAINMENT GROUP (10)
- 3 COLUMBIA RECORDS GROUP (23)
- 4 CAPITOL (13)
- 5 ATLANTIC GROUP (9)



MUSIC GROUP

Top Pop Catalog Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 UNIVERSAL (57)
- 2 WEA (44)
- 3 BMG (62)
- 4 SONY (58)
- 5 EMI (21)
- 6 INDEPENDENTS (46)



UNIVERSAL

Hot Mainstream Rock Artists

- CD ARTIST** (No. of Weeks on Hot Top 100 Chart)
- 1 CRED (4) Wind-up
 - 2 3 DOORS DOWN (2) Republic/Universal
 - 3 METALLICA (2) Elektra/VEG (1) Hollywood
 - 4 GOODSMACK (2) Republic/Universal
 - 5 RED HOT CHILI PEPPERS (2) Warner Bros.
 - 6 AC/DC (2) EastWest/VEG
 - 7 LIMP BIZKIT (2) Flip/Interscope (1) Hollywood
 - 8 STONE TEMPLE PILOTS (2) Atlantic
 - 9 A PERFECT CIRCLE (2) Virgin
 - 10 KORN (2) Immortal/Epic

Hot Mainstream Rock Tracks

Pos. TITLE (No. of Weeks on Hot 100 Chart)

- 1 KRYPTONITE—Duran Duran—Republic/Universal
- 2 NO LEAF CLOVER—Metallica—Elektra/VEG
- 3 DISAPPEAR—Metallica—Hollywood
- 4 HIGHER—Creed—Wind-up
- 5 WITH ARMS WIDE OPEN—Creed—Wind-up
- 5 OTHERSIDE—Red Hot Chili Peppers—Warner Bros.
- 7 VOODOO—Godsmack—Republic/Universal
- 8 LOSER—Duran Duran—Republic/Universal
- 9 JUDITH—A Perfect Circle—Virgin
- 10 LAST RESORT—Papa Roach—DreamWorks
- 11 WHAT IF—Creed—Wind-up
- 12 STUFF UPPER LIP—AC/DC—EastWest/VEG
- 13 LEARN TO FLY—Ten—Interscope
- 14 SOUR GIRL—Stone Temple Pilots—Atlantic
- 15 CALIFORNICATION—Red Hot Chili Peppers—Warner Bros.
- 16 THE CHEMICALS BETWEEN US—Bush—Trauma
- 17 GODLESS—U.D.O.—Epic
- 18 N.I.B.—Primo With Ozzy—Dunne/Priority
- 19 PARDON ME—Incubus—Immortal/Epic
- 20 ONLY GOD KNOWS WHY—Kid Rock—Top Dog/Loud Records
- 21 TAKE A PICTURE—Fido—Reprise
- 22 STUPIDY—Disturbed—Giant/Reprise
- 23 BAD RELIGION—Godsmack—Republic/Universal
- 24 MAKE IT BAD—Emin—Immortal/Epic
- 25 FALLING AWAY FROM ME—Ten—Interscope/VEG
- 26 CHANGE (IN THE HOUSE OF FLIES)—Deftones—Mosdef



Creed

- 27 LEADER OF MEN—Nickelback—Roadrunner
- 28 HOME—Soundgarden—Flip/Interscope/VEG
- 29 RE-ARRANGED—Limp Bizkit—Flip/Interscope
- 30 MEMORRHA (IN MY HANDS)—Fuel—550 Music/550+Work
- 31 GUERRILLA RADIO—Rage Against The Machine—Epic
- 32 PUT YOUR LIGHTS ON—Santana Featuring Corina—Arista
- 33 SATELLITE BLUES—AC/DC—EastWest/VEG
- 34 TURN ME ON "MR. DEADMAN"—The Union Underground—Portrait/Columbia
- 35 KEEP AWAY—Godsmack—Republic/Universal
- 36 BREADLINE—Mogwai—Capitol
- 37 ARE YOU READY?—Creed—Wind-up
- 38 THE DOLPHIN'S CRY—Lynyrd Skynyrd/MCA
- 39 NOTHING AS IT SEEMS—Pearl Jam—Epic
- 40 WHY PT. 2—Collective Soul—Atlantic

Republic

The Year In Music 2000



3 Doors Down

Hot Mainstream Rock Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 REPUBLIC (6)
- 2 WIND-UP (2)
- 3 WARNER BROS. (10)
- 4 IMMORTAL (6)
- 5 EPIC (7)
- 6 HOLLYWOOD (6)
- 7 ELEKTRA (2)
- 8 ATLANTIC (2)
- 9 FLIP (2)
- 10 VIRGIN (5)

Hot Mainstream Rock Labels

Pos. LABEL (No. of Charted Titles)

- 1 UNIVERSAL (8)
- 2 EPIC (13)
- 3 ELEKTRA ENTERTAINMENT GROUP (10)
- 4 WIND-UP (2)
- 5 ATLANTIC (14)

UNIVERSAL

mainstream rock ▶▶▶▶

CRITICS' CHOICE

Continued from page YE-66

7. **Rachelle Ferrell**, "Individuality (Can I Be Me?)" (Capitol). Musical honesty and a bit of integrity abound.
8. **Lucy Pearl**, "Lucy Pearl" (Beyond Music/BMG). A match made in musical heaven—innovative, distinct and real.
9. **Nancy Wilson**, "Anthology" (Capitol). A soulful reminder of just how talented this legendary performer really is.
10. **Jill Scott**, "Who Is Jill Scott? Words And Sounds Vol. 1" (Hickend Beach/Epic). Shades of Badu but a hard-to-resist melodic favorite.



MELINDA NEWMAN
West Coast Bureau Chief

1. **Shelby Lynne**, "I Am Shelby Lynne" (Island Def Jam).
2. **B.B. King & Eric Clapton**, "Riding With The King" (Reprise).
3. **Evan & Jaron**, "Evan & Jaron" (Columbia).
4. **U2**, "All That You Can't Leave Behind" (Interscope).
5. **Moby**, "Porcelain" (V2).
6. **Robbie Williams**, "Sing When You're Winning" (Capitol).
7. **Rudimental**, "Kid A" (Capitol).
8. **Richard Ashcroft**, "Alone With Everybody" (Virgin).

9. **Trisha Yearwood**, "Where Are You Now" (MCA Nashville).
10. **P.J. Harvey**, "Stories From The City, Stories From The Sea" (Island).



YVES ORSHODO
News Editor, Billboard
Bulletin

1. **David Gray**, "White Ladder" (ATO).
2. **Soundtrack**, "The Ballad Of Ramblin' Jack" (Vanguard). The accompanying music to Ayman Elliott's documentary on his father, Ramblin' Jack Elliott, includes previously unavailable recordings of Elliott dueting with Johnny Cash, Woody Guthrie and Bob Dylan.
3. **The Jayhawks**, "Smile" (American/Columbia).
4. **Robert Bradley's Blackwater Surprise**, "Time To Discover" (RCA).
5. **Ryan Adams**, "Heartbreaker" (Bloodshot).
6. **Various Artists**, "Til We Outnumber 'Em" (Righteous Babe). The recording of a 1996 tribute concert to Woody Guthrie featuring Bruce Springsteen ("Plane Wreck At Los Gatos [Deportee]"), Ani DiFranco ("Do Me Right"), Billy Bragg and others.
7. **Eminem**, "The Marshall Mathers LP" (Aftermath Entertainment/Interscope).
8. **Johnny Cash**, "American III: Solitary Man" (American/Columbia).
9. **At The Drive-In**, "Relationship Of Command" (Grand Royal).

10. **Best of the Rest: Morcheeba** "Fragments Of Freedom" (London/Sire); **Dr. Dre**, "Dr. Dre—2001" (Aftermath Entertainment/Interscope); **Sinead O'Connor**, "Faith And Courage" (Atlantic); the benefit concert for the families of Social Distortion guitarist Dennis Dannell and Gov't Mule bassist Allen Woody.



MICHAEL PADLETTA
Dance Music/Album Reviews
Editor

1. **Gabrielle**, "Rise" (Go Beat!/Universal). To a real shame this acoustic gem wasn't as successful in the U.S. as it was in the U.K.
2. **MJ Cole**, "Sincerely" (Talkin' Loud/Mercury U.K.). Clubland's 2-step at its finest.
3. **Madonna**, "Music" (Maverick/Warner Bros.). Paradise (for me).
4. **Tiffany**, "The Color Of Silence" (Eureka).
5. **Kylie Minogue**, "Light Years" (Parlophone/EMI U.K.). Disco ducks? Not according to Kylie!
6. **Kina**, "Kina" (DreamWorks). Realness at its finest.
7. **Various Artists**, "Azuli Presents Miami 2000" (Azuli U.K.). House music all night long! When it's as good as this, you're there.
8. **Bebel Gilberto**, "Lento Tempo" (Zigzag/Universal). Disco/Sex Degrees, Yes, I'll take that captrinha now.
9. **Theivery Corporation**, "The Mirror Con-

- spiracy" (Eighteenth Street Lounge Music). Dancefloor bliss.
10. **Kristine W.**, "Stronger" (RCA). One day, radio will realize what the club circuit has known all along.



JILL FESSEWICK
Los Angeles Editorial
Assistant

1. **The Jayhawks**, "Smile" (Columbia). A feel-good and lacy-free disc.
2. **Vertical Horizon**, "Everything You Want" (RCA). This radio hit grabbed me on the very first listen.
3. **Travis**, "The Man Who" (Epic). Every track is a rock gem.
4. **U2**, "All That You Can't Leave Behind" (Interscope). Well-crafted lyrics and strong melodies.
5. **Coldplay**, "Parachutes" (Nonesuch). Mellow, but oh so good.
6. **Sarah Brightman**, "La Luna" (Nemo Studio/Angel). An ethereal vocal experience.
7. **Blue October**, "Consent To Treatment" (Universal). This album looks at psychosis in a new, very personal light.
8. **Wheatust**, "Teenage Dirtbag" single (Columbia). Catchy high-school romp with an interesting falsetto bit.

Continued on page YE-88

The Year in Music 2000

CRITIC'S CHOICE

Continued from page YE-87

9. **Girls Room**, Aug. 8 at the Roxy in Los Angeles. Female singer/songwriters Amy Cornea, Tara MacLean, Shannon McNally and Kendall Payne rocked.
10. **Trans-Siberian Orchestra**, "Beethoven's Last Night" (Atlantic). A faux musical of devilish proportions.



DEBORAH EVANS PRICE
Country/Christian Music
Editor

1. **Don Henley**, "Inside Job" (Warner Bros.). Intelligent, passionate, sometimes vulnerable—brilliant album. (The tour was also No. 1 in my book.)
 2. **Randy Travis**, "Inspirational Journey" (Atlantic Christian/Warner Bros.). So good I cried.
 3. **Lee Ann Womack**, "I Hope You Dance" (MCA). Beautiful voice, great songs.
 4. **Celti Raia**, "Erasers On Pencils" (Cross Driven). Celtic pop/rock with heart and soul.
 5. **Third Day**, "Offerings: A Worship Album" (Essential). Uplifting!
 6. **Wayne Kirkpatrick**, "The Maple Room" (Rocktown). Well worth the wait.
 7. **Ti**, "Trisha Yearwood, 'Real Live Woman'" (MCA). Phil Vassar (Arista).
 8. **Brenn Hill**, "Traa Through Yesterday" (Real West). A young cowboy keeping the spirit of the West alive. Gene and Roy are up there smiling!
 9. **Tic**, **NewSong**, "Sheltering Tree" (Benetton). Soul-enriching! **Salvador**, "Salvador" (Myrrh). Santana meets Billy Graham. These guys shake the rafters.
 10. **The matchbox twenty**, "mail season" (Atlantic/Lava); **Chris DiCicco**, "American Dream" (Polygram).
- Too Good Not To Mention: **John Michael Montgomery**, "The Little Girl" single (Atlantic); **Charlie Daniels**, "Road Dogs" (Blue Hat); **Plus One**, "The Promise" (Atlantic/143).



SEAN ROSS
Editor, Airplay Monitor

1. **The Jayhawks**, "I'm Gonna Make You Love Me" (American/Columbia). Acclaimed or not, they left me cold until they made an unexpected record with hooks, thus fulfilling the title's mission.
2. **Destiny's Child**, "Jumpin', Jumpin'" (Columbia). Not just a great radio record, but one that helped complete the desegregation of mainstream pop-40.
3. **Stone Temple Pilots**, "Sour Girl" (Atlantic).
4. **Nelly**, "Hot \$**" (Country Grammar) (Fo Real/Universal).
5. **Dixie Chicks**, "Goodbye Earl" (Columbia). Controversy aside, the record then brought 1991 levels of energy back to country radio this year.
6. **Elwood**, "Stundown" (Palm Pictures).

Continued on page YE-90

Hot Modern Rock Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **LIMP BIZKIT** (3) Flip/Interscope
(1) Hollywood
(2) Def Jam/Interscope
- 2 **RED HOT CHILI PEPPERS** (3) Warner Bros.
- 3 **BLINK-182** (3) MCA
- 4 **INCUBUS** (2) Interscope/Epic
- 5 **3 DOORS DOWN** (2) Republic/Universal
- 6 **CREED** (2) Wind-up
- 7 **RAGE AGAINST THE MACHINE** (2) Epic
- 8 **PAPA ROACH** (2) DreamWorks
- 9 **KORN** (2) Interscope/Epic
- 10 **A PERFECT CIRCLE** (2) Virgin

Hot Modern Rock Tracks

Pos. TITLE (Artist—Imprint/Label)

- 1 **KRYPTONITE**—3 Doors Down—Republic/Universal
- 2 **LAST RESORT**—Papa Roach—DreamWorks
- 3 **PARADISE**—Incubus—Interscope/Epic
- 4 **OTHERSIDE**—Red Hot Chili Peppers—Warner Bros.
- 5 **CHANGE (IN THE HOUSE OF FLIES)**—Deftones—Maverick
- 6 **ALL THE SMALL THINGS**—Blink-182—MCA
- 7 **ADAM'S SONG**—Stone Temple Pilots—Atlantic
- 8 **SOUR GIRL**—Sour Temple Pilots—Atlantic
- 9 **RE-ARRANGED**—Limp Bizkit—Flip/Interscope
- 10 **WITH ARMS WIDE OPEN**—Creed—Wind-up
- 11 **JUDITH**—A Perfect Circle—Virgin
- 12 **RIGHT NOW**—SR—7—RCA
- 13 **STELLAR**—Incubus—Interscope/Epic
- 14 **MISERABLE**—Lil'—RCA
- 15 **CALIFORNICATION**—Red Hot Chili Peppers—Warner Bros.
- 16 **TAKE A PICTURE**—Filly—Reprise
- 17 **EVERYTHING YOU WANT**—Vertical Horizon—RCA
- 18 **WONDERFUL**—Everlast—Capitol
- 19 **MAKE ME BAD**—Korn—Interscope/Epic
- 20 **LEARN TO FLY**—Foo Fighters—Rovell/RCA
- 21 **PROMISE**—Eiv—RCA
- 22 **HEMORRHAGE (IN MY HANDS)**—Fuel—550 Music/550-Works
- 23 **THE CHEMICALS BETWEEN US**—Bush—Trauma
- 24 **FALLING AWAY FROM ME**—Korn—Interscope/Epic
- 25 **VOODOO**—Godsmack—Republic/Universal
- 26 **LITTLE BLACK BACKPACK**—Strokes—Cherry/Universal
- 27 **LOSER**—3 Doors Down—Republic/Universal
- 28 **NEVER LET YOU GO**—Third Eye Blind—Elektra/EEG
- 29 **TAKE A LOOK AROUND**—Limp Bizkit—Hollywood
- 30 **CUCRILLA RADIO**—Rage Against The Machine—Epic
- 31 **STUPEFY**—Disturbed—Giant/Berger
- 32 **SLEEP NOW IN THE FIRE**—Rage Against The Machine—Epic
- 33 **HIGHER**—Creed—Wind-up
- 34 **MINORITY**—Green Day—Reprise
- 35 **EX-GIRLFRIEND**—No Doubt—Trauma/Interscope
- 36 **DISAPPEAR**—Metallica—Hollywood
- 37 **STAND INSIDE YOUR LOVE**—The Smashing Pumpkins—Virgin
- 38 **BREAK STUFF**—Limp Bizkit—Flip/Interscope
- 39 **LETTING THE CABLES SLEEP**—Bush—Trauma
- 40 **BREAKOUT**—Foo Fighters—Rovell/RCA



Limp Bizkit



3 Doors Down

Hot Modern Rock Imprints

Pos. IMPRINT (No. of Charted Titles)

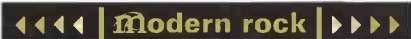
- 1 **IMMORTAL** (3)
- 2 **RCA** (2)
- 3 **REPUBLIC** (2)
- 4 **WARNER BROS.** (2)
- 5 **EPIC** (2)
- 6 **ELEKTRA** (2)
- 7 **FLIP** (2)
- 8 **MCA** (2)
- 9 **VIRGIN** (2)
- 10 **TRAUMA** (2)



Hot Modern Rock Labels

Pos. LABEL (No. of Charted Titles)

- 1 **EPIC** (12)
- 2 **INTERSCOPE/GEFFEN/A&M** (9)
- 3 **RCA** (11)
- 4 **UNIVERSAL** (11)
- 5 **MCA** (2)





&



Congratulate

LIMP BIZKIT

On being named

Modern Rock Artist of the Year!!!

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

"Significant Other"
Seven Times Platinum


and helped

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

and

Over 3 million copies sold in just 7 weeks!

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

Check out these other killer  artists:
STAIN'D, COLD AND DOPE

The Year In Music 2000

CRITICS' CHOICE

Continued from page YE-108

- Sister Hazel**, "Change Your Mind" (Universal). Not a major hit, as it turned out, but a pretty valid misfire.
 - Papa Roach**, "Last Resort" (DreamWorks). This generation's "Back In Black."
 - Janet**, "Really Really Mad" (Def Jam). Deserves as much credit for durability and self-reinvention as Madonna gets.
 - DMX**, "Party Up (Up In Here)" (Def Jam). Still haven't quite come to grips with the lyrics, but I guess if I'm OK with "Goodbye Earl..."
- Honorable mention: **Soul Decision**, "Faded" (MCA); **3 Doors Down**, "Kryptonite" (Republic/Universal); **Mel Watt**, "Hole In The Wall" (Malco); **Robbie Williams**, "Rock DJ" (Capitol).

FRANK Saxe

Radio Editor

1. Travis, "Why Does It Always Rain On Me" (Epic)

The whole CD is worthy of 10 honors, but this track is a standout.

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

Everlast, "Black Jesus" (Immunity). A masterful song that defied formulaic typecasting.

Bloodhound Gang, "Bad Touch" (Interscope). A pushing-the-edge-of-radio-safety-zone single with a great beat that makes you giggle like a schoolboy—again.

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

ATB, "91M (I'll Be Close)" (Radikal). The best dance song U.S. radio never played.

k.d. lang, "Summertime" (Warner Bros.). k.d. was happy again, and she made me happy too.

Ben Harper & The Innocent Criminals, "Steal My Kisses" (Virgin). A light, classic-rock single perfect for radio.

Morcheeba, "World Looking In" (Sire Records). Cool music that American programmers would be wise to discover.

The Jayhawks, "I'm Gonna Make You Love Me" (American/Columbia); **Tracy Chapman**, "Telling Stories (There Is Fiction In The Space Between)" (Elektra); and **Guster**, "Fa Fa (Never Be The Same Again)" (Hybrid/Sire).

GENE SCULATTI

Director of Special Issues

1. Captain Beefheart & The Magic Band, "I'm Going To Do What I Wanna Do" (Rhino Handmade)

Lou Reed, "Merry Go Round" and "Your Love" from "Rockin' On Broadway: The

- Time, Brent, Shad Story" (Ace).
- Dion**, "Deja Vu" (Collectables).
 - Persuasions**, "Frankly A Cappella: The Persuasions Sing Zappa" (EarthBeat).
 - Candyfarts**, "Candyfarts" (Sympathy For The Record Industry).
 - Junior Wells**, "Calling All Blues: The Chief, Profile & USA Recordings, 1957-1963" (Westside).
 - The Band**, "Remasters" catalog reissues (Capitol).
 - Various Artists**, "The Sound Of Young Sacraments" (Big Beat).
 - Ray Condo & His Ricochets** April 15 at Culver Saloon in Los Angeles.
 - Los Straitjackets** Sept. 8 at Culver Saloon in Los Angeles.



PAUL SEXTON

International Contributing Editor

1. Allison Moore, "The Hardest Part" (MCA Nashville). Sister Shelby Lynne took '99 crown, but this year there was no reating the most honored vinyl in Nashville.

2. Cosmic Rough Riders, "Enjoy The Melodic Sunshine" (Popstone). California sun meets Glasgow joy.

3. Radiohead, "Kid A" (Parlophone/EMI). Audacious, career-risking and never less than fascinating.

4. Coldplay, "Parachutes" (Parlophone/EMI). As stirring and evocative as everyone's told you it is.

5. Paul Simon, "You're The One" (Warner Bros.). A potent, poetic return to his narrative best.

6. Joan Osborne, "Religious Love" (Interscope/Universal). The momentum may have left her career, but the music hasn't.

7. Swan Dive, "Swan Dive" (Compass). This year's sweetest pop secret.

8. Ready Drown Boy, "The Hour Of Bewilderbeast" (Twisted Nerve/XL Recordings). Leading the new Manchester charge along with Heavenly/EMI's Doves.

9. Charlie Watts & Jim Keltner, "Charlie Watts Jim Keltner Project" (Cyber-Ocean/Virgin). A percussive, persuasive combination.

10. Jill Scott, "Who Is Jill Scott? Words And Sounds Vol. 1" (Hittiden Beats/Epic). The new soul sophisticate around town, that's who.

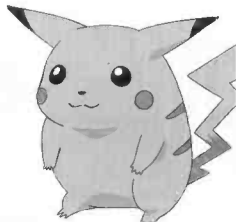


JEFF SILBERMAN

Managing Editor, Top 40 Airplay Monitor

- Eminem**, "Stan" (Aftermath Entertainment/Interscope). In six minutes, the controversial rapper demystifies and implicates—not glorifies—the cult of celebrity and rap's outlaw notoriety in a sober, haunting and even touching exchange of voice-mails. "Damn..."
- Shelby Lynne**, "I Am Shelby Lynne" (Island Def Jam). Intoxicating blend of country pop—Dusty Springfield and soulful Al Green.
- Radiohead**, "Kid A" (Capitol). The Donny and Marie capsule summary: "It's a little bit o' Eno, it's a little bit o' Pink Floyd" and it kills.
- PJ Harvey**, "Stories From The City, Stories From The Sea" (Island). Popped in the disc, the passion jumped out of the speakers.

Continued on page YE-100



Pokémon

Top Kid Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 POKEMON** (1) Koch
- 2 BARNEY** (1) Barney Music/Capitol
- 3 BEAR** (1) Walt Disney
- 4 THE SIMPSONS** (1) Fox/Rhino
- 5 THE POWERPUFF GIRLS** (1) Rhino
- 6 MANNHEIM STEAKHOLLER** (1) American
- 7 COLLIN RAY** (1) Song Wonder/Epic
- 8 FRED MULLIN** (1) Walt Disney
- 9 THE CHIPMUNKS** (1) Capitol
- 10 BORIS KARLOFF** (1) Rhino

Top Kid Audio Series

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 WALT DISNEY READ-ALONG** (1) Walt Disney
- 2 CEDARHORN KIDS CLASSICS** (2) Reunion
- 3 VEGGIE TUNES** (3) Big Idea/Word/Lyrick Studios
- 4 TODDLER TUNES** (1) Big Idea/Word
- 5 WONDER KIDS** (2) Wonder Workshop/Melody

Top Kid Audio

Pos. TITLE-Artist-Imprint/Label

- 1 RADIO DISNEY JAMS VOL. 2**—Various Artists—Walt Disney
- 25 CLASSIC SONGS FOR TODDLERS**—Toddler Time—Reunion
- TOY STORY 2**—Read-Along—Walt Disney
- DISNEY CHILDREN'S FAVORITES VOLUME 1**—Various Artists—Walt Disney



- 5 VEGGIE TUNES**—Veggie Tunes—Big Idea/Word/Lyrick Studios
- 6 TODDLER FAVORITES**—Various Artists—Music For Little People/Kid Rhino/Rhino
- 7 2 B.A. MASTER**—MUSIC FROM THE TV SERIES—Reunion—Epic
- 8 CLASSIC DISNEY VOL. 1**—80 YEARS OF MUSICAL MAGIC—Various Artists—Walt Disney
- 9 DISNEY'S PRINCESS COLLECTION**—Various Artists—Walt Disney
- 10 SILLY SONGS**—Cedarhorn Kids Classics—Reunion
- 11 LA VIDA MICKY**—Various Artists—Walt Disney
- 12 SUNDAY SCHOOL SONGS**—Cedarhorn Kids Classics—Reunion
- 13 VEGGIE TUNES 2**—Veggie Tunes—Big Idea/Word/Lyrick Studios
- 14 TIGER**—Walt Disney Read-Along—Walt Disney
- 15 DISNEY CHILDREN'S FAVORITES VOLUME 2**—Various Artists—Walt Disney
- 16 BARNEY'S FAVORITES VOL. 1**—Barney—Barney Music/Capitol
- 17 BEAR IN THE BIG BLUE HOUSE**—Bear—Walt Disney
- 18 ACTION BIBLE SONGS**—Cedarhorn Kids Classics—Reunion
- 19 RADIO DISNEY KID JAMS**—Various Artists—Walt Disney
- 20 DISNEY'S CHRISTMAS COLLECTION**—Various Artists—Walt Disney
- 21 A VERY VEGGIE CHRISTMAS**—Veggie Tunes—Big Idea/Word/Lyrick Studios
- 22 TARZAN**—Walt Disney Read-Along—Walt Disney
- 23 GO SIMPSONS WITH THE SIMPSONS**—The Simpsons—Fox/Rhino
- 24 CLASSIC DISNEY VOL. II**—80 YEARS OF MUSICAL MAGIC—Various Artists—Walt Disney
- 25 DINOSAUR**—Walt Disney Read-Along—Walt Disney

Top Kid Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 WALT DISNEY** (30)
- 2 BENSON** (10)
- 3 WORD** (4)
- 4 BIG IDEA** (4)
- 5 KOCH** (1)

Top Kid Labels

Pos. LABEL (No. of Charted Titles)

- 1 WALT DISNEY** (31)
- 2 BENSON** (10)
- 3 LYRICK STUDIOS** (4)
- 4 RHINO** (7)
- 5 KOCH** (1)

Top Kid Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 UNIVERSAL** (32)
- 2 BMG** (11)
- 3 INDEPENDENTS** (13)
- 4 WEA** (5)
- 5 SONY** (3)
- 6 EMO** (2)



The Year in World Music:

Brazil Follows Cuba,
Fela Lives On

BY RICHARD HENDERSON

The phrase "the usual suspects" has gained renewed currency in the world music year-end charts during the past half-decade, as December nab around, the same few titles have asserted themselves in the affections of fans of world music. To some extent, this year is not an exception; the chart presence of "Volare! The Best Of The Gipsy Kings" (Nonesuch) and the "Sopno" album on Polydor from Italian singer Andrea Bocelli confirms that the Earth is still spinning around the sun as usual. But the breakout success of the freak Bahamian hit "Who Let The Dogs Out?" by S-Curve/Anemas artists Baha Men not only upsets the

octogenarian members, for that matter). Another BVSC alumnus, Ibrahim Ferrer, garnered strong sales in 1999 with "Buena Vista Social Club Presents Ibrahim Ferrer"; that album remains a favorite among world-music buyers as 2000 winds down. The 10-gallon hat of BVSC guitarist and vocalist Eliades Ochoa is becoming a familiar sight once again; he returned to the "World" section of record stores with his "Tribute To The Cuarteto Patria" (Higher Octave World). Ochoa's latest commemorates the work of the pioneering Cuban band that influenced music not only on its native island but throughout Africa, as well.

And no survey of international music tastes would be complete without noting the emergence of Omara Portuondo. Cuba's answer to Eartha Kitt, as a solo artist in her own right. The sultry songbook represented by her solo recording, "Buena Vista Social Club Presents Omara Portuondo," has struck a romantic chord with the world-music audience, placing consistently in the chart since its release this year.

CALYPSO INVASION

A couple of American imprints have taken up the world-traditional music mantle from the late Moses Asch, who founded Folkways Records. The descendant of his label, Smithsonian Folkways, has had a busy year, reissuing Trinidadian titles from the vaults of Cook Records, such as "Calypso Awakening" and "Lord Invader In New York." The Rounder Select catalog continues to grow, with more gems of vernacular music from around the globe tapped by the indefatigable ethnomusicologist Alan Lomax; several CDs featuring regional music from Sicily and the Caribbean have been released during the year 2000 as entries in the Alan Lomax Collection.

The Malian singer/songwriter Rokia Traore is well represented by her sophomore album, "Wanita," on the Intigo label (imported into the U.S. by Harmonia Mundi). Also new from Intigo is the long-awaited return of bluesy Malian troubadour Boubaacar Traore, with his first collection in many years, "Maciré." The album features an original African dance hit of Mr. Traore's, "Kar Kar Madison," recast in an acoustic setting.

KUTI CATALOG

Another reappreciating African notable is Fela Anikulapo Kuti, whose catalog has been issued via a series of two albums on one disc by MCA. The Nigerian founder of Afrobeat music succumbed to AIDS in the early '90s, missing by several years the host of interest in his revolutionary work. Fortunately, Femi Kuti, the son of the insurrectionist bandleader from Lagos, has issued "Shoki, Shoki," a powerful release also from MCA. Shanachie is the label behind "Afrobeats No Go Die," which compiles tracks from current Afrobeat practitioners in testament to the enduring influence of Fela. ■

The Year In Music 2000



Baha Men

Top World Music Artists

- POP ARTIST** (No. of Charted Titles) *Imp./Label*
- 1 BAH MEN (1) S-Curve/Anemas
 - 2 ANDREA BOCELLI (2) Universal Latino (P) Polydor
 - 3 IBRAHIM FERRER (1) World Circuit/Nonesuch/AG
 - 4 THE CHEIFAINS (2) RCA Victor
 - 5 ANTHONY KEARNS (2) Master Tone/Point
 - 6 ROMAN TYMAN (2) Master Tone/Point
 - 7 CIRQUE DU SOLEIL (2) RCA Victor
 - 8 JOHN McDERMOTT (2) Master Tone/Point
 - 9 OMARA PORTUONDO (1) World Circuit/Nonesuch/AG
 - 10 BEBEL GILBERTO (1) Zingibomb/Six Degrees

- 14 LIVE IN PARIS AND TORONTO—Lorena McKennitt—Village Valley Entertainment
- 15 MELELANA—Karl's Rock—Pony Hole

Top World Music Imprints

POP IMPRINT (No. of Charted Titles)

- 1 S-CURVE (1)
- 2 POLYDOR (1)
- 3 MASTERTONE (4)
- 4 RCA VICTOR (2)
- 5 NONESUCH (6)



Top World Music Albums

POP TITLE *Artist—Imp./Label*

- 1 WHO LET THE DOGS OUT—Baha Men—S-Curve/Anemas
- 2 SOGNO—Andrea Bocelli—Polydor
- 3 BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER—Ibrahim Ferrer—World Circuit/Nonesuch/AG
- 4 THE IRISH TENDERS—John McDermott/Anthony Kearns/Roman Tyman—Master Tone/Point
- 5 THE IRISH TENDERS HOME FOR CHRISTMAS—John McDermott/Anthony Kearns/Roman Tyman—Master Tone/Point
- 6 WATER FROM THE WELL—The Chiefains—RCA Victor
- 7 BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO—Omara Portuondo—World Circuit/Nonesuch/AG
- 8 THE IRISH TENDERS LIVE IN BELFAST—Anthony Kearns/Roman Tyman/Frederic Wright—Master Tone/Point
- 9 TANTO TEMPO—Bebel Gilberto—Zingibomb/Six Degrees
- 10 CAFE ATLANTICO—Cecilia Escoto—RCA Victor
- 11 A CELTIC CHRISTMAS: PEACE ON EARTH—Various Artists—Windham Hill
- 12 DISTINTO DIFFERENTE—Afisa—Cuban All Stars—World Circuit/Nonesuch/AG
- 13 DRALION—Cirque Du Soleil—RCA Victor

Top World Music Labels

POP LABEL (No. of Charted Titles)

- 1 ARTEMIS (1)
- 2 POLYDOR (1)
- 3 POINT (4)
- 4 ATLANTIC GROUP (7)
- 5 RCA VICTOR (2)



Top World Music Distributors

POP DISTRIBUTOR (No. of Charted Titles)

- 1 INDEPENDENTS (28)
- 2 UNIVERSAL (7)
- 3 BMG (3)
- 4 WEA (7)
- 5 EMI (8)
- 6 SONY (5)



Eliades Ochoa

hart hegemony maintained by longtime favorites such as Lorena McKennitt and the Chiefains, but raises the question anew: What exactly is world music, anyway? Certainly, Celtic music qualifies within the world rubric. The Irish group Solas has made a strong showing in 2000 with its *Sinuaiche* release ("Our Before Dawn"). Also, from the Celtic realm, The Irish Tenors (John McDermott, Anthony Kearns and Roman Tyman) have garnered much interest in their album for the Point label.



Kuti

A strong new presence in world music came equipped with a surname recognizable to fans of Brazilian music: Bebel Gilberto, daughter of the esteemed crooner Joao Gilberto, has created a stir with her upstart of the bossa nova. Two rounds of successful live dates in the U.S. helped cement her splendid Six Degrees release, "Tanta Tempo," in the affections of adventuresome listeners. Also surging the most recent wave of interest in Brazil's music is the soundtrack compilation for the film "Woman On Top," issued by Sony Classical.

CUBAN JUGGERNAUT

For all of its laid-back ambience, the Buena Vista Social Club has assumed the proportions of a Cuban juggernaut. The eponymous debut effort by the Nonesuch label, which launched the BVSC phenomenon in 1997, remains a world chart presence to this day and the efforts by its various members have benefited in no small measure from association with the parent project. Buena Vista pianist Reuben Gonzalez saw his first solo album, "Introducing," as a year-end top-20 entry in the concluding charts for 1999. His current release, "Chanchullo," has already made a strong showing and looks to have the longevity of other Buena Vista projects (or its



The Year In Music 2000

The Year In New Age Music:

A Year Of Transition

BY JOHN DILIBERTO

As the first year of the new millennium ends, new age music has returned to its nascent state of 20 years ago. It's not a marketing genre so much as a catchall genre. In 1977, when Windham Hill Records was launched and Steven Halpern was selling albums and tapes in health-food stores, new age had yet to be coined as a marketing term. As it took hold in the early 1980s, however, new age swallowed up musicians as diverse as the acoustic world-jazz group the Paul Winter Consort and German space explorers Tangerine Dream. If you plinked an acoustic guitar or piano, made abstract synthifications and didn't sing and didn't use jazz-

orchestral pomp of Yanni?

Nevertheless, 2000 was the year that saw the return of several new age superstars. Both Yanni and Enya reappeared after three and five year absences, respectively, and both with albums they could've made a decade ago. That didn't stop Yanni's "If I Could Tell You" or Enya's "A Day Without Rain" from shooting to the top of the chart. Right behind them was Mannheim Steamroller's "Fresh Aire 8," following the previous seven albums to the chart's upper reaches. Icon George Winston emerged with the most popular new age album of the year with his 1999 release, "Plains" (Windham Hill), continuing his solo piano legacy.

ECCLECTIC CHANCE-TAKER

Artists who challenged their listeners or found hidden nuances in old formulas didn't fare as well. Andreas Vollenweider explored new terrain working with singer Holly McFerrin, jazz pianist Abdullah Ibrahim, Brazilian singer Milton Nascimento and Armenian duduk player, Djivan Gasparyan, taking chances few of the chart-



Enya

chord substitutions, you were new age, simply because you didn't fit anywhere else. George Winston was a folkie on Takoma Records before Windham Hill discovered him.

With artists like Yanni, Andreas Vollenweider and Enya, the genre became targeted with the precision of a chiseled quartz crystal. But in recent years, major labels have shied their new age rosters like a dog's coat in summer, and the landscape is beginning to take on the diffuse focus of its early days, when anything could happen. New age is once again a category one inhabits because nowhere else can be called home. How else to account for a genre that embraces the pop piano strains of Jim Brickman and the folk tribal ambiances of Steve Roach, the global chamber music of Paul Winter and the

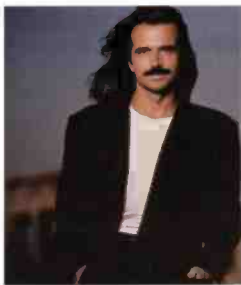


Jim Brickman

toppers would attempt. And he paid the commercial price.

Influential artists as the commercial margins also returned. Ambient pioneer Harold Budd sounded refreshing in a journey of shadows on "The Room" (Atlantic), recalling the delicate restraint of his early albums like "The Plateaux Of Mirror." Pioneering

Continued on page 72-96



Yanni



George Winston

Top New Age Artists

Pos. ARTIST (No. of Charted Titles) Imp./Label

- 1 **YANNI** (4) Private Music/Windham Hill/RCA
(2) BMG Special Products
(2) Virgin
- 2 **JIM BRICKMAN** (2) Windham Hill/RCA
(1) Windham Hill
- 3 **GEORGE WINSTON** (1) Windham Hill/RCA
(1) Windham Hill
- 4 **MANHHEIM STEAMROLLER** (2) American
Gramophone
(1) American Gramophone/Walt Disney
- 5 **JOHN TESH** (3) GTPS
(1) Garden City
(2) Faith + Mid-Century
- 6 **ESTEBAN** (4) Doytzer
- 7 **OTTOMAN LIEBERT** (2) Epic
(1) Higher Octave/Virgin
- 8 **EMME BRENNAN** (2) World/Epic
- 9 **MAIRE BRENNAN** (2) World/Epic
- 10 **SECRET GARDEN** (1) Philips

Top New Age Albums

Pos. TITLE Artist Imp./Label

- 1 **PLAINS**—George Winston—Windham Hill/RCA
- 2 **IF I COULD TELL YOU**—Yanni—Virgin
- 3 **MY ROMANCE: AN EVENING WITH JIM BRICKMAN**—Jim Brickman—Windham Hill/RCA
- 4 **DESTINY**—Jim Brickman—Windham Hill/RCA
- 5 **WINTER SOLISTICE ON ICE**—Various Artists—Windham Hill
- 6 **LOVE SONGS**—Yanni—Private Music/Windham Hill/RCA
- 7 **WINTER LIGHT**—Yanni—Private Music/Windham Hill/RCA
- 8 **MANHHEIM STEAMROLLER MEETS THE MOUSE**—Mannheim Steamroller—American Gramophone/Walt Disney
- 9 **NOUVEAU FLAMENCO**—Ottomar Liebert—Higher Octave/Virgin
- 10 **25 YEAR CELEBRATION OF MANHHEIM STEAMROLLER**—Mannheim Steamroller—American Gramophone
- 11 **FORBIDDEN DREAMS**—Yanni—BMG Special Products
- 12 **ALL MY LOVE**—Esteban—Doytzer
- 13 **HEART OF GOLD**—Esteban—Doytzer
- 14 **WHISPER TO THE WILD WATER**—Maire Brennan—World/Epic
- 15 **HEALING ANGEL**—Roma Downey, Phil Coulter—RCA Victor

- 16 **PURE MOVIES 2**—The John Tesh Project—Garden City
- 17 **RIVER OF STARS**—002—Real Music
- 18 **DAWN OF A NEW CENTURY**—Secret Garden—Philips
- 19 **ONE WORLD**—John Tesh—GTPS
- 20 **SNOWFALL**—Yanni—RCA Special Products
- 21 **FRESH AIR 8**—Mannheim Steamroller—American Gramophone
- 22 **PURE MOVIES**—The John Tesh Project—GTPS
- 23 **ANCIENT JOURNEYS**—Cason—Higher Octave/Virgin
- 24 **WATER'S EDGE**—Tim Janis—Tim Janis Ensemble
- 25 **ALL THE SEASONS OF GEORGE WINSTON—PIANO SOLOS**—George Winston—Windham Hill

Top New Age Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **WINDHAM HILL** (16)
- 2 **VIRGIN** (1)
- 3 **PRIVATE MUSIC** (2)
- 4 **AMERICAN GRAMOPHONE** (1)
- 5 **HIGHER OCTAVE** (1)
- 6 **DAYSTAR** (4)
- 7 **REAL MUSIC** (6)
- 8 **NARADA** (18)
- 9 **GTPS** (2)
- 10 **BMG SPECIAL PRODUCTS** (2)



Top New Age Labels

Pos. LABEL (No. of Charted Titles)

- 1 **WINDHAM HILL** (13)
- 2 **VIRGIN** (30)
- 3 **RCA** (9)
- 4 **DAYSTAR** (2)
- 5 **AMERICAN GRAMOPHONE** (2)

Top New Age Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

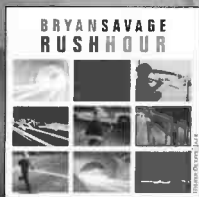
- 1 **BMG** (23)
- 2 **EMD** (33)
- 3 **INDEPENDENTS** (13)
- 4 **UNIVERSAL** (13)
- 5 **SONY** (4)





HIGHER OCTAVE MUSIC PRESENTS...

Coming January 23rd!



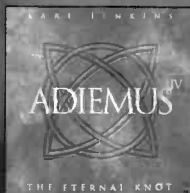
Bryan Savage *Rush Hour*

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



Four80East *Nocturnal*

Four80East are back with a groundbreaking Urban-Electro-Groove-Jazz classic featuring the hit single, "Bumper to Bumper."



Adiemus *Adiemus IV— The Eternal Knot*

One of the greatest Classical Crossover music success stories of the 1990s is back! Karl Jenkins and Adiemus return with their fourth album of mystical, symphonically driven choral gems.

Now Available!

Sacred Spirit II *More Chants and Dances of the Native Americans*

The long-awaited follow-up to 1995's critically acclaimed multi-million seller, *Sacred Spirit*, Sacred Spirit II again successfully combines ancient Native American ceremonial chants with modern instrumental arrangements.



Shahin & Sepehr *East/West Highway: The Best of Shahin & Sepehr*

With their trademark guitar sound combined with exotic rhythms and World percussion, Shahin & Sepehr return with a collection of their greatest hits and two new tracks.



Eliades Ochoa *Tribute to the Cuarteto Patria*

Grammy® nominated Buena Vista Social Club guitarist/vocalist Eliades Ochoa returns with his follow-up to last year's critically acclaimed CD, *Sublime Ilusion*.

Brainscapes *Brainscapes 2001*

Electro-World vibes and future grooves collide in this 21st century chill-out classic from Alain Eskines of 3rd Force!



Yulara *Future Tribe*

Future rhythms merge with World grooves creating a multi-cultural jazz experience! Featuring guest artists: Angelique Kidjo and Brian Hughes!



www.higheroctave.com

The Year In Music 2000

The Year In Reggae:

Reaching Out And Up

BY ELENA OUMANO

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

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

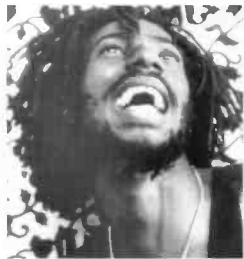
live appearances on high-profile, live hip-hop shows.

HOT LABELS

With its yearly "Reggae Gold," "Stage One" and culture-deeply Capleton's "The Prophet" taking three of the top four slots on a summer '99's Billboard Reggae charts, VP Records continues to dominate the field. However, other Stateside reggae indies are making persuasive bids for the reggae and urban markets. On Oct. 24, New York-based Artists Only (AOJ) released a powerful contender in deejay Baby Cham's double-disc debut, "Wow... The Story." It followed masterful dancehall singer Wayne Wonder's Kelly-produced "Da Vibe" set. U.K.-based Greensleeves opened a branch office this past spring and released, among other strong products, Red Rat's sophomore set, "I'm A Big Kid Now." With his infectious, hip-hop-compatible flow, the right push would give Rat the crossover reach in the U.S. he already has in the U.K.



Beenie Man



Buju Banton

But the year's biggest reggae success belonged to Shaggy, who had been dropped by Virgin and was signed to MCA. On Aug. 8, he released "101 Shots," his strongest effort thus far, a signature Shaggy fusion of pop and R&B to reggae's one-drop rhythm. As of press time, the set had sold platinum and was edging into the top 15 on Billboard's Top R&B/Hip-Hop Albums chart.

American rapper Slyme's top-selling "Bad Boyz" single features reggae singer legend Barrington Levy's roots stylistics, and the video was shot in JA's French Town. Deejay (reggae rapper) Sean Paul became the first reggae artist to have two songs in regular rotation at the same time on New York's urban radio station Hot 97. During the summer, that pair of tunes off Paul's debut: VP Records' "Stage One" set—"Hot Gal Today" (also featuring singer Jay M. Vegas) and "Deport Them"—also enjoyed simultaneous residence on Billboard's Hot Rap Singles Chart, another reggae first. Key to the successful marketing of "Stage One" were Paul's

Other indie labels carving out market shares—mostly through compilations—include Hot 97 radio jock producer Bobby Koussler's well-established Massive B label and Atlanta-based relative newcomers Jamdown Records. New York-based DJA Records aims to revive reggae with "global rock," a hip-hop-rock-reggae crossbreed that will be fully unleashed in 2001 by veterans Jr. Demus and H.R. (of The Bad Brains) and newcomers Li-on and Roguish Armament. In late October, New York's Easy Star dropped another strictly roots reggae set, brand-new songs from legendary singer Triston Palma. Heartbeat Records, with

Continued on page 72-96



Bob Marley

Top Reggae Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 BOB MARLEY (1) Tuff Gong/Island/DJMG
(1) Bama/St. Clair
(1) St. Clair
- 2 BEENIE MAN (1) Shanking Vibes/VP/Virgin
(1) Shanking Vibes/VP
- 3 SEAN PAUL (1) a Head/VP
(1) JED Jaws
- 4 PETER TOSH (1) Columbia/CBG
(1) JED Jaws
- 5 BUJU BANTON (1) Anti/Penthouse/Epic
(1) David House/VP
- 6 CAPLETON (1) David House/VP
- 7 ZIGGY MARLEY & THE MELODY MAKERS (2)
Epic/EEC
(1) Greensleeves
- 8 SIZZLA (2) VP
(1) Greensleeves
- 9 JIMMY CLIFF (1) Hip-O/Universal
- 10 BOUNTY KILLER (1) JYV

Top Reggae Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 VP (2)
- 2 ISLAND (2)
- 3 TUFF GONG (1)
- 4 SHOKING VIBES (2)
- 5 2 HARD (1)



Top Reggae Labels

Pos. LABEL (No. of Charted Titles)

- 1 ISLAND DEF JAM MUSIC GROUP (4)
- 2 VP (2)
- 3 VIRGIN (1)
- 4 GREENSLEEVES (2)
- 5 COLUMBIA RECORDS GROUP (1)

Top Reggae Albums

Pos. TITLE—Artist—Imprint/Label

- 1 CHANT DOWN BABYLON—Bob Marley—Tuff Gong/Island/DJMG
- 2 ART AND LIFE—Beenie Man—Shanking Vibes/VP/Virgin
- 3 REGGAE GOLD 2000—Various Artists—VP
- 4 STAGE ONE—Sean Paul—2 Head/VP
- 5 REGGAE PARTY—Various Artists—PolyGram TV/Island/DJMG
- 6 REGGAE GOLD 1999—Various Artists—VP
- 7 SCROLLS OF THE PROPHET—THE BEST OF PETER TOSH—Peter Tosh—Columbia/CBG
- 8 UNCHAINED SPIRIT—Buju Banton—Anti/Penthouse/Epic
- 9 1999 BIGGEST RAGGA DANCEHALL ANTHEMS—Various Artists—Greensleeves
- 10 MORE FIRE—Capleton—David House/VP
- 11 STRICTLY THE BEST 24—Various Artists—VP
- 12 SPIRIT OF MUSIC—Ziggy Marley & The Melody Makers—Epic/EEC
- 13 STRICTLY THE BEST 23—Various Artists—VP
- 14 DANCEHALL XPLOSION 2000—Various Artists—Jam Down
- 15 PURE REGGAE—Various Artists—PolyGram TV/DJMG



Top Reggae Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 UNIVERSAL (3)
- 2 INDEPENDENTS (4)
- 3 EMI (1)
- 4 SONY (2)
- 5 WEA (3)
- 6 BMG (1)



reggae



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The Year in 2000

THE YEAR IN REGGAE

Continued from page T2-34

Grammy-winner Burning Spear as their flagship reggae artist, continues its 20-plus history of releasing top-quality roots & culture. RAS, another 20-year-plus indie, capped 2000 with a triple-CD boxed set of the best of Israel Vibrations, plus new interviews.

ROCK CROSSOVER

Roots & culture reggae thrives, thanks to these labels, loyal fans and a continuing influx of younger devotees. Buju Banton, who illustrates the natural links between tute heavy braggadocio and Rastaman Ierom, resided out to the rock audience with *Unchained Spirit* (July 2000), released on Cali punk-ska band Rancid's Epitaph label.



Shaggy

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

The talent and marketing strategies are coming into place. The prime obstacle remains the pirates, who steal a hefty chunk of the profits in Jamaica and everywhere else. Without the legal teams and mega-budgets of the majors, reggae's indie have yet to marshal an effective counterattack, but plans are in the works to marshal a unified effort. That's where such events as the annual Caribbean Music Expo offer hope. Last year's debut CME event—attended by industry representatives from the States, the Caribbean and Europe—tackled this issue, as well as other points key to marketing Jamaican music/culture to the world at large.

OCHO RIOS CONFAB

This year's CME (Nov. 29-Dec. 3, Jamaica Grande in Ocho Rios, Jamaica) attracted even more key movers and shakers. Fans made up of Statewide major-label execs, music attorneys, artists, media people and their Caribbean music-industry counterpart brainstormed on such key issues as intellectual property, mechanisms for collecting publishing monies, music and sex, artist management and the role of media. Melanie Fev of Results Inc., based in Atlanta, offered a paradigm for linking an artist's name to a

commercial product in her account of her company's admirable work with gospel artist Kirk Franklin. Showcases for promoting acts brought together sounds that would never otherwise be featured in one place.

These included a night of fresh reggae acts the Zinc Fete. Dingo and Yeg, alongside top-seller Sean Paul and Prench Caribbean jazz-reggae guitarist-singer Chris Combette—also accompanied by Steely & Cleve, the renowned dancehall-reggae producers, taking a rare break from the studio to play live keys and drums respectively.

Another night at Ocho Rios' Little Pub featured alternative-rock Caribbean acts, including Orange Sky from Trinidad, Barbados's Desire and Panama's Big Fat Hen. A final concert featured a pan-Caribbean hall, headlined by reggae's First Family, Morgan Heritage. This year's CME also included a day, when music product was sold to the public, including tourists visiting the island.

MUSIC AND MARKETING

The Jamaica Tourist Board continues to market the island as the world's premier year-round music vacation destination by promoting a diverse range of music-related events. Jamaica Jamboree at Summerstage, a free concert in New York, to place 2000 featured singers, reggae's Marley, Alton Ellis and John Holt. In Jamaica, from May 19 to 23, the annual Japex conference for international travel agents featured for the first time a reggae stage show in Kingston. Some agents who visited the Trench Town Culture Yard, the government housing where the reggae mystique began with teenage Bob Marley, Peter Dinkley, Bunny Wailer and many others. Restored by the community, it features striking art, a restaurant-bar, memorabilia and other attractions. Top singer Jay-Z's Rebel's annual Rebel Salute (Jan. 15) still stands as the most successful reggae festival. Other reggae greats live in to perform.

Air Jamaica Jazz & Blues (Jan. 20-25), a multi-genre fest, followed with other international music events, followed with multiple concerts in St. James parish and Ocho Rios, featuring Ernie Ranglin, Ibrahim Ferrer, Mary J. Blige, Eric Benet, Kenny C, Morgan Heritage, Luciano and other international acts. Reggae's *Reggae Sunfest* (Montego Bay, July 31-Aug. 6) featured R&B, rap and reggae mixed bills, including Wyclef Jean, Joe, Jay-Z, Beenie Man, Beres Hammond, Luciano and Capleton. Thanks to a broad cast agreement signed with American TV network BET, American fans who don't make the trip can tune into Sunfest 2001.

TRAGEDY AND POSSIBILITIES

The year closed on a bittersweet note, though, with the Nov. 7 release of the late Garnet Silk's Atlantic Records debut. This glorious talent was to have led that label's move in capturing reggae into solely figures only achieved this far by the late King of Reggae, Marley. Six years later, "The Delinive Garnet Silk," Vols. 1 & 2, is a testament to the music's multiple tragedies as it moves in capturing reggae into solely figures and appealing artists continue to work within reggae's mutable boundaries. The hope is that stronger cross-genre alliances will take the music out of its niche into a wider spotlight.

THE YEAR IN NEW AGE

Continued from page T2-32

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

CORPORATE FALLOUT

The wave of corporate mergers that has swept the industry has been unkind to the new-age genre. Narada and Higher Octave seem to be thriving with their new corporate parent, EMI, but others, like Imaginary Road and Wicklow, were simply swept out the door. Only as the year ended did Windham Hill begin raising its head after being merged into RCA Classics. It released Jim Brickman's chart-topping "My Romance: An Evening With Jim Brickman," as well as the impressive "State Of Grace" from Ariva producer Paul Schwartz. Those and several Vanni collections

notably Higher Octave's Thomas Orten and indie artist Dave Stringer, challenging the dominant supremacy of female divas like Lisa Gerrard and Azam Ali of Vay. Baroque's Gregorian ambiances, synthesizer framing and what sounds like a glossolalia of Latin and Sufi phonemes defy easy categories—and even challenge the need for them. Likewise, Hearts Of Space's *Rosa* had singer Kim Waters mixing angelic Vedic hymns with Hindu-Christian's trans-global orchestrations. There's nowhere to put any of these artists, so new-age will wile.

IMAGE-STRETCHING

While many acts fell into new-age, all others attempted to stretch their conventional new-age image. The Soundings Of The Planet label, whose environmental sound and peace-and-love packaging scream new-age, attempted to expand its sound with a global pan-fund



David Arkenstone

were enough to make it the top new-age label of the year. Smaller labels like Real Music, Hearts Of Space, Spotted Peccary and Waveform are scrambling for new strategies to reach an audience.

Many veteran artists are also looking to alternative distribution models. In 2000, Steve Koch released half a dozen CDs on his own Timmerman label, as well as Projekt Records, a small arts-punk label. Paul Winter ended his brief alliance with Windham Hill and revived his Living Music label to release his latest CD, "Journey Of The Sun." Alterations on half a dozen labels—from Flying Fish to Capitol—guitarist Preston Reed started his own Outer Bridge Records. Others, like Spacecraft, are looking to MP3 and the Internet as vehicles.

David Ackensome, however, found himself with multiple releases in 2000, after jumping back to Narada from Windham Hill. He released "Cavaran Of Light" under his own name, while also recording a CD as Troika on Narada and releasing two CDs (as Anima) on his own Neo Pacific label. Prolific New World Records artist Medwyn Goodall fabricated a complete alter-ego subterfuge as Midori.

NICHE DIFFICULTIES

New labels had difficulty establishing a niche—even Untone Records, a label started up by Madonna producer and songwriter Patrick Leonard ("Like A Prayer," "Frozen"). Its planned debut chamber quartets album, "Rivers," is an impressionistic evocation of a fly-fishing trip in Wyoming and Montana. It wasn't jazz, wasn't MOR and certainly wasn't Madonna, so it found its way into new-age playlists, review columns and CD bins. Likewise, Untone celiast Martin Fillman's electronics designs, "Eastern Twin," found more of a home with the ambient end of the new-age spectrum than electronics fans of Body, despite its sonic ability.

Hearts Of Space Records continued to be a beacon of new and uncategorizable directions for modern instrumental music, including some that used vocals. This year, the label joined a handful of talentless singers,

called Sonic Tribe and global dance electronics by Shapeshifters, led by Third Force and Professor Trautz sound designer Alain Eskinias. Both wound up in the new-age bins, right alongside Dean Emerson and Li Xiangling's lovely but more traditionally targeted CD of ephelephant meditations.

CELTIC SLOWDOWN

While no new trends emerged in 2000, the Celtic music craze finally ran out of lucky charms after a 10-year run. Hearts Of Space's groundbreaking "Celtic Twilight" series was reduced to a label sampler for its fifth edition, while the label's solo release of Merv, a lead singer from Anuna, failed to break the surface. But they weren't the only ones. Albums by Afro Celt Sound System singer Larla O'Leary (Real World) and Bill Laswell's Celtic remix project "Emerald Ashler" (Shanachie) failed to excite audiences.

Meanwhile, new-age continues to be a home for world fusion, including Native flute players "Spirits Naktak, His 'In A Distant Place' (Canyon) united him with Tibetan flute player Nawang Khechog. Flutist Gary Srouso's evaded a Native Flute space music with synthesist Jon Serrie on "Hidden Worlds" (Narada). The 10th-anniversary edition of Otmar Lieber's "Nuevo Flamenco" (Higher Octave) illustrates that work's enduring power and influence—among them, Canadian guitarist Jesse Cook took a Middle Eastern direction on his 2000 release, "Free Fall" (Narada). He is not alone. Such artists as Vas, Ekova, Jeff Johnson & Brian Dunning, and Paul Winter also looked to the Middle East. Japan's real issue rose in the last year in the form of the Pacific Music label, suggesting a great fusion of Asiatic designs with artists including Jatan Jalan, Mizuyo Komiya and Uliana-Kirin. Six Degrees Records also continued to fit the dance-global-fusion vein with releases by Bauro De Gato, Ekova and Suba.

2000 was a year of transition for new-age, with many trends shifting, each yet to find some "Kierkegaard." Its Enya or its George Winston. ■

The Year In Blues:

Blues Is King And Vice Versa

BY CHRIS MORRIS

A pair of kings—blues guitar kings, that is—beat every other hand in the house during the year 2000, as B.B. King and Eric Clapton's joint effort "Riding With The King" (Duck/Reprise/Warner Bros.) trumped the blues album field.

The first-ever full-length meeting of King, who crystallized the single-string solo guitar style in the late '40s, and his longtime friend and peer Clapton, who further refined that style in a blues-rock context during the '60s, proved irresistible to blues fans. "Riding With The King," a smooth combo of remade rarities and newly mined contemporary blues, entered *The Billboard* 200 at No. 3 and has remained cemented at No. 1 on the Top Blues Albums chart since its release. There

near year's end with a retrospective boxed set.)

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

MESSIN' WITH THE KIDS

The blues' youth movement continued apace in the new millennium dawned, though most of the music's apple-cheeked progenoms failed to deliver new albums during the year. The Kenny Wayne Shepherd Band's 1999 concert album "Live On" (Giant/Reprise/Warner Bros.), Shannon Cuffman's '99 debut "Load Guitars, Big Suspicions" (Arista), Jonny Lang's '98 sophomore stanza "Wander This World" (A&M/Interscope) and Susan Tedeschi's '98 breakthrough "Just Won't Burn" (Tone-Cool) continued to rack up sales.

One Top Blues Albums chart perennial logged two entries during the year: Keb' Mo's fourth *Okeh/550 Music/Epic* release "The Door" made a late-year bow on the chart, while his '98 project "Slow Down" showed contin-



Koko Taylor

hasn't been such a show of platinum blues power since Clapton released his own all-blues record "I From The Cradle" in 1994.

Generally speaking, it was B.B. King's year—one of the biggest in a career that spans more than half a century of recording. Besides "Riding With The King," the legendary performer charted half a dozen other collections on the Top Blues Albums chart: "Makin' Love Is Good For You" (MCA), his most recent solo studio set; "Let The Good Times Roll" (MCA), his homage to jump-blues master Louis Jordan; "Blues On The Bayou" (MCA), a 1998 project; and no less than three compilations of hits on MCA and St. Clair.

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

POSTHUMOUS BLUES

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

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

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



Stevie Ray Vaughan

ued muscle. A pair of veteran performers, singer-guitarist Taj Mahal and vocalist: Ezra James, also demonstrated their own one-two punches with a pair of chart entries during the year.

Other performers logging noteworthy releases included Willie Nelson, whose "Milk Cow Blues" (Island/Del) jam marked an all-blues first for the country superstar; John Hiatt, author of "Riding With The King," who got some action of his own with his acoustic collection "Crossing Muddy Waters" (Vanguard); Indigenous, the powerful Native American blues unit, which continued to impress with a second full-length album, "Circle" (Pachyderm); Koko Taylor, the grande dame of blues shouters, who returned after a long absence with "Royal Blue" (Alligator); Sireemika Copeland, daughter of the late guitarist Johnny Clyde Copeland, who delivered a fizzling sophomore outing, "Wicked" (Alligator); and septuagenarian North Mississippi singer-guitarist R. B. Burnside, who continued to modernize his timeless sound on "Wish I Was In Heaven Sitting Down" (Fat Possum).

Finally, as if to prove that not even the blues is impervious to prevailing marketing trends, various sales compilations from Circa/Virgin ("The Best Blues Album In The World... Ever!"), Rhino ("New Millennium Blues Party") and Funatomo ("Louisiana Gumbo") hit the Top Blues Albums chart. ■

The Year In Music 2000



B.B. King and Eric Clapton

Top Blues Artists

- 14 CROSSING MUDDY WATERS—John Hiatt—Vanguard
15 CIRCLE—Indigenous—Polydora

Top Blues Artists

- 1 B.B. KING (5) MCA
(2) Duck/Reprise/Warner Bros.
(3) St. Clair
2 ERIC CLAPTON (4) Duck/Reprise/Warner Bros.
(1) Polydor/Universal
3 STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (2) Legacy/Epic
4 KENNY WAYNE SHEPHERD BAND (1) Giant/Reprise/Warner Bros.
5 JOHNNIE TAYLOR (1) Malaco
6 JONNY LANG (1) A&M/Interscope
7 SHANNON CUFFMAN (1) Arista
8 ETTA JAMES (2) MCA
(1) Private Music/Windham Hill
9 WILLIE NELSON (1) Island/DJMG
10 MEL WATERS (1) Walsley/Malaco

Top Blues Imprints

- 1 REPRIS (2)
2 DUCK (2)
3 LEGACY (2)
4 MCA (2)
5 MALACO (2)

Top Blues Albums

- 1 RIDING WITH THE KING—B.B. King & Eric Clapton—Duck/Reprise/Warner Bros.
2 LIVE ON—Kenny Wayne Shepherd Band—Giant/Reprise/Warner Bros.
3 GOTTA GET THE GROOVE BACK—Johnnie Taylor—Malaco
4 BLUES AT SUNRISE—Stevie Ray Vaughan And Double Trouble—Legacy/Epic
5 WANDER THIS WORLD—Jonny Lang—A&M/Interscope
6 THE REAL DEAL: GREATEST HITS VOLUME 2—Stevie Ray Vaughan And Double Trouble—Legacy/Epic
7 IN SESSION—Albert King With Stevie Ray Vaughan—Stax/Fantasy
8 LOUD GUITARS, BIG SUSPICIONS—Shannon Cuffman—Arista
9 MILK COW BLUES—Willie Nelson—Island/DJMG
10 MATERIAL THINGS—Mel Waters—Walsley/Malaco
11 BEST OF ETTA JAMES—Etta James—MCA
12 BEST OF B.B. KING: THE MILLENNIUM COLLECTION—B.B. King—MCA
13 BLUES—Eric Clapton—Polydor/Universal

Top Blues Labels

- 1 WARNER BROS. (2)
2 EPIC (4)
3 MALACO (3)
4 MCA (2)
5 ISLAND DEF JAM MUSIC GROUP (2)

Top Blues Distributors

- 1 WEA (4)
2 UNIVERSAL (12)
3 INDEPENDENTS (9)
4 SONY (4)
5 BMG (4)
6 EMI (2)

The Year In Music 2000

Soundtracks



Hot Soundtrack Albums

Pos. TITLE—Imprint/Label

- MISSION: IMPOSSIBLE 2—Jollywood
- ROMEO MUST DIE—THE ALBUM—Blockbuster/Virgin
- POKEMON: THE FIRST MOVIE—Atlantic/AG
- NUTTY PROFESSOR II: THE KLUMPS—Def Jam/Cof Soul/DJMG
- NEXT FRIDAY—Priority
- TARZAN—Walt Disney
- COYOTE UGLY—Curb
- THE BEST MAN—Columbia/CRO
- DI CLUE PRESENTS: BACKSTAGE—MIXTAPE (MUSIC INSPIRED BY THE FILM)—Rca-A/Epic/Def Jam/DJMG
- END OF DAYS—Coffin/Interscope

Hot Soundtrack Singles

Pos. TITLE—Artist—Imprint/Label

- I WANNA KNOW (FROM "THE WOOD")—Janet—Jive
- TRY AGAIN (FROM "ROMEO MUST DIE")—Anajah—Blockbuster/Virgin
- DOESN'T REALLY MATTER (FROM "NUTTY PROFESSOR II: THE KLUMPS")—Janet—Def Jam/Def Soul/DJMG
- YOU SANG TO ME (FROM "RUNAWAY BRIDE")—Marc Anthony—Columbia
- I NEED YOU (FROM "JESUS"—THE EPIC MINI-SERIES)—Latawa Sparrow—Capitol/Curb
- BOUNCE WITH ME (FROM "BIG MOMMA'S HOUSE")—Li Bess West Featuring Kanye West—Def Columbia
- I DON'T WANNA (FROM "ROMEO MUST DIE")—Anajah—Blockbuster/Priority
- INDEPENDENT WOMEN PART (FROM "CHARLIE'S ANGELS")—Destiny's Child—Columbia
- DANCE TONIGHT (FROM "LOVE AND BASKETBALL")—Lacy Pearl—Overbrook/Pooka/Beyond
- I WANNA BE WITH YOU (FROM "CENTER STAGE")—Mandy Moore—550 Music/550—Work



Joe



Savage Garden

Hot Adult Contemporary Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- SAVAGE GARDEN (5) Columbia
- BACKSTREET BOYS (4) Jive
- CELINE DION (2) 550 Music/550—Work
- FAITH HILL (2) Warner Bros.
- LONESTAR (1) BNA
- MARC ANTHONY (3) Columbia
- PHIL COLLINS (2) Walt Disney—Hollywood
- BRIAN MCKNIGHT (1) Motown/Universal
- LEANN RIMES (1) Warner/Capitol/Curb (1) Curb
- SARAH McLACHLAN (1) Arista (1) Warner Sunset/Reprise

Hot Adult Contemporary Tracks

Pos. TITLE—Artist—Imprint/Label

- I KNEW I LOVED YOU—Savage Garden—Columbia
- AMAZED—Lonestar—BNA
- THAT'S THE WAY IT IS—Celine Dion—550 Music/550—Work
- BREATHE—Faith Hill—Warner Bros.

5 YOU SANG TO ME—Marc Anthony—Columbia

6 SHOW ME THE MEANING OF BEING LONELY—Destiny's Child—Columbia

7 BACK AT ONE—Brian McKnight—Motown/Universal

8 YOU'LL BE IN MY HEART—Phil Collins—Walt Disney/Hollywood

9 I NEED YOU—Latawa Sparrow—Capitol/Curb

10 TAKING YOU HOME—Dun Holly—Warner Bros.

11 I WANT IT THAT WAY—Backstreet Boys—Jive

12 SMOOTH—Santana Featuring Rob Thomas—Arista

13 100 (CHERISH YOU)—98 Degrees—Universal

14 I TURN TO YOU—Christina Aguilera—RCA

15 I WILL REMEMBER YOU (LIVE)—Sarah McLachlan—Arista

16 SOMEDAY OUT OF THE BLUE—Ethan Johns—DreamWorks

17 I COULD NOT ASK FOR MORE—Edwin McCain—Loud/Atlantic

18 MUSIC OF MY HEART—N Sync & Gloria Estefan—Mercury Epic

19 CRASH AND BURN—Savage Garden—Columbia

20 COULD I HAVE THIS KISS FOREVER—Whitney Houston & Enrique Iglesias—Arista/Interscope

21 BACK HERE—B2K—Hollywood

22 SHE'S ALL I EVER HAD—Roby Martin—Cz

23 ANGEL—Sarah McLachlan—Warner Sunset/Reprise

24 I WILL LOVE AGAIN—Latawa Sparrow—Columbia

25 TRULY MADLY DEEPLY—Savage Garden—Columbia

Hot Adult Contemporary Imprints

Pos. IMPRINT (No. of Charted Titles)

- COLUMBIA (16)
- WARNER BROS. (4)
- JIVE (3)
- 550 MUSIC (4)
- ARISTA (6)
- BNA (1)
- WALT DISNEY (2)
- MOTOWN (1)
- RCA (6)
- SPARROW (1)

Hot Adult Contemporary Labels

Pos. LABEL (No. of Charted Titles)

- COLUMBIA (16)
- WARNER BROS. (4)
- JIVE (3)
- UNIVERSAL (2)
- HOLLYWOOD (4)

COLUMBIA

adult contemporary

Hot Adult Top 40 Artists

Pop ARTIST (No. of Charted Titles) Imp./Label

- 1 VERTICAL HORIZON (2) RCA
- 2 SMASH MOUTH (2) Interscope
- 3 SANTANA (2) Arista
- 4 GOO GOO DOLLS (2) Warner Bros.
- 5 MATCHBOX TWENTY (2) Lava/Atlantic
- 6 THIRD EYE BLIND (2) Elektra/VEG
- 7 CREED (2) Wind-up
- 8 MACY GRAY (2) Epic
- 9 FAITH HILL (2) Warner Bros.
- 10 SAVAGE GARDEN (2) Columbia

Hot Adult Top 40 Tracks

Pop TITLE—Artist—Imp./Label

- 1 SMOOTH—Santana Featuring Rob Thomas—Arista
- 2 EVERYTHING YOU WANT—Vertical Horizon—RCA
- 3 THEN THE MORNING COMES—Smash Mouth—Interscope
- 4 BENT—matchbox twenty—Lava/Atlantic
- 5 NEVER LET YOU GO—Third Eye Blind—Elektra/VEG
- 6 I TRY—Macy Gray—Epic
- 7 MEET VIRGINIA—Train—Arista/Columbia
- 8 DESERT ROSE—Sine Featuring Chub Mann—A&M/Interscope
- 9 BREATHE—Faith Hill—Warner Bros.
- 10 ABSOLUTELY (STORY OF A GIRL)—Nina Diggs—550 Music/550 West
- 11 HIGHER—Creed—Wind-up
- 12 BLACK BALLOON—Goo Goo Dolls—Warner Bros.
- 13 BROADWAY—Goo Goo Dolls—Warner Bros.
- 14 I KNOW I LOVED YOU—Savage Garden—Columbia
- 15 AMAZEZ—3 Doors Down—Republic/Universal
- 16 I NEED TO KNOW—Marc Anthony—Columbia
- 17 CHANGE YOUR MIND—Sister Hazel—Universal
- 18 THAT'S THE WAY IT IS—Celine Dion—550
- 19 WONDERFUL—Eroses—Capitol
- 20 HANGAROUND—Counting Crows—DGC/Interscope
- 21 SOMEDAY—Sugar Ray—Lava/Atlantic
- 22 TAKE A PICTURE—Flem—Reprise
- 23 OUT OF MY HEAD—Fountains—Hollywood
- 24 CRASH AND BURN—Savage Garden—Columbia
- 25 KRYPTONITE—3 Doors Down—Republic/Universal

Hot Adult Top 40 Imprints

Pop IMPRINT (No. of Charted Titles)

- 1 WARNER BROS. (12)
- 2 COLUMBIA (12)
- 3 RCA (12)
- 4 LAVA (9)
- 5 ARISTA (8)
- 6 ELEKTRA (6)
- 7 INTERSCOPE (5)
- 8 550 MUSIC (5)
- 9 A&M (2)
- 10 EPIC (2)



Hot Adult Top 40 Labels

Pop LABEL (No. of Charted Titles)

- 1 WARNER BROS. (14)
- 2 COLUMBIA (14)
- 3 INTERSCOPE (11)
- 4 RCA (12)
- 5 ATLANTIC (10)



Vertical Horizon

Hot Top 40 Artists

Pop ARTIST (No. of Charted Titles) Imp./Label

- 1 'N SYNC (2) Jive
- 2 DESTINY'S CHILD (2) Columbia
- 3 CHRISTINA AGUILERA (2) RCA
- 4 VERTICAL HORIZON (2) RCA
- 5 CREED (2) Wind-up
- 6 PINK (2) LaFace/Arista
- 7 SANTANA (2) Arista
- 8 SAVAGE GARDEN (2) Columbia
- 9 BACKSTREET BOYS (2) Jive
- 10 MATCHBOX TWENTY (2) Lava/Atlantic

Hot Top 40 Tracks

Pop TITLE—Artist—Imp./Label

- 1 EVERYTHING YOU WANT—Vertical Horizon—RCA
- 2 SMOOTH—Santana Featuring Rob Thomas—Arista
- 3 BYE BYE BYE—'N Sync—Jive
- 4 BENT—matchbox twenty—Lava/Atlantic
- 5 I KNEW I LOVED YOU—Savage Garden—Columbia



Santana

- 6 JUMPIN', JUMPIN'—Destiny's Child—Columbia
- 7 I TRY—Macy Gray—Epic
- 8 WHAT A GIRL WANTS—Christina Aguilera—RCA
- 9 HIGHER—Creed—Wind-up
- 10 IT'S GONNA BE ME—'N Sync—Jive
- 11 ABSOLUTELY (STORY OF A GIRL)—Nina Diggs—550 Music/550 West
- 12 MARIA MARIA—Santana Featuring The Product G&B—Arista
- 13 TRY AGAIN—Aaliyah—Blackground/Virgin
- 14 THERE YOU GO—Pink—LaFace/Arista
- 15 SAY MY NAME—Destiny's Child—Columbia
- 16 I WANNA KNOW—Jive—Jive
- 17 IT FEELS SO GOOD—Sonique—Farewell.com/Republic/Universal
- 18 SHOW ME THE MEANING OF BEING LONELY—Backstreet Boys—Jive



'N Sync

- 19 THAT'S THE WAY IT IS—Celine Dion—550 Music/550 West
- 20 THONG SONG—Sugar—Dragon/Dif Soul/IDJMG
- 21 BRING IT ALL TO ME—Blaque—Track Masters/Columbia
- 22 KRYPTONITE—3 Doors Down—Republic/Universal
- 23 BACK AT ONE—Brian McKnight—Motown/Universal
- 24 BREATHE—Faith Hill—Warner Bros.
- 25 BLUE (DA BA DEE)—Eiffel 65—Republic/Universal
- 26 MISU—Madonna—Maverick/Warner Bros.
- 27 NEVER LET YOU GO—Third Eye Blind—Elektra/VEG
- 28 DOESN'T REALLY MATTER—Fountains—Dif/Jam/Dif Soul/IDJMG
- 29 THEN THE MORNING COMES—Smash Mouth—Interscope
- 30 HE WASN'T MAN ENOUGH—Toni Braxton—LaFace/Arista
- 31 BE WITH YOU—Enrique Iglesias—Interscope
- 32 I NEED TO KNOW—Marc Anthony—Columbia
- 33 MOST GIRLS—Pink—LaFace/Arista
- 34 BACK HERE—98Mae—Hollywood
- 35 AMAZEZ—3 Doors Down—Republic/Universal
- 36 OOPS!... I DID IT AGAIN—Britney Spears—Jive
- 37 (HOT *'N) COUNTRY GRAMMAR—Nelly—Farewell.com
- 38 WITH ARMS WIDE OPEN—Creed—Wind-up
- 39 DESERT ROSE—Sine Featuring Chub Mann—A&M/Interscope
- 40 COME ON OVER BABY (ALL I WANT IS YOU)—Christina Aguilera—RCA

Hot Top 40 Imprints

Pop IMPRINT (No. of Charted Titles)

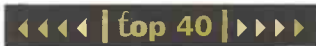
- 1 COLUMBIA (20)
- 2 JIVE (14)
- 3 RCA (8)
- 4 ARISTA (8)
- 5 LAFACE (5)
- 6 LAVA (6)
- 7 REPUBLIC (2)
- 8 550 MUSIC (4)
- 9 WARNER BROS. (6)
- 10 INTERSCOPE (4)

Hot Top 40 Labels

Pop LABEL (No. of Charted Titles)

- 1 COLUMBIA (25)
- 2 JIVE (14)
- 3 ARISTA (12)
- 4 UNIVERSAL (13)
- 5 RCA (9)

COLUMBIA



The Year in Music 2000

CRITICS' CHOICE

Continued from page YE-90

5. **Beck**, "Midnite Vultures" (Geffen/Interscope). Late-'90s release qualifies for 2000, tasty multi-genre gumbo, an overlooked treat.
6. **The Michelle Gun Elephant**, "Casanova Snake" (Triad). Finally to be released in the U.S., Japanese band continues to offer the best no-hills straight-up power guitar rock around.
7. **Fenix TX**, "Fenix TX" (MCA). New offspring record wasn't released in time to be considered, but these brats do just fine carrying the torch for power rock.
8. **Steve Earle**, "Transcendental Blues" (E-Squared/Artemis). Keeps churning out the best American roots rock around.
9. **Neil Young**, "Silver & Gold" (Reprise). That his wild-and-onda collection of folk/country songs stands head and shoulders above 95% of everything else out there says something about this guy's enduring talent.
10. **Phil Hendrie**, "Communism Is Not" (My Friends' Face). For clarity compilation of segments from this multiple-personality syndicated radio show, Hendrie subverts the talk-show format to near-absurd perfection. The greatest thea-of-the-mind radio since the classic Jack Benny and Edgar Bergen/Charlie McCarthy shows.



PHILLIS STARK
Nashville Bureau Chief

Top Albums:

1. **Lee Ann Womack**, "I Hope You Dance" (MCA Nashville)
 2. **John Rich**, "Underneath the Same Moon" (BNA)
 3. **Kasey Chambers**, "The Captain" (Asylum)
 4. **Trisha Yearwood**, "Real Live Woman" (MCA Nashville)
 5. **Shelby Lynne**, "I Am Shelby Lynne" (Island Def Jam)
- Top Country Singles:
1. **Lee Ann Womack** with **Sons Of The Desert**, "I Hope You Dance" (MCA Nashville)
 2. **Sara Evans**, "Born To Fly" (RCA)
 3. **Eric Healy**, "Flowers On The Wall" (Mercury)
 4. **Brad Paisley**, "Me Neither" (Arista Nashville)
 5. **Trisha Yearwood**, "Real Live Woman" (MCA Nashville)
 6. **Dixie Chicks**, "Goodbye Earl" (Monument)
 7. **Sons Of The Desert**, "Change" (MCA Nashville)
 8. **The Warren Brothers** featuring **Sara Evans**, "That's The Beat Of A Heart" (BNA)
 9. **Rebecca Lynn Howard**, "Out Here In The Water" (MCA Nashville)
 10. **Clay Walker**, "The Chain Of Love" (Giant)



JULIE TARASKA
Contributor

1. Best album you've never heard: **Clinic**, "Internal Wrangler" (Grand Central/Domino U.K.)
 2. Best package tour: **Okayplayer**. The consensus rap Woodstock, but without the looting.
- Continued on page YE-102

Top Gospel Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **YOLANDA ADAMS** (2) *Elektra/EEG* (2) *Verity*
- 2 **MARY MARY** (1) *Cap/Columbia/CBG*
- 3 **CECE WINANS** (1) *Wellspring Gospel/Sparrow* (1) *FinerArt/AG*
- 4 **TRIN-I-TEE 5:7** (2) *B-Rite/Interscope*
- 5 **BEBE WINANS** (1) *Metrom/Universal*
- 6 **HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHORUS** (1) *Verity*
- 7 **KIRK FRANKLIN** (1) *Gospel Centre/Interscope*
- 18 **FRED HAMMOND** (2) *Verity*
- 18 **RADICAL FOR CHRIST** (2) *Verity*
- 10 **THE BROOKLYN TABERNAACLE CHORUS** (1) *Mz o Communications/Planet/Epic* (1) *Atlantic/AG*

Top Gospel Albums

Pos. TITLE Artist—Imprint/Label

- 1 **MOUNTAIN HIGH... VALLEY LOW**—Yolanda Adams—Elektra/EEG
- 2 **TRIN-I-TEE 5:7**—Mary Mary—Cap/Columbia/CBG
- 3 **PURPOSE BY DESIGN**—Fred Hammond & Radical For Christ—Verity
- 4 **ALABASTER BOX**—CeCe Winans—Wellspring Gospel/Sparrow
- 5 **WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS**—Various Artists—EMI/World/Verity
- 6 **LOVE AND FREEDOM**—BeBe—Metrom/Universal
- 7 **SPIRITUAL LOVE**—Trin-i-tee 5:7—B-Rite/Interscope
- 8 **FAMILY AFFAIR**—Hezekiah Walker & The Love Fellowship Crusade Choir—Verity
- 9 **THE NU NATION PROJECT**—Kirk Franklin—Gospel Centre/Interscope
- 10 **KIRK FRANKLIN PRESENTS 1NC**—Kirk Franklin Presents 1NC—B-Rite/Interscope
- 11 **IS WORKING — LIVE**—The Brooklyn Tabernaacle Choir—Mz o Communications/Ward/Epic
- 12 **LIVE IN LONDON AND MORE**—Dance
- 13 **THE BEST OF YOLANDA ADAMS**—Yolanda Adams—Verity
- 14 **WE GOT NEXT**—Winans Phase 2—Myrk/World/Epic
- 15 **SACRED LOVE SONGS**—T.D. Jakes—Island
- 16 **BRENT JONES AND T.P. MOBB**—Brent Jones And T.P. Mobb—Hwy. 60/MGG
- 17 **TRI-CITY.COM**—Donald Lawrence Presents The Tri-City Singers—EMI Gospel
- 18 **BATTLEFIELD**—Norman Matthews—JDI
- 19 **WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS**—Various Artists—Verity
- 20 **CELEBRATE THE HERITAGE OF GOSPEL**—Various Artists—Malaco
- 21 **CELEBRATE THE HERITAGE OF GOSPEL 2**—Various Artists—Malaco
- 22 **HEALING—LIVE IN DETROIT**—Richard Smallwood With Various—Verity



Yolanda Adams

- 23 **IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY**—Isynda Youngest—Harmony
- 24 **THE McCURKIN PROJECT**—The McClurkin Project—Gospel Centre/Interscope
- 25 **LIVE IN DETROIT II**—Various Winans—CDL/Platinum
- 26 **GREAT WOMEN OF GOSPEL VOLUME II**—Various Artists—EMI Gospel
- 27 **EMMANUEL (GOD WITH US)**—The Mississippi Mass Choir—Malaco
- 28 **(PAGES OF LIFE) CHAPTERS I & II**—Fred Hammond & Radical For Christ—Verity
- 29 **IF I CAN SEE CLEARLY NOW**—Gospel Gentles—B-Rite/Interscope
- 30 **SHOUT HALLELUJAH**—Bishop Clemons E. McClelland Presents The Harriet Fire Mega Mass Choir—Integrity/Ward/Epic
- 31 **THE LIVE EXPERIENCE 1999**—The Canton Spirituals—Verity
- 32 **GOD CAN & GOD WILL**—Dottie Peoples—Atlantic International
- 33 **LIVE AT AZUSA 3**—Carlton Pearson—Atlantic/AG
- 34 **SING IT ON SUNDAY MORNING**—Chastity D.T. Bledsoe & Muzi Ministry Mass Choir—JDI
- 35 **TIME & SEASONS**—Gospelmen—Verity
- 36 **HALLELUJAH! THE VERY BEST OF THE BROOKLYN TABERNAACLE CHORUS**—The Brooklyn Tabernaacle Choir—Atlantic/AG
- 37 **AWESOME WONDER**—Kurt Carr & The Kurt Carr Singers—Gospel Centre/Interscope
- 38 **GOOD MORNING NEIGHBOR**—Oad Squad—Amen
- 39 **NOT QUILTY... THE EXPERIENCE**—The New Life Community Choir Featuring John P. Kee—Verity
- 40 **NOTHING ELSE MATTERS**—Marisa Supp—World/Epic

Top Gospel Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **VERITY** (17)
- 2 **ELEKTRA** (2)
- 3 **B-RITE** (7)
- 4 **WORD** (12)

- 5 **GOSPEL CENTRIC** (2)
- 6 **WELLSPRING GOSPEL** (1)
- 7 **MOTOWN** (1)
- 8 **COLUMBIA** (1)
- 9 **CE** (1)
- 10 **MALACO** (2)



Top Gospel Labels

Pos. LABEL (No. of Charted Titles)

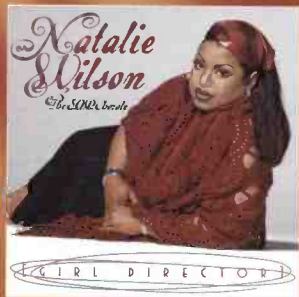
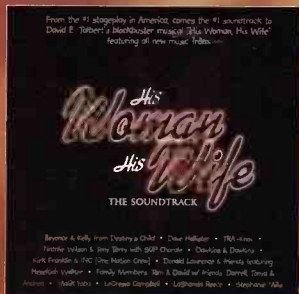
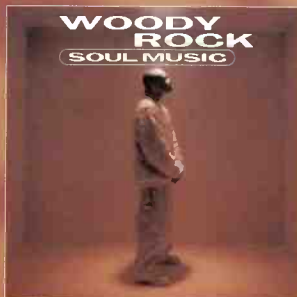
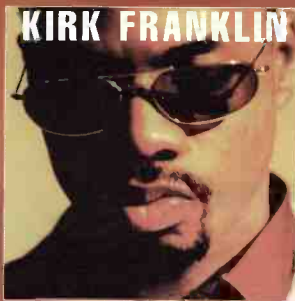
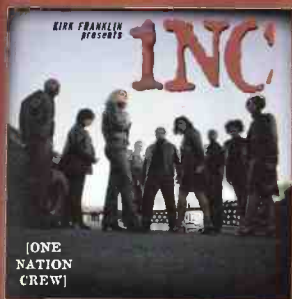
- 1 **VERITY** (17)
- 2 **ELEKTRA ENTERTAINMENT GROUP** (2)
- 3 **INTERSCOPE** (14)
- 4 **COLUMBIA RECORDS GROUP** (1)
- 5 **EPIC** (1)

Top Gospel Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 **BMG** (20)
- 2 **UNIVERSAL** (16)
- 3 **INDEPENDENT** (45)
- 4 **WEA** (12)
- 5 **SONY** (12)
- 6 **EMD** (12)





COMING 2001

KINGDOM COME SOUNDTRACK

TRAMAINÉ HAWKINS • DORINDA CLARK-COLE • BYRON CAGE • RAY BADA

The Year In Music 2002

CRITICS' CHOICE

Continued from page YE-100

- Best concert: PJ Harvey at the Bowery Ballroom in New York.
- Best major-label moves: Bertelsmann buying Napster; Listen.com (which is funded by the five majors) acquiring Scar. It's all about controlling the means of distribution.
- Best album without musical boundaries: Spring Heel Jack, "Treader" (Thirsty Ear). Check the deconstructed, drum'n'bass version of "My Favorite Things."
- Best signs that hip-hop has heart: OutKast, "Sankofa" (LaFace/Arista); Talib Kweli & Hi-Tek, "Reflections Eternal" (Rawkus); Common, "Like Water for Chocolate" (MCA).
- Best break-up song: "N Sync, "Bye Bye Bye" (Jive).
- Best albums keeping indie rock relevant: Grandaddy, "Sopware Slump" (V2); Broadcast, "The Noise Made By People" (Warp/Tonny Boy).
- Best record, according to my best friend: Travis, "The Man Who" (Epic).
- Best suit-on: Robbie Williams. Forget Ricky and Jennifer: English boys can shake it, when they want to.

CHUCK TAYLOR

Senior Writer/Single Reviews Editor

- Laura Pausani, "Adagio" (Columbia). Fearless singing/songwriting from the richest new talent of 2000. Mesmerizing and elegant. Favorite single of the year.
- Sheena Easton, "Fabolous" (Universal International). Twenty years later, she continues to delight the senses. Her collection of disco rereleases is a party on plastic.
- BHMK, "Sooner Or Later" (Hollywood). Finally, a boy band that does its own work. Brilliant melodies and abounding charisma.
- Westlife, "Flying Without Wings" (Arista). The most affecting ballad this year. A message of personal heroes, with harmonies as liberating as a flock of soaring doves.
- Nina Gordon, "Tonight And The Rest Of My Life" (Warner Bros.). Authentic, ethereal, wildly original. Destiny's Child is a household word and she's not?
- Angie Aparo, "Spaceship" (Arista). This girl's message of introspective lyrics and clarity, electric melodies catapults him into his own atmosphere. He's scary but skilled.
- Tara MacLean, "I'll Fall" (Capitol). Moody, sensual, entrancing. Welcome to the post-Lilith era.
- Tori Amos, "1000 Oceans" (Atlantic). Her best yet, delicate and penetrating.
- Stir, "New Beginning" (Capitol). Electro-rock with a sickly hook that hung out in my head all year.
- Travis, "The Man Who" (Epic). Timeless songcrafting with rare inventive spirit. An oak tree in the desert.

RAY WADDELL

touring Reporter

- Johnny Cash, "God, Love, Murder" (Columbia). Cash rules. Period.

Continued on page YE-103

Top Contemporary Christian Artists

Pos. ARTIST (No. of Charted Titles) Imp./Label

- YOLANDA ADAMS (2) Elektra/Chordant
(1) Verity/President
- P.O.D. (2) Atlantic/Chordant
- POINT OF GRACE (2) Word
- MICHAEL W. SMITH (2) Reunion/President
- AMY GRANT (2) Myrrh/Word
- STEVEN CURTIS CHAPMAN (1) Sparrow/Chordant
- ANNE MURRAY (1) StraightWay/Chordant
- JARS OF CLAY (1) Essential/Word/President
- MARY MARY (1) Oz/Columbia/Word
- THIRD DAY (1) Essential/President
(1) Essential/Silvertones/President

Top Contemporary Christian Albums

Pos. TITLE...Artist(s)-Imp./Label

- MOUNTAIN HIGH...VALLEY LOW—Yolanda Adams—Elektra/Chordant
- WOW 2002: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS—Various Artists—Sparrow/Chordant
- THE FUNDAMENTAL ELEMENTS OF SOUVENIR—P.O.D.—Atlantic/Chordant
- WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS—Various Artists—Maranatha/Integrity/Word
- THIS IS YOUR TIME—Michael W. Smith—Reunion/President
- A CHRISTMAS TO REMEMBER—Amy Grant—Myrrh/Word
- (SPEECHLESS)—Steven Curtis Chapman—Sparrow/Chordant
- WHAT A WONDERFUL WORLD—Anne Murray—StraightWay/Chordant
- IF I LEFT THE ZOO—Jars Of Clay—Essential/Sibertone/President
- THANKFUL—Mary Mary—Oz/Columbia/Word
- WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS—Various Artists—Maranatha/Integrity/Word
- A CHRISTMAS STORY—Point Of Grace—Word
- PURPOSE BY DESIGN—Fred Hammond & Roddick Fox Christ—Verity/President
- ALBASTER BOX—CeCe Winans—Waltzing Goat/Sparrow/Chordant
- THE PROMISE—Pha Oon—143/Atlantic/Chordant
- LOVE AND FREEDOM—BeBe-Misium—Universal/President
- SONIC GOOD...Sonic Good—Gates/Chordant
- LOVE LIBERTY DISCO—Newday—Sparrow/Chordant

- JESUS — THE EPIC MINI-SERIES—Soundtrack—Sparrow/Capitol/Chordant
- SPIRITUAL LOVE—True—See 5-7-B-Bite/Word
- THE NU NATION PROJECT—Kirk Franklin—Gospel/Centric/Interscope/Word
- OFFERINGS: A WORSHIP ALBUM—Third Day—Essential/President
- UNDERDOGS—Audio Adrenaline—Forefront/Chordant
- WOW — THE 2002: 30 TOP CHRISTIAN SONGS OF THE DECADE—Various Artists—Word
- A FAREWELL CELEBRATION—The Cathedral—Spring House/Chordant



Yolanda Adams

- LAY IT DOWN—Jennifer Knapp—Gates/Chordant
- TOUCHED BY AN ANGEL — THE CHRISTMAS ALBUM—Various Artists—550 Music/Arista/Word
- A CHRISTMAS ALBUM—Michael Ocasio—Integrity/Chordant
- KIRK FRANKLIN PRESENTS INC—Kirk Franklin Presents—INC—B-Bite/Interscope
- TIME—Third Day—Essential/Sibertone/President
- THE EVER PASSING MOMENT—MtPi—Tooth & Nail/ACM/Chordant
- CRYSTAL CLEAR—Jae Velazquez—Word
- WOW GOLD: 30 LANDMARK CHRISTIAN SONGS OF THE 70'S, 80'S AND 90'S—Various Artists—President
- LIVE IN LONDON AND MORE...—Dennis McChesney—Verity/President
- IN A DIFFERENT LIGHT—Avolon—Sparrow/Chordant
- I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS — Various Artists—Maranatha/Integrity/Chordant
- RARITIES & REMIXES—Point Of Grace—Word
- SIXENCE NONE THE RICHER—Sixence Near The Biberi—Synal/Word
- FOUND A PLACE—TFH—Essential/President
- GOO IS WORKING — LIVE—The Brooklyn Tabernacle Choir—M2.0 Communications/Word

Top Contemporary Christian Imprints

Pos. IMPRINT (No. of Charted Titles)

- SPARROW (26)
- WORD (13)
- ATLANTIC (6)
- ELEKTRA (2)
- MYRRH (10)
- ESSENTIAL (5)
- SPRING HOUSE (4)
- INTEGRITY (1)
- REUNION (4)
- STRAIGHTWAY (1)

Top Contemporary Christian Labels

Pos. LABEL (No. of Charted Titles)

- CHORDANT (86)
- WORD (52)
- PROVIDENT (29)
- INTERSCOPE (1)
- MADACY (1)



Top Contemporary Christian Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- EMD (74)
- INDEPENDENTS (8)
- BMG (29)
- WEA (10)
- SONY (20)
- UNIVERSAL (10)



EMERALD MUSIC CORPORATION



SPARROW

Contemporary christian

CRITICS' CHOICE

Continued from page YE-102

- George Jones, "I Am What I Am" (Sony Music). Contemporary country singer can listen and weep.
- Kentucky Headliners, "Songs From The Grass String Kicker" (Audiom). Hard-core, hillbilly boogie at its absolute finest, plus a good mushroom song.
- Merle Haggard, "If I Could Only Fly" (Arista). The Hagg can clear, lean and mean.
- Elly, "Live at a Stone's" (Rounder). Sneels like Lone Star.
- Kase Chambers, "The Captain" (Asylum). The wonder from Under Under.
- Patty Loveless, "Strong Heart" (Epic). Pure fiddle, she could sing the menu at Willie Horton and it would work for me.
- Clay Davidson, "Unconditional" (Virgin). Tough, soulful and fresh—brings much needed reassurance to the country fan.
- Timothy White, "The Way I Thought Was Right Was Wrong Today" (New West). Features the best dog song of the new millennium.
- Patty Loveless, "Strong Heart" (Epic). Pure fiddle, she could sing the menu at Willie Horton and it would work for me.
- Clay Davidson, "Unconditional" (Virgin). Tough, soulful and fresh—brings much needed reassurance to the country fan.

ADAM WHITE

International Editor In Chief

- Mary Mary, "Shackles (Praise You)" (CZ/Columbia). The most exciting rhythm & praise performance for a generation. Little wonder that L.A. Reid (who White) wants to put producer Warrin Campbell together with Aretha.
- Lee Ann Womack, "I Hope You Dance" (MCA). In an adolescent world, praise her for an adult perspective.
- Jo De Messina, "Burn" (Curb). A kissin' cousin to "I Hope You Dance," but (co)written far from Nashville by Australia's Tina Turner. A power of delight.
- Anastacia, "I'm Outrageous" (Daylight/Epic). A peculiar, dissonant voice which recalls Chaka Khan meeting Stevie Wonder. Thank us something good.
- Jenny Barnes, "The Crown" (Columbia/Sony Music France). Speaking of Steve, here's a savvy, snappy remake from the Wonder works.
- Brida Holloway, "Walk Right Back" (Voll/Hairys). Motown's erstwhile California queen. Brenda shows that she can still struttin' slivers through a spine—and turn an old song into something new.
- Kim Richey, "Come Around" (Mercury). A singing-the-tilt-gen which proves the value of Atlantic crossings, thanks to producer Hugh Padgham.
- Allison Moorer, "Send Down An Angel" (MCA). Talent clearly runs in the family, with an after-hours cocktail which would not end up on place on sister's album "I Am Shelby Lynne."
- Teri Clark, "A Little Gasoline" (Mercury). Today's tributes to the automobile may come from Nashville rather than Brian Wilson's California, but, thank heavens, someone's still writing them.
- Van McCoy, "Les Saintes" (M13/Sony Music France). Twenty-eight years after "Sherry" introduced Bob Gaudio and the Four Seasons to the world, this French rapper delights with a fresh take on the group's December, 1963 (Oh, What A Nig!)!

TIMOTHY WHITE

Editor In Chief

- Rokia Traore, "Wamita" (Dino Joe/Harmonia Mundi).
- Ryan Adams, "Hea'breaker" (Hoodstun).
- Tie Don Henley, "Inside Job" (Warner

Bros); Emmylou Harris, "Red Dirt Girl" (Nonesuch).

- Shivaree, "I Oughtta Give You A Shot In The Head For Making Me Live In This Dump" (Gleason/Capitol). EP...all that You Can't Leave Behind" (Interscope); Radiohead, "Kid A" (Capitol); Jimmy Page & The Black Crowes, "Live At The Greek: Excess All Areas" (MusicMakers.com).
- James Carter, "Layin' In The Cut" (Atlantic); "Glam The Gypsy" (Atlantic).
- Paul Simon, "You're The One" (Warner Bros.); Jon Mitchell, "Both Sides Now" (Reprise).
- Soundtrack, "Bamboozle" (Motown); Wydel Jean, "The Eclectic 2 Sides I A Book" (Columbia); Various Artists, "Rhapsodies In Black: Black Music And Words From The Harlem Renaissance" (Rhino).
- James Taylor, "Greatest Hits Volume 2" (Columbia); Taj Mahal, "Taj Mahal...The Real Thing...The Night" (Blue); "The Best Of Taj Mahal" (Columbia/Legacy); Steve Ray Vaughan, "SRV" (Epic/Legacy).
- Various Artists, "Everything You Want" (RCA); Bell Book & Candle, "Red My Sign" (Turbo Beat/Backlist/Atlantic); Bettie Serveur, "Private Sin" (Palomine/Hidden Agency).
- Various Artists, "Brain In A Box: The Science Fiction Collection" (Rhino).

NIGEL WILLIAMS

Global Music Pulse Editor

- David Gray, "Last Songs" 05/98" (JLP).
- David Gray, "White Ladder" (EastWest).
- Emmylou Harris, "Red Dirt Girl" (Graveway).
- Ryan Adams, "Hea'breaker" (Cooking Vinyl).
- Caekico, "I Got Ruff" (City Slang).
- Yousou N'Dour, "Joko" (Sony).
- Khaled, "Kenza" (Barclay).
- RJ Haer, "Stories From The City, Stories From The Sea" (Island).
- The Kingsbury Manx, "The Kingsbury Manx" (City Slang).
- Joff Buckley, "Mystery White Boy" (Columbia).

JAIME YATES

Assistant Editor In Chief

- Bon Jovi, "Crush" (A&M).
- Type O Negative, "The Least Worst Of" (Roadrunner).
- Counting Crows, "This Desert Life" (Geffen/Capitol).
- matchbox twenty, "unad season" (Lava/Atlantic).
- Vertical Horizon, "Everything You Want" (RCA).
- Lon Ford, "Ecstasy" (Reprise).
- 3 Doors Down, "Loser" (Republic/Universal).
- Fuel, "I Memorize" (In My Hands) single (550 Music).
- The Wallflowers, "Breath" (Interscope).
- Lenny Kravitz, "Greatest Hits" (Virgin).

COMING UP:

The Year In Video
Looking Back
on 2000

ISSUE DATE:

January 13

THE YEAR IN CHARTS

Continued from page YE-134

"Misadventure" Elliott, whose "Hot Boyz" (The Gold/MidEastWest) places fourth, the next-highest ranked song by a female artist is "Say My Name" (Columbia), the Destiny's Child track that comes in 11th. Erykah Badu, Tom Braxton and Naylay are also in the top 20.

As on the pop recap, none of the artists from the top 10 singles of 1999 repeat in this year's top 10. Only two acts in last year's top 20 are in the top 20 of 2000: Joe (No. 2 this year with "I Wanna Know" on Jive) and Destiny's Child.

Joe dominates the airplay recap, with "I Wanna Know" coming out on top, jagged Edge's "Let's Get Married" is the airplay runner-up. The best-selling single of the year is Elliott's "Hot Boyz," followed by Santana's first R&B hit, "Maria Maria" (Arista). Newcomer Sanyue ranks third with "I Like It" (Freeway/Capitol).

Singular Siso

The top singles artist is Siso, with three chart appearances. Jagged Edge comes in second, and Donell Jones is third. Siso is also the top male artist and the top new artist, as he embarked on a solo career this year after enjoying success with Iru Hill. Tom Braxton is the top female artist, and Jagged Edge is the top group.

The top songwriters list looks very different this year, with last year's leader, R. Kelly, placing seventh and Babyface nowhere to be found. Timothy Mosley, who placed sixth last year, comes out on top for 2000, thanks to hits like "Hot Boyz" and "Try Again." Bryan-Michael Cox, who wrote for Jagged Edge, Ideal and Tom Braxton, is second, and Jermaine Dupri is third. EMI Ayad is the top publisher, and EMI Music is the top publishing corporation.

Rapacious Rule

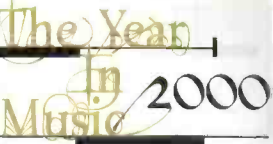
Timbaland, who ranked seventh in 1999, is No. 1, thanks again to "Hot Boyz," as well as productions for Guiseppe and Jay-Z. Columbia is the top label, and Arista the leading imprint.

Rap rules the album recap, where Dr. Dre is No. 1 with "D.D. Reeb—2001" (Aftermath/Interscope), followed by Eminem's "The Marshall Mathers LP" (Went/Aftermath/Interscope) and DMX's "...And Then There Was X" (Ruff Ryders/Del. Jun.). Jay-Z, Nelly and the late Notorious B.I.G. also have albums in the top 10. There are no female artists in the top 10 for 2000. The highest-ranked woman is Tomi Braxton. No. 11 with "The Heat" (LaFace/Arista).

For seventh consecutive year, the top R&B soundtrack of the year ranks No. 19 on the year-end tally. "Romeo Must Die—The Album" (Background/Virgin) follows in the footsteps of "Life" (No. 19 in 1999) and "The Players Club" (No. 19 in 1998).

The top three album artists fall in the same order as their albums: Dr. Dre, Eminem and DMX. The top 10 artists are all solo males; the top group is Jagged Edge at No. 11, and the top female is Tomi Braxton at No. 12. Columbia is the top albums imprint, DJMG is the No. 1 label, and Universal the leading distributor.

Combining singles and albums, the top R&B/hip-hop artist is Siso. The top group is Jagged Edge, and the top female is Tomi Braxton. The No. 1 imprint is Columbia, and



the leading label is Arista, a repeat win from last year.

COUNTRY

If women didn't fare as well on the pop and R&B recaps for 2000, they shined on the country rallies. The distill side captured half of the top 10 on the singles and albums lists, and on the latter, took the top three positions. The biggest surprise is that Faith Hill's "Breath" (Warner Bros.), the top pop single of the year, only shows up at No. 13 on the country recap. That's because the song—which broke country before crossing over to pop—had a chart life that straddled two different years.

The No. 1 song on the recap is the Hot Country Singles & Tracks chart is "How Do You Like Me Now?," giving artist Toby Keith and label DreamWorks their first year-end chart-toppers. Chad Brock is runner-up with "Yes!" (Warner Bros.), surely marking the first time the top two country songs of the year are punctuated with exclamation marks! Lonestar had the No. 1 song of 1999 with "Amazed" and ranks fourth in 2000 with

LEANN HINES

"What About Now" (BNA). Notable among the top 20 singles of the year is "Buy Me A Rose" (Dreamcatcher) by Kenny Rogers with Alison Krauss & Billy Dean.

Another big difference between the country recaps and the pop and R&B lists is that four of the artists in last year's top 10 repeat in the year's top 10: Lonestar, George Strait, Tim McGraw and Jo De Messina.

Husbands And Wives

For the second year in a row, McGraw is the top singles & tracks artist. His wife, Faith Hill, was ninth last year, but comes in second for 2000. That makes them the top male and female artists, in third place on the artists list, Lonestar is thus the top group. The top new artist is Tim Shakar.

The big shake-up in the country field comes in the area of songwriting. Not one of the top 10 songwriters of 2000 appeared in last year's top 10. The top songwriter, Toby Keith, last appeared in a year-end top 10 in 1994, when he ranked seventh. He came out on top this year, thanks to songs like "Country Comes To Town" and the No. 1 song of the year, "How Do You Like Me Now?"; Keith Follese, No. 14 last year, is runner-up. First-timers Aimee Mayo, Chris Lindner and Bill Luther sound on the top five. The top publisher, repeating from last year, is Sony/ATV Tree, and the top publishing corporation is Warner/Chappell Music.

Tenth Consecutive Win

The country producers' recap is much more stable. Last year's top five repeat as follows:

Continued on page YE-104

is No. 1, beating out his own "Classics in the Key of G," which falls to second place after topping the recap last year. Dave Koz is third with "The Dance" (Capitol). Kenny G is also the No. 1 contemporary jazz album artist for the 10th consecutive year. Bonny James is No. 2, Koz is No. 3, and Al Jarreau is No. 4. Arista is the top imprint for the seventh year and the top label for the sixth year. For the combined jazz charts, Arista repeats as the top imprint and takes back the label crown. BMG is the top distributor for the fourth year running.

POP CATALOG

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

Creed's lone title on the catalog chart wasn't enough to unseat Metallica from the top of the Top Pop Catalog Album Artists recap, where the group had five charted titles. It's



Metallica

the second year running that Metallica is the No. 1 artist; Creed is second, and Pink Floyd is third. Only one female artist is in the top 10: Céline Dion at No. 10. Elektra is the top imprint. DJMG is the top label, and Universal the leading distributor.

NEW AGE

The names that populate the new-age recaps are familiar ones, even if they land in a different order. George Winston's "Plains" (Windham Hill), the No. 7 album of 1999, leads the list for 2000. Yanni, who slipped to No. 2 last year, reclaim the honor of being the No. 1 artist of the year. Jim Brickman moves up from third last year to second place, and Winston stays in third place. Yanni's album leads the top imprint for the second year in a row and is the top label for the third year. The leading distributor, as in 1999, is BMG.

WORLD MUSIC

The question on Andrea Bocelli's mind has to be: Exactly who did he die the dogs on? Bocelli surrends the No. 1 position on the album and artists recaps to the surprise victors, the Bahia Men. Thanks to the success of "Who Let the Dogs Out" (S-Curve/Arista), the album that is tied after the song is No. 1 for 2000, and the Bahia Men are the top act. Their label, Steve Grobman's new S-Curve, is the leading imprint. Its parent label, Arista, dominates the label recap. That means Bocelli is runner-up with "Sogno" (Polygram), last year's No. 1 album and is also No. 2 on the artists tally.

CLASSICAL

When it comes to classical music, Andrea Bocelli doesn't have to worry about the dogs being let out. The Tuscan born star who gave up a law career to become a recording artist

has the top three titles on the Top Classical Albums recap: "Sacred Arias," "Verdi" and "Aria—The Opera Album," all on Philips, ranked Nos. 1, 2 and 3. That's an improvement over 1998 and 1999, when Bocelli merely had the top two albums of the year. If it wasn't for the prolific Bocelli, the top classical album would be the music from the Walt Disney film "Fantasia 2000" by the Chicago Symphony Orchestra. The classical tally also includes a former Beatle, as Paul McCartney's Working Classical" (MPL/Auge) by the London Symphony Orchestra ranks No. 11. With the top three albums, it's no surprise that Bocelli is the No. 1 classical artist (for the third year running). He is followed, for the third year, by Yo-Yo Ma. Philips is the top classical imprint for the third year; the Universal Classics Group repeats from last year as top label.

MOUNTAINS HIGH

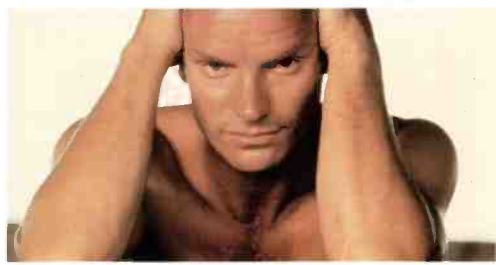
Over on the Top Classical Crossover Albums of 2000, two artists have nearly held the recap tied up between them. Young star Charlotte Church holds down the top two positions: Her eponymously titled album from

recap the only one for the year in any genre where two British artists hold down the top two positions.

The No. 1 classical crossover imprint is Sony Classical, as is the No. 1 label. Combining classical and classical crossover, Sony Classical is the leading imprint and label, and Sony is the top distributor.

LATIN

The Latin crossover duel began in 1999 continued in 2000, as artists like Marc Anthony, Christina Aguilera, Enrique Iglesias and Ricky



String

Mariah lead more hits on The Billboard Hot 100. Anthony leads the recap of The Billboard Latin 50, with "Desde Un Principio—From The Beginning" (RMM/Sony Discos). Second place goes to Son By Four with its eponymously titled album on Sony Discos. And third place goes to an artist who preceeded all of the recent crossover scores with at least 14 years: Gloria Estefan scores with "Alma Caribeña—Caribbean Soul" (Epic/Sony Discos).

With two albums in the top 10, Colombian singer Shakira is the No. 1 artist of the year. Anthony is the top male, and Son By Four is the top group. Sony Discos repeats as the leading imprint and label, and Sony is once again the top distributor.

The top Hot Latin Track is "A Puro Dolor" from Son By Four (Sony Discos), the song that went into the record books as the first Spanish-language track to cross over from Hot Latin Tracks to the Hot 100. Son By Four is the No. 1 artist on the Hot Latin Tracks recap, followed by Marc Anthony and Christian Castro.

Omar Alfaro takes the songwriting championship with four titles charted. Foreign Imprinted Productions Publishing is the top publisher, and publishing corporation. Rudy Perez is the top producer, with 13 charted titles. The top imprint is Sony Discos, and the leading label is also Sony Discos. With Spanish-language versions of her hits "Genie In A Bottle," "What A Girl Wants" and "Come On Over Baby (I Just Want Is You)," Christina Aguilera sees her "M. Kelly" (RCA) as the No. 1 Latin Pop Album. Shakira moves up from third place in 1999 to become the top Latin Pop Album artist of 2000. Enrique Iglesias is the top male. Sony Discos is the leading imprint and label.

The airplay leader on Hot Latin Pop Tracks is "A Puro Dolor" by Son By Four (Sony Discos). The No. 1 airplay artist is Christian Castro. Sony Discos repeats from last year as the top airplay imprint and label. ■

PASSINGS

Continued from page YE-34

his quick-witted lyrics and thyms over beats. Record executive John Vincent Imbruglio, in Jackson, Miss. Imbruglio, known as Johnny Vincent, was the founder of Ace Records, a New Orleans-based independent label. He also produced Frankie Ford's hit single "Sea Cruise" and the Huey "Three" Smith track "Rocking Pneumonia And The Boogie Woogie Flu," then worked with blues artists such as Charles Brown and Lightning Hopkins.

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

Record executive Stuart McAllister, in Thame, England. McAllister was chief executive of HMV Group from 1986 to 1999 and led the British-based music retailer's worldwide expansion.

Record executive Tom McGuiness, in Princeton, N.J. McGuiness spent 42 years with CBS Records/Sony Music. When he retired in the fall of 1997, he was senior VP of marketing for Sony Music Distribution.

Manager/lyricist Joe Rock, in Nashville. Rock managed the R&B group the Skyliners and wrote the lyrics to their hit "Since I Don't Have You," which peaked at No. 13 on The Billboard Hot 100 in 1959. He also co-wrote "Dreams To Remember" with Otis Redding.

Trade executive Bob Rolontz, in New York. Rolontz was an editor for Billboard and also spent considerable time at RCA Victor Records, Atlantic Records and Warner Communications.

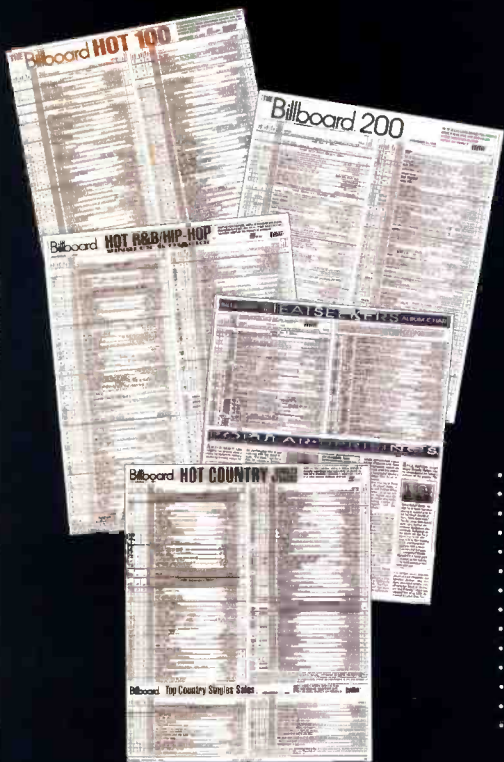
Manager/author: Mort Ruby, in Los Angeles. Ruby was the road manager for the Nat. King Cole Trio at the beginning of the group's career. He later wrote a book titled "The King And Me."

Record and trade executive Lynn Shulkin, in Nashville. Shulkin started as a music publisher/label operation executive with Ace/Foresight Publications. Later, he led A&R activities for Capitol's Nashville division for 10 years beginning in 1979 and is most often credited for helping bring Garth Brooks to the label in 1988. After that, he became Billboard director of operations in Nashville.

Trade executive Bill Simon, in Sarasota, Fla. Simon was a record-store owner, before he worked as a salesman for Decca Records and supervised jazz recordings for such independent labels as National and Gotham. Widespread industry recognition came to Simon when he served as a writer/critic for *Saturday Review* from 1918 to 1951 and as an editor and reporter for Billboard from 1918 to 1951 and 1965 to 1967. After that, Simon spent 20 years with Reader's Digest Books & Music. Radio personality Martha Jean "The Queen" Steinberg, in Detroit. Steinberg started her career in Memphis in 1954, where she adopted "the Queen" moniker. She then moved to Detroit, where she worked continuously in the Motown City for stations WQIB, WJLJ and, until her passing, WQTH.

Record company executive Sol S. Weiss, San Diego. Weiss was a writer of Fantasy Records in 1949 with his brother Sam and Dave Brubeck. He also was a producer and recording engineer for such artists as Gerry Mulligan, Bola Sete, Lerney Bruce and Allen Ginsberg. ■

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Songwriters & Publishers

IN PUBLISHING, A YEAR MARKED BY DEALS, A NON-DEAL, LAWSUITS

ARTISTS & MUSIC

AFTER IT STARTS WITH A SONG. The big developments in music publishing circles in 2000 were what did happen—the sale, for instance, of Jerry Moss and Herb Alpert's giant independent company Rondor to Universal Music Publishing Group—and what didn't: the merger of industry leaders EMI Music Publishing and Warner/Chappell Music. The latter deal would have resulted from the proposed merger of EMI and the Warner Music Group, which was eventually aborted because of European regulators' concerns.

Also by year's end, it was unclear whether Bertelsmann would succeed in its attempts to work out a merger deal with EMI that would join EMI's publishing interests with Bertelsmann's big music publishing company, BMG Music Publishing—or at least put them under the same corporate umbrella.

Music publishers and writers

confronted, as did the rest of the copyright-owner community, the issue of payment for play or performance of songs in the digital domain: A key development, of course, involved a general acceptance that, without copyright-owner authority, songs could not be offered up for free downloading (even from one's own "library" of CDs) or for sale.

Even so, by year's end a group of publishers and songwriters, with the blessing of the National Music Publishers' Assn. and the Songwriters Guild of America, brought suit against Universal Records, charging that its online service *farmclub.com* had infringed upon major copyrights. A press statement reporting the court action noted with an irony intended to boost public attention about the action that Universal had itself successfully sued MP3.com for copyright infringement.

Perhaps the real point of the

Words & Music



by Irv Lichtenman

2000 ★ IN ★ REVIEW

suit—beyond, of course, the serious charge of copyright infringement, which Universal has denied in replies to the press—is that allegations of unauthorized use of copyrighted music will always keep entertainment lawyers busy. For no matter the analog or digital nature of copyright usage, differences of legal opinion will exist on whether such usage is properly authorized or not.

Internet usage, where it is often difficult to detect the source of alleged infringements,

may make monitoring more difficult. But the music publishing and songwriter communities have pledged vigilance in protecting their members' rights when their music is subject to alleged violations of copyright law.

It should be pointed out that, for the most part, music publishers and songwriters are lumped together with other music industry entities, such as record labels, in wide consumer coverage of internet happenings as it relates to the music industry. When referring to record company developments, it is often the case that the consumer press conflates "songs" with "recordings." While the two categories are forever creatively linked, each way of the business has its own view of how to look after its welfare. And the effort and outlook of one can be dramatically at odds with the other—witness the many court challenges by publishing songwriters against record labels down the years, or negotiations to establish new mechanical royalty rates.

It's true that in recent years there has been a cooperative attitude among the various groups and societies that represent both ends of the copyright-owner landscape. And it's also true that Words & Music has noticed a healthy differentiation of the two communities in recent consumer press coverage.

But ask a music publisher or songwriter how he views his role in whether a recording has the good chance to become a hit, and he is likely to say (as members of this community have always said), "It all starts with a song!"

TUNELESS, BUT WHAT JOY! Musicologist Robert Kimball's happy focus has been on the Broadway greats among composers and lyricists. In this regard, he's come up with wonderful coffee-table books on the great Broadway lyricists: Lorenz Hart, Ira Gershwin, Cole Porter, and, more recently, Irving Berlin.

In a new tome, "Reading Lyrics"

(Pantheon Books, 706 pages, \$39.50), which he edited with Robert Gottlieb, Kimball is using a wide-angle lens to focus on some 42 lyricists whose works did not necessarily involve the musical stage but whose output merits attention. While the 1,000-plus lyrics, written between 1900-75, include those by the writers who few sell in other Kimball books, there are lyrics who no doubt deserve the same treatment. Among them are Oscar Hammerstein II, Johnny Mercer, Alan Jay Lerner, Dorothy Fields, Howard Dietz, E.Y. Harburg, and F.G. Woodhouse. They and others are here, with short bios to introduce several lyrics by each that Gottlieb and Kimball have selected. The giants, of course, have had representation. Wonderful show, movie, or Tin Pan Alley lyrics also represented include those by Otto Harbach, George M. Cohan, Al Dubin, Walter Donaldson, Herman Hupfeld, and Leo Robin.

Are lyrics poetry? Not really. Are they readable? Very often. But for those who know the tunes, the issue is moot. For no sooner do the lyrics appear before one's eyes than reading gives way to song.

KEEPING GREAT COMPANY: Even though it's one of a very few video documentaries on an original cast recording, D.A. Pennebaker's "Original Cast Album Company!" will always manage to stand out in a crowd, no matter how many others come along in the future. It's been previously available in both VHS and LaserDisc form, but now it's at its best in a DVD version (along with a new VHS version) from Docurama at list prices of \$29.95 and \$24.95, respectively.

The Columbia recording session has enough of the great Stephen Sondheim score to qualify as an original-cast album on its own, but it is the all-night recording process with its fruited edges and egos that gives it great tension. The DVD version has a previously unheard track, "Have I Got a Girl For You," which is performed with black-and-white stills. Street date is Jan. 2.

Best-Selling Folios, Single Sheets Of 2000

The following are the best-selling folios and single sheets of 2000 as reported by the following music print companies.

CHERRY LANE MUSIC

FOLIOS

1. Dave Matthews and Tim Reynolds, "Highlights From Live At Luther College."
2. "Pokémon, 2.B.A. Master Recorder Fun Pack."
3. Metallica, "S.M.M."
4. Metallica, "Legendary Licks For Guitar, 1983-1988."
5. "The World Of Jekyll & Hyde."

SINGLES

1. "Amazed," Lonestar.
2. "Pokémon Theme For Easy Piano."
3. "Someday Out Of The Blue," from "The Road To El Dorado."
4. "PokerRAP."
5. "When You Believe," from "The Prince Of Egypt."

HAL LEONARD CORP.

FOLIOS

1. Red Hot Chili Peppers, "Californication."
2. Creed, "Human Clay."
3. Blink-182, "Enema Of The State."
4. Dixie Chicks, "Fly."
5. Rage Against The Machine, "The Battle Of Los Angeles."

SINGLES

1. "Cowboy Take Me Away," Dixie Chicks.
2. "Maria Maria," Santana Featuring The Product G&B.
3. "Othertside," Red Hot Chili Peppers.
4. "All The Small Things," Blink-182.

MUSIC SALES CORP.

FOLIOS

1. Pink Floyd, "The Wall" (guitar tablature edition).
2. Tori Amos, "To Venus And Back."
3. AC/DC, "Still Upper Lip" (guitar tablature edition).
4. "Riverdance: The Music." 5. Bob Dylan, "Greatest Hits Complete."

SINGLES

1. "To Make You Feel My Love," Bob Dylan, performed by Billy Joel and Garth Brooks.
2. "Bridge Over Troubled Water," Simon & Garfunkel.
3. "Morning Has Broken," Cat Stevens.
4. "Knockin' On Heaven's Door," Bob Dylan (guitar tablature edition).
5. "1,000 Oceans," Tori Amos.

WARNER BROS. PUBLICATIONS

FOLIOS

1. Santana, "Supernatural."
2. Gette Dion, "All The Way ... A Decade Of Song."
3. "N' Syne, "No Strings Attached."
4. "Christina Aguilera."
5. Backstreet Boys, "Millennium."

SINGLES

1. "Amazed," Lonestar.
2. "From This Moment On," Shania Twain.
3. "The Prayer," Celine Dion With Andrea Bocelli.
4. "Wind Beneath My Wings," Bette Midler.
5. "Time To Say Goodbye," Andrea Bocelli With Sarah Brightman.



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ARTISTS & MUSIC

Behind The Severe Drop In Studio Bookings

WHAT'S GOING ON? As 2000 draws to a close—a year in which DVD and surround sound have given hope for a major renaissance in the recording business—steadily mounting reports from recording studios around the U.S. testify to a very worrisome trend: a severely steep drop in bookings through the last two quarters of the year, experienced by a very large number of studios. This cannot be an aberration. Throughout the autumn, I heard from studio owners and managers who told stories notably consistent.

Following a slow summer, when artists are typically touring and professionals are on vacation, the autumn is usually a welcome relief as the world goes back to work. This year, however, a very slow fall had many studio persons anxious. A slow fall following a slow summer is bad news indeed.

Though everyone wishes to cast a positive light on the situation, most agree that the landscape is changing, and if and when the smoke clears, some in the studio community will have disappeared. Rumors of studios

either closing or downsizing in the near future are gaining in number and strength. Expect to hear confirmation in the coming months.

While the business has traditionally been cyclical in nature, what may be most notable about this downturn is the number of reasons to which it is



by Christopher Walsh

2000 • **TS** • REVIEW

attributed. The impact of changes in technology or the national economy will be felt and, eventually, absorbed, when numerous, far-reaching changes occur simultaneously, the impact is bound to sting.

One major blow to the recording industry has certainly been Napster

and other software-based means of obtaining free music. Major labels, obviously concerned about the effect of unchecked digital distribution, have been distracted with lawsuits brought against Napster and MP3.com. While these issues are moving toward some kind of resolution, recording studios nonetheless have suffered from the attention labels have had to devote to the matter.

Ongoing consolidation in the music business is also seen as a factor. Recurring budgets, most studio officials grumble, have been falling for years as the major labels become more and more fiscally conservative in this era of mergers in all sectors of business.

Some have pointed to the prolonged election drama as another factor. While corporate America watched to see which party would occupy the White House in January, decision-making stalled. A recession that may see on the horizon may in fact have already begun, so recession or, at least, the threat of recession promotes belt-tightening.

What is widely seen as the largest single reason for the sharp drop in studio bookings, though, is technology. This isn't a new story either. Digital recording equipment has been

(Continued on page 87)

THE • TOP • STORIES

• Solid State Logic Is Bought By London-Based Venture Capital Firm 3i Plc.

• The Society Of Professional Audio Recording Services (SPARS) Forms Mastering Group.

• New York Mastering Powerhouse Sterling Sound Begins Gradual Move Downtown To New Chelsea Facility.

• A&M Studios Reopens Under New Owner The Jim Henson Company. It Remained Henson Recording Studios.

• Euphonic Follows Its Instantly Popular System 5 Digital Console, Introduced September 1999 At The Audio Engineering Society (AES) Convention, With Listen-In And InterNetworking Technology.

• AMS Neve Introduces The 88R, Its First New Analog Console In Almost 20 Years.

• Focus Is On Surround Sound At 109th AES Convention In Los Angeles.

• Elton John's Performances At Madison Square Garden, Captured On Euphonic R-1 Hard Disk Recorder. Are Released Just Four Weeks Later As "One Night Only."

• Warner Music Group Becomes First Major To Release DVD Audio Titles. On Nov. 14.



Kampo Studios manager Alex Abrash advises his colleagues in the recording industry to offer diverse services in order to survive and thrive in the current environment.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (DECEMBER 23, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE	INDEPENDENT WOMEN PART 2 Destiny's Child Poke & Tone B. Knowles (Columbia)	INDEPENDENT WOMEN PART 2 Destiny's Child Poke & Tone B. Knowles (Columbia)	MY NEXT THIRTY YEARS Tim McGraw B. Galantine T. McGraw (Curb)	LOSER 3 Doors Down/ P. D'Esposito (Republic/Universal)	MEMORABLE IN MY FUE! Ben Grassie (50 Music)
RECORDING STUDIO(S)	LOBO/SUGAR HILL (Deer Park) Manelich Sotolongo Ramon Morales	LOBO/SUGAR HILL (Deer Park) Manelich Sotolongo Ramon Morales	OCEANWAY (Naperville) Julian King	ARDEIT Paul Eberhold Matt Artone	RIGHT TRACK (New York) Ben Grassie Lucy Puckett
CONSOLE(S)/DAW(S)	SSL 9000/ Mackie 48-8	SSL 9000/ Mackie 48-8	custom Oceanway Neve 8078	SSL 4064	New VR
RECORDERS	Shuder A827/Sony JH24	Shuder A827/Sony JH24	Sony 3348 Otari DTR-900	Sony APR 24	Pro Tools
MIX MEDIUM	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy GP-9	Pro Tools
MIX DOWN STUDIO(S)	HIT FACTORY (New York) Rich Travali	HIT FACTORY (New York) Rich Travali	IMAGE (Hollywood) Chris Lord-Alge	THE RECORD PLANT (Los Angeles) Tony Wright	THE MIX ROOM (Los Angeles) Ben Grassie
CONSOLE(S)/DAW(S)	Neve VR 60 w/ Flying Faders	Neve VR 60 w/ Flying Faders	SSL 4056 G computer	SSL 4080G plus	SSL J9000
RECORDERS	ATR 100 1'	ATR 100 1'	Shuder A827 Otari DTR-900	Pro Tools Sony 3348	Pro Tools Mix Plus Version 5.01
MASTER MEDIUM	Quantegy 499	Quantegy 499	Quantegy 499	Quantegy GP-9	Pro Tools
MASTERING ENGINEER	STERLING SOUND Tom Coyne	STERLING SOUND Tom Coyne	MASTERING LAB Doug Sax	A&M MASTERING Stephen Marcussen	PRECISION MASTERING Tom Baker
C/D CASSETTE MANUFACTURER	SONY	SONY	UNI	BMG	SONY

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Nothing compares

Latin Sales Show Slow, Steady Rise

THE NUMBERS FACTOR: As 2000 comes to a close, it's clear that Latin music—billed by many as the music trend of 1999—has refused to take the tech-company route: Its slow but steady growth is reflected in numbers that may not be blazing but are certainly promising.

According to SoundScan, year-to-late sales of Latin albums added up to 21 million units as of mid-December—8.1% of the marketplace. Last year, full-year sales were 23 million units. That 2-million-unit gap is unlikely to close in just three weeks. But the Recording Industry Assn. of America's (RIAA) midyear numbers indicated shipments of 20.2 million Latin music albums for the first six months of 2000, a 69% jump from 17.5 million the previous year.

The RIAA is now finishing an in-depth Latin-market survey—a first ever—that breaks down the Latin market into its various sub-genres. The mere fact that such a study has been undertaken underscores the expansion of Latin music, which, in the RIAA's midyear stats, accounted for 5.2% of the overall U.S. market.



by Leila Cobo

2000 IN REVIEW

Growth was also reflected in touring. According to year-end reports, **Ricky Martin** had the 10th highest-grossing tour in the U.S., with 44 shows grossing \$30.3 million and drawing an audience of 617,488. **Luis Miguel** was in 23rd place, grossing \$15.7 million for 44 shows, with a total attendance of 308,978. **Marc Anthony** fell just below the top 25.

"Latin music is a tremendous engine driving the concert business," says **John Scher**, president of Metropolitan Entertainment Group, underscoring the consensus that there is a growing audience for Latin artists. That is the case even in the still-embryonic rock *en español* arena, where the **Wacha** tour and **Gira Revolucion** yielded very small pota-

toes when placed alongside the big guys. But **Wacha**, specifically, registered an audience increase in most markets compared to last year. And **Revolucion**, which took place in smaller and fewer venues, was successful enough that it plans to return next year.

THE BILLBOARD CHARTS FACTOR: If one name consistently resonated throughout radio and the charts in 2000, it was **Son By Four** and its hit "A Puro Dolor," which as of this issue has stayed 44 weeks on the **Hot Latin Tracks** chart, 20 of them in the No. 1 position. It was more than enough to make "A Puro Dolor" (in the **Son By Four** version, we should note, since there have been others) No. 1 on the year-end **Hot Latin Tracks** chart and **Son By Four** the top entry on the **Hot Latin Tracks Artists** (see year-end charts, page YE-2).

No surprise, then, that the **Hot Latin Tracks** songwriter of the year was the song's author, **Amar Alfaro**, who also penned "Cuando el viento levanta el polvo" of the current **Fa Fou's** English-language debut, released in (Continued on page 58)

Hot Latin Tracks™

COMPILED FROM A NATIONAL SAMPLE OF APPROXIMATELY 1,000 RADIO STATIONS. TRACKS MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK. PROMOTIONAL LABELS ARE LISTED IN SMALL TYPE. *INDICATES TRACKS THAT WERE MONITORED FOR THE FIRST TIME. **INDICATES TRACKS THAT WERE MONITORED FOR THE SECOND TIME. ***INDICATES TRACKS THAT WERE MONITORED FOR THE THIRD TIME. ****INDICATES TRACKS THAT WERE MONITORED FOR THE FOURTH TIME. *****INDICATES TRACKS THAT WERE MONITORED FOR THE FIFTH TIME. *****

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PRODUCTION LABEL	FILE
No. 1/GREATEST GAINER						
1	2	4	SON BY FOUR	SON BY FOUR	SON BY FOUR	CUANDO SEAS MIA
2	1	12	CHAYANITO	CHAYANITO	SON BY FOUR	YO TE AMO
3	3	2	SON BY FOUR	SON BY FOUR	SON BY FOUR	YO TE AMO
4	5	7	MDO	MDO	SON BY FOUR	TE QUIERO OLVIDAR
5	4	3	CHRISTIAN CASTRO	CHRISTIAN CASTRO	SON BY FOUR	PERO AMARTE ASI
6	6	9	ROCID DURCAL	ROCID DURCAL	SON BY FOUR	TE QUIERO OLVIDAR
7	8	18	JUAN GABRIEL	JUAN GABRIEL	SON BY FOUR	ABRAZAME MUY FUERTE
8	13	12	PEPE FERNANDEZ	PEPE FERNANDEZ	SON BY FOUR	SIN TU AMOR
9	11	9	PEPE AGUILAR	PEPE AGUILAR	SON BY FOUR	QUE SEPAN TODOS
10	12	8	EROS RAMAZZOTTI	EROS RAMAZZOTTI	SON BY FOUR	FUEGO EN EL FUEGO
11	9	19	RICKY MARTIN	RICKY MARTIN	SON BY FOUR	QUE SEPA TODA LA GENTE
12	17	22	ELVIS CRESPO	ELVIS CRESPO	SON BY FOUR	WOW FLASH!
13	14	10	LOS TIGRES DEL NORTE	LOS TIGRES DEL NORTE	SON BY FOUR	DE PASADO A PASADO
14	18	11	VICENTE FERNANDEZ	VICENTE FERNANDEZ	SON BY FOUR	BORRACHO TE REQUERIDO
15	20	28	INCA KARPIS	INCA KARPIS	SON BY FOUR	ENSEÑAME A OLVIDARTE
16	17	15	ROGELIO MARTINEZ	ROGELIO MARTINEZ	SON BY FOUR	TE QUIERO OLVIDAR
17	8	7	RICKY MARTIN	RICKY MARTIN	SON BY FOUR	SI SE BANGS
18	23	14	LAURA PAUSINI	LAURA PAUSINI	SON BY FOUR	ENTRE TU Y MI MARIES
19	15	13	EL OYENTE Y SU BANDA TIERRA SANTA	EL OYENTE Y SU BANDA TIERRA SANTA	SON BY FOUR	TE QUIERO OLVIDAR
20	10	15	LOUIS ARMENANDEZ COELLO	LOUIS ARMENANDEZ COELLO	SON BY FOUR	ME GUSTA VIVIR DE NOCHE
21	22	23	LOS TUCANES DE TIJUANA	LOS TUCANES DE TIJUANA	SON BY FOUR	ME GUSTA VIVIR DE NOCHE
22	26	21	ANGIELO	ANGIELO	SON BY FOUR	UN SUENO
23	NEW	1	LUIS MIGUEL	LUIS MIGUEL	SON BY FOUR	ME GUSTA VIVIR DE NOCHE
24	31	25	MICKEL TAVERAS	MICKEL TAVERAS	SON BY FOUR	HISTORIA ENTRE LOS DESEM
25	25	20	PALUINA RUBIO	PALUINA RUBIO	SON BY FOUR	EL ULTIMO ADIOS
26	28	33	BANDA EL RECCO	BANDA EL RECCO	SON BY FOUR	DE JA
27	29	31	LUPILLO RIVERA	LUPILLO RIVERA	SON BY FOUR	YO TE QUIERO OLVIDAR
28	24	29	CONJUNTO PRIMAVERA	CONJUNTO PRIMAVERA	SON BY FOUR	DIAME DIME DIME
29	21	19	EDDY HERRERA	EDDY HERRERA	SON BY FOUR	PEGAQUE TU VIDEO
30	15	35	KEVIN CEBALLO	KEVIN CEBALLO	SON BY FOUR	MI PRIMER AMOR
31	RE-ENTRY	3	MARC ANTHONY	MARC ANTHONY	SON BY FOUR	MY BABY YOU
32	30	39	BANDA MACHOS	BANDA MACHOS	SON BY FOUR	ME GUSTA VIVIR DE NOCHE
33	38	27	OSCAR DE LA HOYA	OSCAR DE LA HOYA	SON BY FOUR	VELA A MI
34	36	35	N SYNC	N SYNC	SON BY FOUR	YO TE VOY A AMAR
35	NEW	1	ALEJANDRO SANZ	ALEJANDRO SANZ	SON BY FOUR	OLIVERA SERA
36	39	37	CONJUNTO PRIMAVERA	CONJUNTO PRIMAVERA	SON BY FOUR	EN CADA GOTITA DE MI SANGRE
37	32	32	LUIS MIGUEL	LUIS MIGUEL	SON BY FOUR	NO TE CAMBIO POR NADA
38	34	24	CHRISTINA AGUILERA	CHRISTINA AGUILERA	SON BY FOUR	VEN COMO SOMOS
39	27	25	MELINA LEON	MELINA LEON	SON BY FOUR	CUANDO LUNA MILLER
40	RE-ENTRY	23	LUIS FONSI	LUIS FONSI	SON BY FOUR	IMAGINAME SIN TI

POP	TROPICAL/SALSA	REGIONAL MEXICAN
24 STATIONS	15 STATIONS	36 STATIONS
1 CHAYANITO	1 SON BY FOUR	1 LOS TIGRES DEL NORTE
2 CHRISTIAN CASTRO	2 ELVIS CRESPO	2 VICENTE FERNANDEZ
3 MDO	3 MICKEL TAVERAS	3 INCA KARPIS
4 SON BY FOUR	4 RICKY MARTIN	4 ROGELIO MARTINEZ
5 ERIC RAMAZZOTTI	5 KEVIN CEBALLO	5 EL OYENTE Y SU BANDA TIERRA SANTA
6 SON BY FOUR	6 EDDY HERRERA	6 HUAN ARMENANDEZ COELLO
7 RICARDO ARJONA	7 KEVIN CEBALLO	7 LOS TUCANES DE TIJUANA
8 JUAN GABRIEL	8 YO TE QUIERO OLVIDAR	8 PEPE AGUILAR
9 ROCID DURCAL	9 RICARDO ARJONA	9 ANGIELO
10 RICKY MARTIN	10 N SYNC	10 BANDA EL RECCO
11 LAURA PAUSINI	11 MARC ANTHONY	11 LUPILLO RIVERA
12 CLAYTON PROFFICIA	12 CLAYTON PROFFICIA	12 CONJUNTO PRIMAVERA
13 ELVIS CRESPO	13 WENDY FALSA	13 BANDA MACHOS
14 PAULINA RUBIO	14 CONJUNTO PRIMAVERA	14 BANDA EL RECCO
15 LOS TIGRES DEL NORTE	15 LOS TIGRES DEL NORTE	15 CONJUNTO PRIMAVERA



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Information

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Yearly Charts Show Europe Still Loves American Accents

BY PAUL SEXTON

LONDON—Europe's yearly compact charts suggest that American tastes infiltrated the continent in a big way in 2003, but not so much trouble to U.K. customs toward the end of the year. Meanwhile, British acts stayed at home.

The most striking feature about the top end of Billboard sister publication Music & Media's European Top 100 Albums chart is how many of the top performers are American accents and the noticeable lack of an English one. Yet by mid-December, the weekly charts in the U.K. told a different story—one of domestic success and a less Trans-Atlantic presence.

The top four of this European album survey are all by U.S. acts, headed by Santana's 5 million-selling Arista phenomenon "Supernatural" and supported by Moby, Britney Spears, and Eminem. Four more—Bon Jovi, Red Hot Chili Peppers, Whitney Houston, and Shania Twain—claim top 10 berths, with only the Corrs from Ireland and relaxed Welsh war horse Tom Jones preventing a U.S. clean sweep.

Among those American spearheaders, special mention is due to Red Hot Chili Peppers and Twain. The extraordinarily enduring popularity of the Warner Bros. rock veterans' "California" album, released in June 1999, was underlined as it placed at No. 7 on European Top 100 Albums for the second year in a row. In the past 12 months, it also improved its International Federation of the Phonographic Industry's Platinum Europe Awards standing (for albums selling 1 million or more copies in Europe) from single- to triple-platinum.

Twain's Mercury album "Come On Over," Europe's second favorite of 1999, also proved immensely durable, showing up at No. 10 for this year and

increasing during the year from quadruple- to six-times platinum across Europe. Two of the other U.S. superstars inside the top 10 made return visits with follow-up albums: Ariana's Houston, No. 4 last year, with "My Love Is Your Love," landed at No. 9 with "Whitney—The Greatest Hits," while Jive's Spears, who took her bow in 1989 at No. 6, followed with "...Baby One More Time," did even better this year as "Oops!... I Did It Again!" hit No. 3.

The 18-gold-certified European sales of Houston's compilation represent a better performance than in her home country, where "Whitney—The Greatest Hits" is double-platinum, and the singer is strongly appreciated by her international audience. "It's hotter over here than it is in the States," she says, "but I don't mind so much, because I know I have something to give. When everybody's coming in and they're hitting No. 1s and they fly out, it's like, 'Well see you later, bye.' I want staying power, I don't want that fly-by-night-ness."

England-born artists did have rather more to say for themselves in No. 11 to 20 of European Top 100 Albums, in which Craig David's Wildstar-led debut, "Born To Do It," was No. 15, after competing its first new European sales in November; Sting's long-running "Brand New Day" (A&M) hit No. 16, after placing at No. 25 last year; Eric Clapton showed up at No. 7, as half of a redoubtable blues-rock partnership with B.B. King on Reprise's "Riding With The King"; and Melanie C status as the most successful solo Spice Girl was confirmed with her million-selling Virgin set "Northern Star," No. 20 in Europe for the year.

The highest position in the 2000 Eurochart Hot 100 for an English artist was No. 12, for Sonique's "I Feel So Good" (Serious/Universal). Meager as

EUROPE: THE TOP STORIES

- European Commission Condemns Halt Warner Music/EMI Merger.
- European Commission Approves Merger Of France's Vivendi And Universal Parent Seagram.
- BMG Initiates Talks With EMI About Possible Merger.
- Mechanical Royalty Talks Between International Federation Of The Phonographic Industry And Authors' Body BIEM Limited.
- Online Issues Dominate Agenda At MIDEM.
- Nine Concertgoers Die At U.S. artist's Roskilde Festival.
- Pan-European E-tailer Boxman Folds.
- European Commission Maintains Parallel Imports Ban.
- Zomba Group Opens Affiliates In Italy, Spain, Norway, And Denmark.
- European Indies Launch Independent Music Publishers And Labels Assn.

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this may sound, it's an improvement over 1999, when England's finest in Eurochart terms was No. 23, with "2 Times" by Amy Lee—an artist who'd had to come to Italy to find fans. U.K.-signed acts were No. 4 last year with the "Believe" single, and No. 1 with the WEA album of the same name.)

Adding to a memorable year for Melanie C was a No. 14 ranking for "Never Be The Same Again," her single with Lisa "Left Eye" Lopes of TLC. Spooky Spice also helped to overcome initial reticence about the idea of her as a solo performer by mounting a major European tour in the autumn. "It was hard for people to accept me," she says, "but I'm glad the way things have worked out for me, because I wasn't going to go around the world doing grant interviews. If I was going to be promoting the album, it was going to be by doing live shows."

If both European and English acts were missing from the top end of the albums chart, the Europeans made up for it in 2000's composite Eurochart Hot 100 Singles. Crowning an excel-

lent year, Finland's Bomfunk MCs took the No. 1 crown on that survey with the Epidorose/Sony Euro-smash "Freesytyle," while German DJ Mousse T. halmed Tom Jones' No. 3 title, "Sex Bomb," from Gut/2.

If many observers assumed that Eiffel 65's "Blue," the No. 1 European single of 1999, was a hiss Co. Italian set returned to No. 6 for 2000 with "Move Your Body." France's Yannick reached No. 9 with "Ces Soirées Là," after an extraordinary run on the weekly Eurochart with the La Tribu/Sony single that stretched from April to November.

Santana's chart-topping album performance was most matched by "Maria Maria" (featuring the Product G&B), the key European hit from "Supernatural," which placed at No. 2 for the year. European territories can also claim the bulk of the credit for breaking a much newer American artist who has yet to crack her home country in the same way: Epic's Anastacia had the year's No. 18 album with her Epic debut, "Not That Kind," which reached the European million mark during November, after the single "I'm Outta Love" had become a hit out of the box in Europe, turning into the fourth-biggest sales success of 2000.

Eric Clapton perhaps the most talked-about American artist of the year, went European double-platinum with "The Marshall Mathers LP" on Interscope, reaching No. 4 on the year's chart, while one of its singles, "The Real Slim Shady" was No. 10. Another act with a media season ticket, Madonna, fell just short of her European top 10, as Maverick/Warner Bros.' "Music," a triple-platinum album notwithstanding, went to No. 12, and the singles "American Pie" and "Music" reached Nos. 11 and 15, respective-

ly. The album, like other fourth-quarter releases, notably the Beatles' "1" (Apple/Parlophone), was restricted by the Nov. 30 chart cutoff. The strong American flavor on the two European charts is in marked contrast to the sales picture as the year drew to a close in the U.K., where, as of Dec. 10, six of the top 10 singles, according to chart compiler Chart Information Network, were entirely British, led by All Saints' "Pure Shores" (London), and two others (by Fragma and S'piller) had British vocalists.

Baha Men's "Who Let the Dogs Out" (edel) was the leading completely foreign single in the survey, at No. 8, more ahead of "The Real Slim Shady," 1999's "That's quite a difference from 1999, when Cliff Richard and Shanks & Bigfoot were the only Brits in the latest British-singles top 10, joined by Boyzone from Ireland.

Among the top 10 albums in Britain in early December, America claimed the top two with Moby's "Play" (Mute) and Eminem, but only one other non-Brit, Houston, made the 10, as the Beatles, Robbie Williams, David, Travis, Jones, and David Gray flew the Union Jack, with Westlife succeeding Boyzone as Ireland's prime representative.

Meanwhile, across the continental charts as a whole, girl power didn't mean quite as much as it had during 1999. Last year, female artists accounted for a remarkable seven of the European top 10 singles and four of its top five albums. During 2000, the numbers were off a little, down to 3½ acts in the top 10 of the album list (Spears, Houston, Twain, and the Corrs, with apologies to brother Jim), and Spears and Anastacia were the only females in the top 10 of the singles chart.



HOUSTON



MELANIE C

EUROPE'S TOP ALBUMS OF 2000

1. "Supernatural," Santana, Arista.
2. "Play," Moby, Mute.
3. "Oops!... I Did It Again," Britney Spears, Jive.
4. "The Marshall Mathers LP," Eminem, Aftermath/Interscope.
5. "In Blue," The Corrs, 143/Lava/Atlantic.
6. "Crash," Bon Jovi, Mercury.
7. "Californication," Red Hot Chili Peppers, Warner Bros.
8. "11" (Tom Jones), Gut/2.
9. "Whitney—The Greatest Hits," Whitney Houston, Arista.
10. "Come On Over," Shania Twain, Mercury.

Precedential data from Music & Media at press time. Listings are based on the M&M European Top 100 Albums weeks 1-50, compiled from national album sales charts in 18 European territories.

EUROPE'S TOP SINGLES OF 2000

1. "Freesytyle," Bomfunk MCs, Epidorose/Sony.
2. "Maria Maria," Santana, Arista.
3. "Sex Bomb," Tom Jones & Mousse T., Gut/2.
4. "I'm Outta Love," Anastacia, Epic.
5. "It's My Life," Bon Jovi, Island.
6. "Move Your Body," Eiffel 65, Bliss Co.
7. "Oops!... I Did It Again," Britney Spears, Jive.
8. "11" (Tom Jones), Gut/2.
9. "Ces Soirées Là," Yannick, La Tribu/Sony.
10. "The Real Slim Shady," Eminem, Interscope.

Precedential data from Music & Media at press time. Listings are based on the M&M Eurochart Hot 100 Single weeks 1-50, compiled from national single sales charts in 18 European territories.

Music Scenes Thrive In Asia

Region's Talent Flourishes, No Single Overall Trend Apparent

This story was prepared by Steve McClure in Tokyo with input from Billboard's team of correspondents in Asia.

Despite the region's burgeoning piracy problem and the lingering effects of the 1997 economic crash, the Asian music scene—or scenes—were to be accurate—was incredibly vibrant in 2000.

However, as might be expected in such a vast and diverse region, there was no single dominant musical trend during the year.

Politics and art clashed head-on when Taiwanese female vocalist A-Mei incurred the wrath of mainland Chinese authorities by singing the national anthem of the Republic of China (Taiwan) at Taiwan President Chen Shui-bian's inauguration May 20. The performance led to an uproar in Taiwan, as A-Mei in mainland China, which views Taiwan as a renegade province. The ban also pulled from Chinese TV a series of ads the popular 27-year-old singer had recorded for the soft drink Sprite.

But the mainland Chinese authorities' unexpected relaxed stance in allowing the 2000 Modern Music Concert—the first stadium-sized rock concert held in Beijing in 10 years—to go ahead Sept. 16. Observers suggest the concert could mark the beginning of the development of a healthy market for rock, as the event—and independently produced music on the mainland.

Another landmark concert took place Oct. 8 in Beijing, when some 30,000 people filled Beijing's Workers Stadium to see 40 local acts perform at the Anti-Piracy Public Benefit Concert. The event—the first of its kind in China—was held to raise both consumer awareness and funds to help fight against copyright infringement. Meanwhile, the first official release of Beatles product in China took place March 28 with EMI China's releases of acts such as rock outfit L'azy Muthafuckas and DJ Tommy.

Highlighting the continuing move away from Cantopop in Hong Kong was the success of Warner Music Hong Kong "secondary" title DNA, a collection of 12 local pop-style template with acts such as raprock outfit L'azy Muthafuckas and DJ Tommy.

International acts that did well in Asia and Japan in 2000 included Bon Jovi, whose album "Crush" sold close to 1 million copies in Japan, and Irish band Westlife, which sold more than 1.5 million copies of its self-titled album in Southeast Asia after closing a promo tour of the region. That figure includes more than 600,000 units in Indonesia. According to BMG Music Indonesia, that puts "Westlife" among the country's best-selling albums. In Taiwan, Zomba Records Japan, established as a stand-alone subsidiary of the Zomba Record Group in July, got off to a flying start with total sales of more

ASIA: THE TOP STORIES

• Warner Culture Minister Says CD Piracy On Mainland Is Virtually Out Of Control.

• Universal Victor Joint Venture Dissolved In Japan.

• Warner Music Is First Major To Set Up Fully Fledged Subsidiary In China.

• Thai Recording Industry Assn. Is Established.

• Japanese Authors' Society JASRAC Reaches Copyright Fee Agreement With Online Consortium.

• End Of JASRA's Music Copyright Royalty Collection And Distribution Monopoly Near.

• Singapore-Based Downloads Site Soundbuz To Sell EMI, BMG Product Online.

• Malaysia Passes Optical Discs Act 2000 To Tackle Piracy.

• South Korea Eases Ban On Japan's Pop Culture, Japanese Music Companies Start Moving Into The Korean Market.

• Eiji Kishi Replaces Shigeo Maruyama As Sony Music Entertainment (Japan) CEO.

in a Korean broadcaster.

As the popularity of Japanese music continued to grow throughout Asia in 2000, Japanese labels and production companies began to pay more attention to the potentially lucrative market of South Korea, as that country's enormous market eating of its long-standing ban on Japanese pop culture.

Japanese female vocalist Utada Hikaru, whose 1999 debut album, "First Love" (eastworld/Toshiba-EM) is Japan's all-time top-selling album at more than 8 million units, showed she wasn't a one-day wonder. She had two entries ("Wait & See"/"Risque" and "For You"/"Time Remote") in trade magazine Oricon's year-end top 30 singles chart.

Other big-selling female vocalists in Japan in 2000 were Ayumi Hamasaki (Aves), Yuki Koyanagi (Warner Music Japan), and Mai Kuraki (Giza Studio/BMG). Japanese producer Tsunku continued his run of hits with girl groups, most notably Morning Musume (Zetima), which had two singles in the year-end Oricon top 30.

Leading Japanese rock bands Blurley Jet City, Sharon Q, and Luna Sea broke up in time-honored, highly organized, Japanese fashion, with maximum publicity surrounding the groups' last albums and concert tours. One veteran Japanese band that showed no sign of calling it a day was the Southern All Stars, which after a career of more than two decades saw its latest album, "Ballad 3," sell some 3 million units, according to label Victor Entertainment.

Japanese male vocalist Masaharu Fukuyama, one of BMG's Pantheon's big-selling domestic acts, left the label to sign with Universal Victor. The defection of Fukuyama, who debuted in 1990 on the FM House label (purchased in 1996 by BMG), was seen as a major loss to BMG's Funchone efforts to strengthen its domestic presence.

After staying out of the public eye for two years, Yoshiki, former drummer/pianist of disbanded rock group X Japan, came back into the limelight in the fall with the announcement that he had teamed up with Sony to handle product released by his two new Japanese and American labels: Extasy Japan and Extasy Records. According to Yoshiki, "Establishing a new label in Japan is not such a big deal for me. Establishing a label in America is the real deal."

But 2000 ended without any Asian act making significant inroads into the American market—still the Holy Grail for many Asian musicians—despite the best efforts of artists such as Toshinobu Kubota and Coco Lee. Some pundits are putting the blame on Japan's Utada (who thanks to her stateside upbringing is thoroughly bicultural) as the Asian artist who could break big around the world. Stay tuned.



Trans-Atlantic Teamwork. On Nov. 9 in London, Billboard hosted a special industry forum and reception, "Atlantic Crossing," focusing on British artists in the American market. Pictured at the occasion, kneeling from left, are Billboard managing editor Don Jeffrey, editor in chief Timothy White, and international editor Tom Ferguson. Standing, from left, are international deputy editor Thom Duffy, associate publisher/worldwide sales Irvn Kornfeld, director of charts Geoff Mayfield, London office manager Linda Nash, Music & Music editor chief Emmanuel LeGrand (partially hidden), international editor in chief Adam White, associate publisher/international sales Gene Smith, West Coast bureau chief Melinda Newman, associate publisher/marketing and licensing Howard Appelbaum (behind Newman), international news editor Gordon Masson, Billboard/Bulletin international editor Lars Brandlie (behind Masson), and U.K./Ireland/Benelux account executive Matt Fendall.

Australian Talent Blooms

Domestic Acts Succeed Down Under & Abroad

BY CHRISTIE ELIEZER
MELBOURNE, Australia—So, just how buoyant were things Down Under during 2000? Statistics from the official Australian Record Industry Assn. (ARIA) chart are telling.

Up until the end of 1999, during the 14 years since the chart was launched, 10 singles had debuted at No. 1. But in the last 12 months, no fewer than eight singles entered in the top spot. Various explanations of this trend and how it has been fueled, ranging from record companies becoming sharper and more aggressive in their marketing to radio networks making more centralized decisions about adding tracks.

Or maybe it's the combined effect of a thriving club scene, the Aussie Internet, and an increased exposure to music TV, all of which is making Aussie kids more tuned-in to new music. There has certainly been strong consumer support for home-grown product during the last year.

Of those records entering the chart at No. 1, four were Australian—two from Kylie Minogue (on Festival Mushroom Records here) and one each from female pop act Bardot (East West/Warner) and dance duo Madison Avenue (Vicous Vinyl/EMI). Despite that, retailers reported a flat market, which was not helped by consumer caution centered around the July 1 introduction of the 10% excise-the-board Goods and Services Tax (Billboard, July 4), falling Australian dollar, which bottomed out in November to an all-time low of 50 cents, and music obsession with all things Olympics in the second and third quarters.

According to ARIA's end-of-year chart statistics, of the 240 singles that entered the top 40 through 2000, 55 were local, and labels reported strong local sales. EMI's Australian roster yielded 25% of sales, according to its managing director, Tony Harcourt. At Warner Australia, the local roster accounted for an all-time record of 17% of its sales, according to chairman Shaun James. Traditionally, local talent provides between 16% and 28% of a year's sales for record labels.

Overdigger's fourth release, "Overseer Nation Five" (Universal), and 28 Days' debut (FMR) entered the ARIA chart in the top spot. The Living End (Modular/EMI) repeated the

2000* IN A REVIEW

more than 500,000 albums by such acts as 'N Sync, Backstreet Boys, and R. Kelly in the label's first six weeks of operation.

2000 saw an increasing number of Asian acts break into markets in other parts of the region, such as South Korean hip-hop/loa, which continued to do well in Taiwan on leading independent label Rock Records. In Southeast Asia, Malaysian and Indonesian acts have recently been doing well in each other's countries. For example, Indonesian female singer Kris Dayanti's most recent album, "KID" (Warner Music Indonesia), moved more than 500,000 units on Warner's Malaysian affiliate.

In an unusual move, the first place that Singapore Mandarin-dialect singer Yan Zi launched her self-titled debut album in June was in Taiwan, achieving double-platinum status with sales of more than 100,000 units. The record was released in Singapore in July. "We'd rather have Taiwan build the base for Yan Zi first, as Warner Taiwan signed her," says Kathleen Tan, managing director of Warner Music Singapore.

On the breaking front, the establishment in June of Channel V Korea, a joint venture with local record label DoReMi Media, marked the first time a foreign company was allowed to invest



SAVAGE GARDEN

2000* IN A REVIEW

AUSTRALIA: THE TOP STORIES

- Digital Agreement Bill Passes Into Legislation After Six Years.
- Across-The-Board Goods And Services Tax Blamed By Retail For Sales Slowdown.
- Yearlong Mechanical Royalties Battle Between Labels And Publishers Is Settled.
- ARIA Music Awards Set Significant Wins By Debut Acts On Independent Labels.
- Australian Music Retailers Assn. Makes Moves To Embrace E-Tailers.

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→ Dr. Johann Butting
→ Kevin Carton
→ Justin Chamberlain
→ Andrew Coates
→ Kevin Conroy
→ Gianluce Dettori
→ Allen Dixon
→ Thomas Dolby Robertson
→ Gerry Kearby
→ André LeBel

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FRANCE
USA
FRANCE
USA
USA
GERMANY
USA
UK
AUSTRALIA
USA
ITALY
UK
USA
USA
CANADA

→ Emmanuel Legrand
→ Gerd Leonhard
→ Robert Madge
→ Meir Malinsky
→ Thierry Michel
→ Kumiaki Naoi
→ Frances Preston
→ Angela Purno
→ Steve Redmond
→ Jay Samit
→ Sudhanshu Sarrafwala
→ Total G. Shamoon
→ Ed Siraw
→ Graeme Weston
→ Keith Yokomoto
→ Njara Zalmoty

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USA
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JAPAN (JPN) (Billboard/Japan) 12/18/00

THIS LAST WEEK	SINGLES
1	EVERYTHING'S NEW <i>SHINGO FUJIMORI</i>
2	LET'S GO TO THE BEACH <i>THE BEACH BOYS</i>
3	LIFE IS SHORT <i>THE BEACH BOYS</i>
4	LIFE IS SHORT <i>THE BEACH BOYS</i>
5	DRAGON ASH <i>WAKA</i>
6	SARAHINA <i>SARAHINA HIKO YAMASHITA</i>
7	THE BEACH BOYS <i>THE BEACH BOYS</i>
8	NEVER FADE <i>THE ALFEE</i>
9	THE BEACH BOYS <i>THE BEACH BOYS</i>
10	THE BEACH BOYS <i>THE BEACH BOYS</i>
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20	THE BEACH BOYS <i>THE BEACH BOYS</i>

ALBUMS

1	THE BEACHES 1 <i>THE BEACHES</i>
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CANADA (SoundScan)

THIS LAST WEEK	SINGLES
1	UNBROKEN DREAMS <i>DAVIDSON</i>
2	UNBROKEN DREAMS <i>DAVIDSON</i>
3	UNBROKEN DREAMS <i>DAVIDSON</i>
4	UNBROKEN DREAMS <i>DAVIDSON</i>
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18	UNBROKEN DREAMS <i>DAVIDSON</i>
19	UNBROKEN DREAMS <i>DAVIDSON</i>
20	UNBROKEN DREAMS <i>DAVIDSON</i>

ALBUMS

1	THE BEACHES 1 <i>THE BEACHES</i>
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20	THE BEACHES 20 <i>THE BEACHES</i>

GERMANY (Media Control) 12/12/00

THIS LAST WEEK	SINGLES
1	LET'S GET UP <i>ARNO SCHNITZER</i>
2	LET'S GET UP <i>ARNO SCHNITZER</i>
3	LET'S GET UP <i>ARNO SCHNITZER</i>
4	LET'S GET UP <i>ARNO SCHNITZER</i>
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ALBUMS

1	THE BEACHES 1 <i>THE BEACHES</i>
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20	THE BEACHES 20 <i>THE BEACHES</i>

NETHERLANDS (Stichting Miga Top 100) 12/23/00

THIS LAST WEEK	SINGLES
1	CANT FIGHT THE MONUMENT <i>LEANN RIMES</i>
2	CANT FIGHT THE MONUMENT <i>LEANN RIMES</i>
3	CANT FIGHT THE MONUMENT <i>LEANN RIMES</i>
4	CANT FIGHT THE MONUMENT <i>LEANN RIMES</i>
5	CANT FIGHT THE MONUMENT <i>LEANN RIMES</i>
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19	CANT FIGHT THE MONUMENT <i>LEANN RIMES</i>
20	CANT FIGHT THE MONUMENT <i>LEANN RIMES</i>

ALBUMS

1	ALEXANDER SARMA <i>INSEME A TE</i>
2	THE BEACHES 1 <i>THE BEACHES</i>
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20	THE BEACHES 19 <i>THE BEACHES</i>

U.K. (CIN) 12/26/00

THIS LAST WEEK	SINGLES
1	WE CAN FIX IT <i>THE BULLDOZERS</i>
2	WE CAN FIX IT <i>THE BULLDOZERS</i>
3	WE CAN FIX IT <i>THE BULLDOZERS</i>
4	WE CAN FIX IT <i>THE BULLDOZERS</i>
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ALBUMS

1	THE BEACHES 1 <i>THE BEACHES</i>
2	THE BEACHES 2 <i>THE BEACHES</i>
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20	THE BEACHES 20 <i>THE BEACHES</i>

FRANCE (SNEP/Polytune) 12/13/00

THIS LAST WEEK	SINGLES
1	LES BOIS DU MOINE <i>DAVIDSON</i>
2	LES BOIS DU MOINE <i>DAVIDSON</i>
3	LES BOIS DU MOINE <i>DAVIDSON</i>
4	LES BOIS DU MOINE <i>DAVIDSON</i>
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ALBUMS

1	THE BEACHES 1 <i>THE BEACHES</i>
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20	THE BEACHES 20 <i>THE BEACHES</i>

AUSTRALIA (ARIA) 12/18/00

THIS LAST WEEK	SINGLES
1	TENNESSEE <i>DAVIDSON</i>
2	TENNESSEE <i>DAVIDSON</i>
3	TENNESSEE <i>DAVIDSON</i>
4	TENNESSEE <i>DAVIDSON</i>
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20	TENNESSEE <i>DAVIDSON</i>

ALBUMS

1	THE BEACHES 1 <i>THE BEACHES</i>
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20	THE BEACHES 20 <i>THE BEACHES</i>

ITALY (FIMI) 12/14/00

THIS LAST WEEK	SINGLES
1	DONT LET ME <i>MADONNA</i>
2	DONT LET ME <i>MADONNA</i>
3	DONT LET ME <i>MADONNA</i>
4	DONT LET ME <i>MADONNA</i>
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ALBUMS

1	THE BEACHES 1 <i>THE BEACHES</i>
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HITS OF THE WORLD. CONTINUED

WORLD BEAT

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMS

2000 + IN A REVIEW

JULY: Pulse hailed **Badly Drawn Boys** "The Hour Of Bewilderbeast" as the U.K. debut album of the year, and the Mercury Music Prize judges agreed—three months later the album won the Mercury, Britain's most prestigious music award. The **Scorpions** and the **Berlin Philharmonic** stormed the German charts with an unlikely collaboration. Pulse also reported that a **Australian singer Vanessa Amorosi** would be performing at the Sydney Olympics ceremony and predicted that international success would follow.

JANUARY: Global Music Pulse predicted that 16-year-old singer **Abou** would become one of the first Russian artists to break through international. She subsequently came in second in the Eurovision Song Contest and is due to release her first English-language album in 2001. We also wrote about the 13-year-old French/Tunisian guitarist **Nawfel** and reported that in Turkey several of the nation's top pop stars, including **Tarkan**, had been called for military service.

AUGUST: **Coldplay** struck a blow for guitar rock when its debut album, "Parachutes," became a U.K. No. 1 hit. Euro-holiday hits included teen star **Jody Bernall's** "Que Si No No" (Yes Or No) in Holland, while Spanish singer **Tonino Caronzone**, having drawn a blank at home with "Ma Gita En El Amor" (I Shift On Love), hit pay dirt in Italy. Ireland, which often keeps its biggest releases for the summer months to capture the tourist trade, released five new albums from **Sharon Shannon** and **Mary Coulthart**.

FEBRUARY: We predicted an international breakthrough for Finnish rock/bunk MCs, and by August the group was No. 1 on the Eurochart. We also reported the English-language launch of **France's Lara Fabian**. The teen phenom continued with 15-year-old **Tanara** topping the Spanish charts, while the German charts were topped by veteran German punk act **Die Toten Hosen** (the Dead Trouser).

SEPTEMBER: In an eclectic month, Pulse reported on everything from the visit to Japan by Chinese haircare brand **Thin Man** to Icelandic rap band **Quashni**. French chanteuse **Vanessa Paradis** returned, and **Asha Bhosle**, queen of the Bollywood playback singers, made her first visit to Europe in 18 years.

MARCH: Pulse exclusively revealed that the **Corrs** had teamed up with **Shania Twain's** husband/producer, **Robert John "Mutti" Lange**, and that **Badge Eye Cherry** had recorded a duet with **Shania**. The song "Young Way Round" went on to become a major hit. The success of the veteran Cuban musicians in the **Bueno Vista Social Club** continued with the release of a solo album by 69-year-old diva **Omara Portuondo**, while **Kirsty MacColl** returned after a long layoff with the Cuban-jazz "Tropical Brainstorm."

OCTOBER: Australian pop band **Air Kraft** entered "The Guinness Book Of Records" for the world's longest performance—25 hours in a Brisbane bar, beating the 1999 record set by the U.S. band **Screamin' Freeman**. **Alan McGee**, the man who discovered **Oasis**, was getting excited about Scottish quintet the **Cosmic Rough Riders**, the latest signing to his new label **Poptones**.

APRIL: Thirty years after they broke up, the **Beatles'** first official release in China was a reissued version of "Yellow Submarine." The problems of piracy had previously prevented EMI from releasing **Beatles** products in China. In Sweden the **REB's** collective **Black-nuts** was topping the charts with the disco anthem "Thinking Of You." In India, Pulse reported a new Bollywood film composer **A.R. Rahman** was working on a stage musical with **Andrew Lloyd Webber**.

NOVEMBER: Pulse went to Berlin for **WOMEX**, the annual world and roots-music trade fair, and filled a column with stories about such exotic acts as **Tarkis** from Madagascar, a group of **Tunargi** women from the Saharan desert called **Tartit**, and South Africa's **Mahotella Queens**. The latter made a welcome return to the recording scene and won the second **WOMEX** Award for outstanding contribution to world music.

MAY: We predicted great things for **David Gray's** "White Ladder," and by the end of the year the album had gone triple-platinum (600,000 units sold) in the U.K. Pulse also reported on the mounting anticipation for the new **Radiohead** album, "Kid A," which in October went to No. 1 in the U.S. and the U.K. We talked to Serbian star **Goran Bregovic**, who predicted a flowering of musical talent in the Balkan states. His album "Kayah And Kayah," recorded with the Polish singer **Brygida** on RCA Victor, was a big hit across Eastern Europe.

DECEMBER: The year ended with reports of the return of French dance act **Daft Punk**, the rise of Japanese hip-hop star **DJ Dada**, and much excitement for "Made In Helsinki," the new album from Arctic crossover artist **Backbit Taha**. We also reported on the success of German newcomers **ATCO**.

TO OUR READERS

Due to the holiday schedule deadlines, we were unable to obtain updated Hits of the World charts for Japan, Germany, France, Belgium, Austria, and Switzerland. The "best week" ranks in next issue's charts from these countries will reflect where the titles would have stood had we been able to obtain the current data.

EUROCHART		12/29/00	
MUSIC & MEDIA			
THIS LAST WEEK			
SINGLES			
1	NEW	27	STAY CHEERFUL FEATURING DIDD AFTERMATH/ WARRIORS
2	1	1	INDEPENDENT WOMEN PART 1 DESTINY'S CHILD COLUMBIA
3	18	5	STRONGER BETHELNY SPEARS A&R
4	5	15	LEHS DU MON DIEU (D'AVALLI/SARGUEU/BAQUET) MERCURY
5	1	2	SHIPS ON MY HEART BACKSTREET BOYS A&R
6	2	3	HEARTY HEART MADONNA UNDERWEATHER
7	1	1	ONE MORE TIME DAFT PUNK UNIVERSAL
8	13	10	WHO LET THE SOGS OUT? SHAUN MEE IDS
9	1	1	SAKE LOVERS ROCK IPC
10	7	8	CANT FIGHT THE MOONLIGHT LEANN RIMES MERCURY
ALBUMS			
1	1	1	THE BEATLES 1 COMP
2	2	2	BACKSTREET BOYS BLACK & BLUE IDS
3	1	1	ENYA A DAY WITHOUT RAIN WEA
4	7	7	MADONNA MUSIC UNDERWEATHER
5	1	1	ALL THAT YOU CANT LEAVE BEHIND GUNDA
6	1	1	LENNY KRAVITZ GREATEST HITS WGNM
7	1	1	EROS RAMAZZOTTI STILLEBLOED A&R
8	1	1	SAKE LOVERS ROCK IPC
9	1	1	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
10	1	1	WESTLIFE COAST TO COAST RCA

SPAIN		(APRYL/ALFEB 181) 12/10/00	
THIS LAST WEEK			
SINGLES			
1	1	1	NO CANCHE TARRAS SUPERDISCO/SONO
2	2	2	DONT LET ME MADONNA UNDERWEATHER
3	3	3	ONE MORE TIME DAFT PUNK VCA
4	1	1	THE BEATLES 1 COMP COLUMBIA
5	4	4	GIENEVA 2 SOBER J&R
6	6	6	ENABARRADA MONICA NAGORANO IPC
7	1	1	LEY CANTO TRIBUNA POP/ MODOLO UNIVERSAL
8	8	8	BEAUTIFUL DAY U2 UNIVERSAL
9	5	5	MELVE MORE CARLOS BATAI DESTINY'S CHILD DOLBY
10	10	10	INDEPENDENT WOMEN PART 1 DESTINY'S CHILD DOLBY
ALBUMS			
1	1	1	IGORAN SAGANIKS HDS SOBRIAN LOS MOTIVOS A&R
2	1	1	ESTORIA A&R
3	2	2	THE BEATLES 1 COMP
4	1	1	BACKSTREET BOYS BLACK & BLUE INTERSCOPE
5	4	5	L'ORÉAL ELVA NORDH ELVIA VE COFFERROT EFC
6	3	3	ENYA A DAY WITHOUT RAIN WEA
7	1	1	ALEJANDRO SANI EL ALMA AL AIR WEA
8	7	8	SAKE LOVERS ROCK IPC
9	1	1	U2 ALL THAT YOU CANT LEAVE BEHIND MERCURY
10	1	1	RICKY MARTIN SOUND LOADED DOLBY

MALAYSIA		(RHM) 12/19/00	
THIS LAST WEEK			
ALBUMS			
1	1	1	BACKSTREET BOYS BLACK & BLUE J&R
2	2	2	WESTLIFE COAST TO COAST WEA
3	1	1	THE BEATLES 1 COMP
4	5	5	VANDOSARTS UNO CHINESE BEST II W&A
5	3	3	SONORTRACK DOPPEL TROUJ C&W
6	1	1	NEW
7	13	13	VANDOSARTS 16 LAGU LAGU HARI RANA RCA
8	11	11	ZHANG HUI BO BU GU YI DE FORWARD
9	4	4	VANDOSARTS 16 LAGU LAGU HARI RANA RCA
10	6	6	EGG BEET COCOLOATE STARISH AND THE HOT DOO FLAVORED WATER W&A

GREECE		(Pirivellios/Coopert) 12/10/00	
THIS LAST WEEK			
ALBUMS			
1	2	1	THE BEATLES 1 COMP
2	3	2	BACKSTREET BOYS BLACK & BLUE J&R
3	1	1	THE OFFSPRING CONSPIRACY OF ONE SOBER
4	5	4	SAKE LOVERS ROCK IPC
5	6	6	U2 ALL THAT YOU CANT LEAVE BEHIND MERCURY
6	1	1	RICKY MARTIN SOUND LOADED DOLBY
7	7	7	SHINY RED ITS ONLY LOVE W&A
8	8	8	RAMAZOTTI STILLEBLOED A&R
9	9	9	BEAT AGAINST THE MACHINE RENEGADES SOBER
10	10	10	ENYA A DAY WITHOUT RAIN WEA

IRELAND		(IRMA/Chart Tracks) 12/21/00	
THIS LAST WEEK			
SINGLES			
1	1	1	STAY CHEERFUL FEATURING DIDD AFTERMATH/ WARRIORS
2	2	2	CANT FIGHT THE MOONLIGHT LEANN RIMES COLUMBIA
3	5	5	STRONGER BETHELNY SPEARS A&R
4	1	1	NEVER HAD A DREAM COME TRUE CLUB 7 MUSIC
5	4	4	INDEPENDENT WOMEN PART 1 DESTINY'S CHILD COLUMBIA
6	1	1	WHO LET THE SOGS OUT? SHAUN MEE IDS
7	1	1	STRONGER BETHELNY SPEARS A&R
8	1	1	WILKINS WEA
9	NEW	NEW	CAN WE FIX IT BOB THE BUILDER A&R
10	1	1	WILKINS WEA
11	1	1	WILKINS WEA
12	1	1	WILKINS WEA
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98	1	1	WILKINS WEA
99	1	1	WILKINS WEA
100	1	1	WILKINS WEA

BELGIUM/WALLONIA		(Promo) 12/20/00	
THIS LAST WEEK			
SINGLES			
1	1	1	LEIF MOZKER & WALTER GROOTERS
2	1	1	ENABARRADA MONICA NAGORANO IPC
3	1	1	WERS RISKY FEMMES PART 1 DESTINY'S CHILD SOBER
4	3	3	ONLY YOU LOVE ME W&A JAN LEYERS SOBER
5	1	1	LILIA KASPERITZ UP/ LILIA UNIVERSAL
6	7	7	MY LOVE WESTLIFE A&R
7	1	1	THE CROWDS WIMPO FORDO W&A
8	1	1	ONE MORE TIME DAFT PUNK VCA
9	NEW	NEW	FELIX MOON DA BOY TONTO W&A
10	1	1	WHO LET THE SOGS OUT? SHAUN MEE IDS
ALBUMS			
1	1	1	HELMUT LUTZ LATINO CLASSICS MET ANGELO UNIVERSAL
2	1	1	THE BEATLES 1 COMP
3	1	1	RE3 ALICE KLEUBER B&B
4	1	1	LEIF MOZKER & WALTER GROOTERS UNIVERSAL
5	5	5	TRACES GREATEST HITS MET ANGELO UNIVERSAL
6	1	1	UMP BROT COCOLOATE STARISH AND THE HOT DOO FLAVORED WATER W&A
7	1	1	LEIF MOZKER & WALTER GROOTERS UNIVERSAL
8	1	1	LARS DORCHTER UNIVERSAL
9	1	1	WILKINS WEA
10	1	1	WILKINS WEA
11	1	1	WILKINS WEA
12	1	1	WILKINS WEA
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46	1	1	WILKINS WEA</

Strong Newcomers Emerge, Top Executives Shuffle In Canada

BY LARRY LEBLANC

TORONTO—Despite tremors caused by the proposed WarnerEMI merger—which abruptly abated—and the recent buyout of Universal Music by Vivendi, Canada's music industry hardly had to look back this year for its share of worthwhile-type surprises.

Topping the list of unexpected events was Casula's top video network executive Denise Donlon being named president of Sony Music Entertainment (Canada), effective Dec. 1, despite her previously having held a position at a label. Donlon had been VP/CMO of video networks Much Music and

MuchMoreMusic (owned by Canadian firm Cham Loo), overseeing all production activities of MuchMusic since 1997, and had supervised the launch of MuchMoreMusic, Canada's first AC-style video network, in 2001.

Donlon was succeeded in both of her former positions by David Kines, who had been program manager and director of operations for the two networks.

At Sony, Donlon replaced Rick Camilleri, who resigned Aug. 4, to pursue interests outside the music business. His resignation after seven years as president came on the heels of the Canadian affiliate cutting 35 of the 100 full-time work force positions on July 14. While the cutbacks came amid worldwide efforts at Sony Music Entertainment to reduce costs and maximize profits, there were unexpected surprises for the industry here at both the extent of the Sony layoffs in Canada and at the number of top executives dropped.

Another unexpected appointment was André LeBel being named CEO of SOCCA N in May. He replaced GM Michael Rock, who retired. LeBel had operated the Toronto-based management consulting firm of André LeBel & Associates, which specialized in the telecommunications field.

In September, some 26 Canadian cultural organizations formed the Copyright Coalition to increase pressure on the Canadian government to announce its long-awaited new digital guidelines. However, Canadian Prime Minister Jean Chrétien called on Oct. 22 for a federal election in November further delaying the guidelines from being put into effect.

The Canadian government's delay in enacting the two World Intellectual Property Organization treaties—the Performances and Phonograms Treaty and the Copyright Treaty—has led to the fact that Canada's music industry hasn't a broad right of reproduction while it tries to come to grips with such key issues as increased online retailing, licensed and unlicensed downloading of music, technological protection, and rights management information. The two treaties deal with copyright protection in the digital age

and with intellectual property protection of performers and phonogram producers.

Good news, however, came for Canadian rights holders Dec. 15, as the Copyright Board of Canada announced new rates that will apply to private copying of recorded music in 2001 and 2002. The levy rate will rise Jan. 1 from 23 cents Canadian (15 cents) to 20 cents Canadian (10 cents) for audio tapes, from 52 cents Canadian (34 cents) to 21 cents Canadian (14 cents) for CD-Rs and CD-RWs, and from 60.8 cents Canadian (40 cents) to 77 cents Canadian (50 cents) for MiniDiscs and CD-R audio and CD-RW audio.

In May, U.S. promoter SPX Entertainment entered Canada's competitive concert world by acquiring Toronto's Core Audience Entertainment from its principals, Steve Herman and Mike Rapino. The new company, 100% owned by SPX Entertainment, is a joint venture of Core Inc. Under the acquisition, Herman remained as president of the company's concert division. SPX also acquired 75% of Core's event marketing business, which now operates as

CANADA: THE TOP 5 STORIES

• Denise Donlon Named President of Sony Music Entertainment (Canada).

• Sony Canada Pink-Slips 35 In Summer Global Outlets.

• Overall Music Sales In Canada Dip 3.2% From 1999.

• Promoter SPX Entertainment Acquires Core Audience Entertainment.

• Toronto's Afro-Canadian Company Gets Its Own Radio Station.

SPX Event Partnership with Rapino as president. Herman and Rapino retained the remaining 25% share of SPX Event Partnership.

Canada's Juno Awards 2000, held

March 12, heralded a passing of the torch as double-platinum Chantal Kreviazuk and the Matthew Good Band triumphed in major upset over better-known acts.

While the top female category was laden with such international superstar divas as Colbie Ton and Alana Morrisette, as well as Amanda Marshall and Lynda LaRocca, Kreviazuk walked away the winner. She also beat out Bryan Adams, Jon Mitchell, and Morrisette to win top pop/rock album honors for her Columbia album "Colour Moving And Still." For top group honors, the Matthew Good Band beat Our Lady Peace, Moist, The Tea Party, and Quebec La Chicane. The Matthew Good Band also won for top rock album for its Universal act "Beautiful Midnight," beating out Our Lady Peace, Moist, and The Tea Party.

With four major wins, the Wilkinsons dominated the Canadian Country Music Awards, held Sept. 11. The act Ladies In Blue took home a single, as well as the Fan Choice Award. Michelle Wright won top female singer, and Paul Brunitt top male singer.

Sluggish sales dogged most Canadian music retailers throughout the

year. According to SoundScan figures for the year up to Dec. 10, overall music sales in Canada dipped from 54.7 million units to 52.9 million, a drop of 3.2% from 1999 figures during the same period.

Traditional retailers lost 5% in sales as compared to 1999 figures, while mass merchants, led by the 106-store Wal-Mart Canada chain and the 362-store Zellers department store chain, increased their market share this year by a whopping 12% over 1999, according to SoundScan. The sales boost for mass merchants is credited to strong sales of mainstream pop titles.

Among releases by international acts that performed strongly this year were those by the Beatles, Enigma, Backstreet Boys, Santana, Britney Spears, "N Sync, Madonna, U2, Creed, and Limp Bizkit. There were also strong sales this year for albums by such veteran Canadian acts as Don, Diana Krall, the Tea Party, Hazel Adair, and the Tragically Hip. In Canada, Triple Changer, Lemay, Ginette Reno, Roch Voisine, Prizack, Delerium, Anne Murray, and Kreviazuk.

Among the newcomers making her (Continued on page 7)

AUSTRALIAN TALENT BLOOMS

(Continued from page 6)

double-platinum status of its self-titled debut, with its "Roll On" album turning platinum (70,000 units) in its first week. That Silverchair was on a year's hiatus didn't affect its Sony Music "Greatest Hits" set going platinum on the starting week.

Another \$1-million dollar value kept many international attractions away from the two biggest-grossing tours of the year were by Mingo and John Farnham, whose R&B album "30/30" (BMG) went triple-platinum. And speaking of top talent, the two acts that dominated the ARIA music awards, held Oct. 24 at the Sydney Entertainment Centre, were debut bands Killing Heidi (Wah Wah/Roadhouse) and Madison Avenue.

Other acts coming off first-time releases that also took their turn at the ARIA winner's podium were singer/songwriter Alex Lloyd (EMI), country singer Kasey Chambers (EMI), pop singer S2S (Starline), and radio icon Guide Hatzis (Universal). The two most significant winners at the ARIAs were Madison Avenue and Chambers, in that they gave a significant boost to their genres.

One notable observation on the ceremony was that the winners were unjaded enough to squeal with pleasure at their wins. "They're genuinely pleased to win. That is such a delight for me," said Madison Avenue's lead singer, John Gardin's Denise Johns told Billboard.

"First-timers, people who are doing fresh things, are coming through this year, which is great," said Ella Hooper, a 17-year-old singer who performed with Killing Heidi. 2000 proved to be the year where dance and country ebbed their way into the mainstream. In particular, the

dance music sector in Australia has its own awards, conferences, and charts, despite not receiving much acknowledgment from the mainstream industry.

Madison Avenue's second single, "Who The Hell Are You," became the first home-grown dance track to top the ARIA chart. "When we released our first single, we had to look at the international market, because there was no recognition from the mainstream industry. Asylum in the U.S. and the act's Andy Van, who with fellow DJ John Cousse went up the Victorious Vinyl label, licensed through Virgin/EMI." But now, dance companies are definitively interested in what else is here."

The year also saw such chasers as Endorpin and Groove Terminator picking up major airplay, and as a result, both were nominated in ARIA's best male performer category. Other acts from clubland, like Pnaa, Friends, the Avalanches, Chilli Hill, Sicked Beat Sound System, and Sonitication, found greater recognition and scored overseas deals.

John Ferris, head of Sony's Dancepop, says that as a result of greater work by club owners and fewer nationwide tours by rock acts, "dance music is in many ways taking over as a live form."

Country music too was previously a marginalized genre, largely ignored by Australia's urban media and retail, although local superstars like Lee Kernaghan and Gina Jeffreys could, through hard touring and exposure through CMT (now

MusiCountry), sell significant quantities of albums. But EMI, capitalizing on 25-year-old Chambers' "upstart grunge" look, sold 100,000 copies of her debut solo album, "The Captain," here.

Australian country also found a home in the U.S. Keith Urban (Capitol) enjoyed top five success on the country charts, and Sydney-born Jason O'Neal (Mercury/Universal) charted her debut single, "Shiver." Another top 10 jammer was the act Asylum in the U.S., and local big sellers Gina Jeffreys and Troy Cassar-Daley—who have both performed in Nashville—expect to have U.S. releases in 2001.

Globally, Savage Garden (Columbia) sold 6 million copies of its sophomore album, "Affirmation," scoring heavily in the South American and Asian markets. In the U.S., it became the first Aussie act since Men At Work in 1982 to have two consecutive chart-toppers on The Billboard Hot 100.

Elsewhere on the rock front, Silverchair's Atlantic for North and South America, and the Living End's "Roll On" (Reprise) album made significant inroads at U.S. college radio.

Other international Aussie movers included Madison Avenue, which debuted on the U.K. charts at No. 1 with "Don't Call Me Baby" and followed it up with a top 10 hit, "Who The Hell Are You." Mingo also topped the U.K. charts—for the first time in 10 years—with "Spinning Around," and Vanessa Amorosi and S2S made a significant

chart impact in the U.K. On the road, S2S opened for Five and then Britney Spears in the U.S. and Europe. And Killing Heidi showcased in the U.S. after being signed to 3333/Universal.

Another interest in Aussie acts wasn't confined to America. Folk-rockers Taxiride—signed to Silk in the U.S.—sold 250,000 copies worldwide of its debut WEA album, "Imagination," and toured through Europe with the same success. Herbie (Poly) sold 1 million copies of her "In Deep" album in France. Other acts, like Shihad, Regurgitator, 28 Days, Jebelbad, Alex Lloyd, David Bridie, Tommy Emmanuel, Powderfinger, and Primal Rock, toured the globe.

"The Australian music industry goes in four-year cycles, and we're in another," says ARIA executive director Emmanuel Candi. "The acts are still making even though they're new. The labels—whether major or independents—have become sharper at marketing. This is obviously a result of most of the large companies adopting a flatter, more hands-on structure when it comes to their new releases. A lot of decision-making management. They're more aware of niche targets, the greater pressure on the entertainment dollar, and that ratio is no longer the great avenue it was to make a big wave of the artist via platinum and double-platinum releases were not played by commercial radio.

"Labels are also more adept at breaking acts abroad, so we could be in for a bigger wave of global success than in the past," says Candi. "We're certainly heading for some exciting times."

Merchants Marketing

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E-Commerce, Poor Performance Nipped Retailers' Confidence

BY ED CHRISTMAN

NEW YORK—The five majors finally have their long-promised digital download initiatives during the second half of 2000, but so far all they have proved is that consumers are not yet ready for paid downloads.

While that discovery should have been a boon to brick-and-mortar merchants, Wall Street still refused to acknowledge the resilience of record stores, leaving the shares of public music-specialty merchants trading at depressed levels at year's end.

The majors' efforts to sell music via digital downloads got off to slow starts because of incompatability issues, retail resistance to some of the majors' business models, and a lack of interest on the part of consumers. Meanwhile, the National Assn. of Recording Merchandisers took the majors to task on some of their digital actions, first sending letters questioning some of their strategies at the end of 1999 and then deciding to sue Sony Music for unfair competition, among other antitrust-related violations. The case still resides in the courts at year's end.

In another move to protect their interests in the emerging digital-download world, retail trade groups from around the world joined in March to form the Global Entertainment Retail Alliance.

Despite the weak launch for paid digital downloads, music merchants themselves seemed unsure about the future, and at year's end, some chain owners were said to be searching for ways to cash in their chips, with rumors circulating that a number of chains were up for sale. In December, one of those rumors turned out to be true: The Musicland Group agreed to be acquired by Best Buy, in a deal that will pay Musicland's shareholders

\$12.55 per share, or \$425 million. Musicland chairman Jack Engster says he "will size down" and become a member of the Best Buy board "as part of the deal."

If the transaction is completed, it will be the largest music retail acquisition in the history of the business. The two companies will have about 18% market share, two more percentage points than the estimated 16% Wal-Mart can now claim through its two suppliers, Anderson Merchandisers and HandiMan.

Before the Musicland deal was announced, the biggest retail acquisition of the year had been Trans World Entertainment's takeover of Waxworlds, which when it closed in October, added 135 stores and \$116 million in revenue to the Albany, N.Y.-based Trans World, giving it a total of 1,062 outlets. Trans World has made three big acquisitions in the past four years, first acquiring Strawbeeries, then Camelot, and now WaxWorlds.

In a smaller deal this year, Trans World acquired SecondSpin.com, a used-CD Web site, and said the deal would help the company put used CDs into its free-standing stores.

In other Trans World moves, Steve Peinberg took actions in the stock market that kept alive the rumor that he wants to bring about some kind of merger between Trans World and Warehouse Entertainment, which he controls through his company, Cerebus Partners. He began the year owning about 6% of Trans World and ended the year with about 14% of the company stock. While Peinberg has kept mum on his intentions, Trans World chairman CEO Bob Higgins says that Peinberg "merely recognizes that Trans World stock is undervalued."

In the mid-size arena, Norcross, Ga.-based Music Network continues acquiring smaller chains. This year buying six-unit Kemp Mill Music, the third chain it has acquired in the last four years, for a total of 50 stores.

2000 * IN REVIEW

THE TOP 5 STORIES

- Federal Trade Commission Ends Minimum Advertising Pricing Policies, Forcing The Five Majors To Sign Consent Decree. States Follow Up With Price-Fixing Lawsuits.
- Best Buy Agrees To Acquire Musicland, Which Will Make It The Largest Music Retailer In The U.S.
- Trans World Entertainment Acquires WaxWorlds.
- Bertelsmann Acquires CDNow After Time Warner And Sony Walk Away From Online Retailer.

The other big deal of 2000 was Bertelsmann's acquisition of CDNow, after

Sony Music and Time Warner walked away from their agreement to acquire the online merchant earlier in the year. Bertelsmann plans to merge CDNow with its BMG Direct record club, sources say.

While the Internet continues to undercut investors' confidence in brick-and-mortar stores, the depressed stock of some music merchants was simply due to poor performance. In March, Hastings Entertainment said it would have to restate earnings by as much as \$27 million to \$82 million, going back five years. In addition, it has since turned in three consecutive losing quarters.

Similarly, National Record Mart's losses continue to mount, while the chain appeared to suffer an identity crisis when owner Bill Retzlbaum said he wanted to convert his company into an incubator for entertainment-oriented Internet sites. But after announcing that he had agreed to acquire MP3.com, Wall Street soured on Internet plays, and

he had to abandon the deal. In the fall, he hired retail turnaround specialist Patricio & Mazoni.

Tower Records/Video/Books also continued to post weak numbers and, in the middle of the year, restructured its field staff, going from 11 regional managers to four territorial directors.

Another factor contributing to business uncertainty about brick-and-mortar merchants was the Federal Trade Commission's (FTC) move to eliminate the majors' minimum-advertised-price (MAP) policies. All five majors signed a consent decree agreeing to abstain for seven years from tying co-op funds to the price of advertised product. They also agreed for five years not to hold back product from any accounts to which they currently sell directly.

(Continued on next page)



The Year Of Grappling With Napster

Industry Attempts To Create Business Model Based On File-Sharing

This issue's column was prepared by Brian Garvey.

THE YEAR OF NAPSTER: Although the past 12 months will go down as the all-important period in which all five major labels began distributing music for sale digitally, 2000 will ultimately be remembered as the year of free peer-to-peer file-sharing services, specifically Napster.

The service, which allows users to collect music files (currently at no charge), has enticed millions of consumers to download its software, inspired numerous copycat technologies, and set off a legal and ethical firestorm over the merits of the application. But while the courts continue to weigh the copyright



legacies of file-sharing technologies, the industry is eagerly trying to figure out a way to improve upon it and capitalize on its enormous popularity.

But just how to do it has been one of the most controversial and heated debates the industry has ever seen, with artists, label executives, and even media conglomerates at odds with one another over the issue.

The Recording Industry Assn. of America (RIAA), on behalf of the major

labels, filed a copyright infringement suit against Napster at the end of last year. And in 2000, acts like Metallica and Dr. Dre followed with similar complaints against the company. Those actions, however, have failed to stop the file-sharing service thus far. What's more, some high-profile acts, including the Offspring and Limp Bizkit, have even aligned themselves with the company in promotion and touring efforts.

And most controversially, Bertelsmann AG, parent of BMG Entertainment, forged a strategic alliance with the company at the end of October. Under terms of the deal, Bertelsmann's E-commerce group, headed by president/CEO Andreas Schmitz, is present.

(Continued on page 72)

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Top 100 Holiday Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES THROUGH AND INTERNET SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY



ARTIST TITLE

WEEKS ON CHART

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RETAILERS' CONFIDENCE

(Continued from preceding page)

Universal One-Stop in Philadelphia rallied independent retailers to try to save MAJ's but to no avail. And when the FTC announced the settlement, it alleged that the five majors cheated consumers out of \$480 million. Shortly after the settlement was announced, a number of individual stationers in New York and elsewhere filed class-action lawsuits on behalf of consumers seeking to reclaim three times that amount.

Meanwhile, in the late weeks of the year, the industry appeared to be enjoying a price war, as discounters, with Best Buy leading the way, began selling his titles for \$9.99.

Right before Best Buy went to that price point in its stores, BMG Direct started onepricecds.com, a stand-alone CD store from the BMG record-cat club at \$9.99. But an outcry from retail, the club's label suppliers, and EBMG Distribution resulted in the offer being pulled, and it was still in limbo a year later. In other record club news, EBMG also was said to be in negotiations to buy Columbia House, but at year's end there was no word on how those talks were faring.

On the wholesale front, Handlman threw its hat into the digital arena, saying it wanted to be a middleman supplying digital-download solutions to merchants. On the brick-and-mortar side of the business, the company opened its 100th store-footing location in Canada at the beginning of the year.

In Simi Valley, Calif., Pacific Coast One-Stop began the year amid rumors that Ingram Entertainment was planning a takeover of the retailer. But that deal fell through, and in September a group of investors, led by Marvin Wilcher and Ralph Johnson, agreed to acquire Pacific Coast from founder Steve Kall.

Valley Media went through some changes during the year, laying off almost one-third of its workforce and bringing in a totally new management team, including Jim Miller, who was named president, and three industry veterans—Pete Anderson, Lew Garrett, and George Balicky. Valley also brought back company founder Barney Cohen to take an active role in running the company.

Major retailers are merging it with the company with Amplified.com, putting all its digital assets into one basket, with the goal of participating in an initial public offering. But when Internet stocks fell out of favor, the two companies decided to undo the merger, with the I-F-I division moving back to Valley's headquarters.

Valley's main competitor, Alliance Entertainment, had a quiet year, except for a November announcement that parent Universal Cos. was investing \$25 million into the company to finance its digital media strategy and hiring Credit Suisse First Boston to help the company participate in the merger activity that it will help the industry in the coming months.

In Portland, Ore., Allegro continued its strategy of acquiring niche wholesalers, this year buying Waterbury, VT-based New Sound, which contributed \$5 million to the company's revenue base, bringing it to a total of about \$40 million this year.

News...

TIME WARNER says it expects to post a slightly lower-than-expected annual cash-flow increase, due in part to soft music sales in the fourth quarter. The company cut its growth projection for full-year earnings before interest, taxes, and amortization to 11% from an original level of 12% to 13%. Time Warner attributes the scaled-back forecast to "disappointing box office performance by New York and Los Angeles releases" as well as the cable network advertising revenue in line with prevailing market conditions and weaker-than-anticipated music sales. "Meanwhile, America Online (AOL) said it is on track to post December quarter advertising/commerce revenue in line with Wall Street consensus expectations.

In other news, Moody's Investors Service has raised the debt ratings of AOL Time Warner and subsidiary Time Warner Entertainment Co. to Baa1, from Baa2, unsecured, anticipating the successful closing of the merger of Time Warner and AOL.

MEDIA METRIX reports that consumer traffic at online retail sites that sell music grew by at least 15.5% between the second and third weeks of the 2000 holiday shopping season. According to the study, the number of unique visitors to sites that predominantly sell music increased to 1.21 million during the week ending Dec. 10, from 1.05 million during the week ending Dec. 3—the biggest week-to-week gain among all E-commerce segments. However, the estimate excludes traffic at such brick-and-mortar retail sites as Amazon.com and BestBuy.com, which sell multiple product segments, including music. Traffic at those sites also experienced increases. Amazon ranked as the most-visited site among all E-tailers during the week that ended Dec. 10. Other sellers of CDs in the top 10 for the week were used-goods seller Half.com (3), Walmart.com (5), Barnesandnoble.com (8), and CDnow.com (10). The number of unique visitors to all E-commerce sites in the third week of the holiday shopping season increased to an estimated 34.9 million from 27.4 million the same time a year ago.

MUSIC.COM HAS ACQUIRED Singapore-based music site Xulio.com in a private transaction. Terms of the deal were not disclosed. Xulio—which has offices in Thailand, the Philippines, Malaysia, and Indonesia and operates in markets in Asia, Europe, and Latin America—was founded by former Xulio CEO Newton Cheng. Music.com will assume the role of president of Music.com Asia. Music.com says the acquisition—its first international deal—marks the first step in its global expansion.

HANDLMAN plans to repurchase up to 10% of its outstanding common stock. The Michigan-based retailer has 27.1 million shares outstanding. The move marks the fourth Handlman repurchase program in as many years, the most recent of which expired Dec. 12. Since September 1997, the company has repurchased 21% of its outstanding shares, at a cost of \$77.9 million. Handlman shares hit a 52-week low of \$6.75 in November. The stock rose 21 cents on the news to \$7.31.

ARTISTDIRECT IS PRODUING two SnoCore tours this year: SnoCore Ice Ball kicks off Jan. 17 in Las Vegas with headliners Galactic and Les Claypool's Frog Brigade. SnoCore Rock starts Jan. 19 in the same city, with Fear Factory, Kittie, the Union Underground, Slaves On Dope, and Boy Hits Car. The tours wrap up Feb. 23 and 17, respectively. Both tours will play most of the same cities and venues within days of each other.

BMG ENTERTAINMENT led a \$6 million round of private financing for Youtopia.com, a teen culture site that rewards users with credit toward gift certificates at participating retail partners. In addition, BMG has formed a strategic alliance with Youtopia. The company's music promotion CDs are active on its site, while BMG's teen music site Planetpop.com and music portal, Click2Music.com, will link to Youtopia.

WINNDSMEDIA.COM is offering a free download of *The Art Drive* live performance of "One Armed Soldier" on CBS' "Late Show With David Letterman." The download offer from the Grand Rapids act began on Dec. 15 and will be available for 45 days. The video can also be accessed at Web sites for the "Late Show" (cbs.com/lateshow) and Grand Royal Records (GrandRoyal.com). MTV will also be promoting the performance download with onscreen graphics whenever the original "One Armed Soldier" video is shown on its channels or Web sites.

CIRCUIT CITY STORES posted a third-quarter net loss of \$62.5 million, or 32 cents a share, vs. a profit of \$51.6 million, or 20 cents a share, the same time a year ago. The company says that for the quarter that ended Nov. 30, total sales at its consumer electronics operations declined 7% to \$2.83 billion from \$2.55 billion last year. Comparable-store sales declined 10% for the quarter. The company blamed the declines on sluggish retail merchandise markets, coupled with expenses connected to its own restructuring and remodeling effort.

SUNNIMCO, a music-encryption technology company, has signed a seven-year, \$20 million contract with Taiwan-based CD manufacturer Will-Show Technology to provide audio copy protection for its goods. Will-Show has committed to invest \$5 million in Sunnimo's R&D. The contract covers multiple products, each of which will be uniquely identified with the SUN-X trademark.

Albums with the greatest sales gains this week. * Recording Industry Assn. of America (RIAA) estimates sales of 500,000 units. ** Certification for sales of 1 million units with each additional million indicated by a number following the RIAA symbol. All certifications are on cassette and CD. *ASCAP indicates vinyl LP is available. ©2000, Billboard/BPI. Computations, Inc.

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Disney's Back On Top Of The Year-End Audio Chart With A Set Of 'Jams'

LOOKING BACK: Pokémonmania might have cooled a bit this year, but 1999's top-selling children's audio title of the year, Koch Kids' durable Pokémon soundtrack, "2.B.A. Master—Music From The TV Series," released a year and a half ago, still ended up No. 7 on the 25 Top Kid Audio titles of 2000. Besides going over half of 1999 at No. 1, "2.B.A. Master" also had the distinction of knocking Disney out of the No. 1 spot on the year-end chart for the first time since the chart began.

In 2000, though, Disney regained its top spot with "Radio Disney Jams Vol. 2," a canny mix of top 40 hit-makers (Britney Spears, Christina Aguilera, Backstreet Boys, Will Smith, '98 [with Stevie Wonder]), kid-beloved novelty acts ("Weird Al" Yankovic, Lou Bega doing a customized "Disney Mambo No. 5"), kid-beloved oldie acts (KC & the Sunshine Band, Queen, The Village People), and prepubescent newcomers like Aaron Carter. As in years past, the Mouse thoroughly ruled the Top Kid Audio chart, with 11 of its top 25 titles. Running second was Benson, whose dependable Christian series Cadamont Kids Classics accounted for four of the top 25. No. 3 was Big Idea/Word/Lyrick Studios, with its hilarious Christian series "VeggieTunes," a spinoff of the

phenomenally successful video series "VeggieTales."

Koch, Music for Little People (MFLP)/Kid Rhino/rhino, Barney Music/Capitol, and Fox/Rhino each accounted for one title apiece on the year-end chart. "2.B.A. Master," "Toddler Favorites" (at No. 5, a terrific showing for stalwart indie MFLP, which is distributed by Kid Rhino) and celebrated its 15th anniversary this year, "Barney's Favorites Vol. 1," and "Go Simpson's With The Simpsons," respectively. Read-alongs were down this year, with four top 25 titles compared with 1999's seven.

The 2000 chart shows a preponderance of classic kids' songs compilations, most of them released in previous years. These accounted for 11 of the 25 titles, continuing proof that the consumers of music for very young children make up a constantly renewing demographic. It illustrates what a truly evergreen product children's audio is. You won't find a whole lot of catalog titles (like the enduring, 7-year-old "Barney's Favorites Vol. 1") on many other year-end charts in this magazine.

AUDIO-DACITY: There wasn't much upheaval among the most chart-visible companies this year, but on the indie side a potentially revo-



by Moira McCormick

CHILDREN'S ENTERTAINMENT

lutionary groundswell was taking place. A number of independent entrepreneurs, some of them children's singer/songwriters themselves, took steps to launch, through audio, new character-driven series of their own. Conventional wisdom has dictated for some time that success-

ful character franchises can only be built off TV or film, with an already-existing audience in place. (Or, in "Harry Potter's" singular case, literature—Listening Library/Random House's audiobook "Harry Potter And The Goblet Of Fire" has been a best-selling audio fiction title since its July release.) But a growing handful of folks, mindful of how slowly the wheels grind in the TV/film business, opted for the grass-roots route, with audio as the springboard.

Los Angeles-based BeanStar Entertainment introduced its feisty, feminist Princess Bean character with the album "Princess Bean and Messy World." BeanStar's strategy was to partner with independent retailers, making them the exclusive

purveyors of all things Bean. This, incidentally, was how toy manufacturer Ty turned Beanie Babies into an international craze.

Long Hill Entertainment Group of Clarendon Hills, Ill., launched an ambitious 12-title book and audio series featuring a number of different characters. Nashville-based Imagination Entertainment went the audio route (supported by some 260 live performances this year) to give its education-minded creation Flumpa the Tree Frog a leg up. Verex Entertainment of Englewood, N.J., partnered with Koch kids to get a head start on breaking its singing-pig character Diggity Devon via audio, and a TV series was in the (Continued on page 71)

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Near Woodlawn Drama, Indies Arrived Despite Some Fiscal Troubles Along The Way

DOUBLE-ZERO SONGS: As we exit the year 2000, we find that a couple of tunes left an indelible impression on us. One is Bob Dylan's "Things Have Changed"; that millennial blues tune from the "Wonder Boys" soundtrack seems to perfectly capture a sense of epochal unease.

The other song that made its mark, for better or worse, was the Baha Men's vocal first, "Who Let the Dogs Out." That ubiquitous ditty—which will probably remain with us as an eternal staple of stadium sporting events—may not be any sort of aesthetic triumph. In fact, it's pretty damn annoying. But it was the trend signifier of the independent music community's entrepreneurial smarts—and a benchmark of the indie's ongoing commercial health.

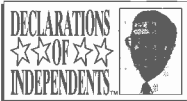
The "Dogs" mega-smash (which spawned a double-platinum album) made Steve Greenberg's new S-Curve Records the debutante label of the year. It also filed distributing label Artemis Records' already-bubbling coffers and was another feather in the well-panned cap of RED Distribution, the year's obvious market leader.

Generally speaking, the year now ending was short on high drama, as was the indie side was concerned. There was no conflict tale like the collapse of M.S. Distributing to keep tongues wagging. (The M.S. saga, which filled these columns for months in 1999, finally resolved itself when the Chicago-area distributor shut its doors for good this spring.)

What would have been the biggest indie story of the year ultimately went unrealized in the end. The potential merger of Warner Music Group and EMI would have seen a melding of two companies with indie distributors—Alternative Distribution Alliance and Caroline Distribution, respectively. But European regulators' concerns led the companies to pull out of the deal, leaving us to wonder if the mating of the two firms would have led to the creation of a single mega-indie, the closure of one or the other distributor, or even Warner/EMI's exit from indie distribution. That question still looms if the merger is reactivated.

Bertelsmann has now got its eye on EMI, opening up an interesting question that could play out in 2001. How well would the German company—which could manage no success with BIC or Wasabi, its previous attempts at mounting an indie distributor—fare with Caroline? More to follow.

THE LAST 12 MONTHS were not without some tumult. In June, Downers Grove, Ill.-based Platinum Entertainment folded its Atlanta-based distributor, indie, FED, which was only then changing its handling Platinum's proprietary labels.



by Chris Morris



Much of FED's staff and some of its labels headed to Bayside. Just a month later, Platinum itself filed for Chapter 11 bankruptcy protection. Unlike M.S., which collapsed suddenly last year, publicly held Platinum's troubles were revealed apparently before the company went to court; the overextended firm was led in bank debt. (After years of fiscal troubles, Platinum-distributed labels recently saw its own Chapter 11 filing converted to Chapter 7.

As the majors continue to pare their rosters and concentrate on youth-oriented talent, we expect a continuing exodus of veteran talent into the indie arena

Los Angeles-based Risk Music Group—which had announced itself as a player with the acquisition of Texas distributor MDI in 1998—suddenly closed its flagship proprietary label Risk Records early in the year. Another dramatic development was the sudden disappearance of Al Teller's Web-based indie Atomic Pop, which in September laid off its entire staff in what it termed a "restructuring." The label, which was distributed at retail by Innovative Distribution Network, the indie arm of Alliance Entertainment, once headed by Teller—hasn't been heard from since.

Some public companies with high-profile national distribution firms hit bumps during the year, albeit none that proved fatal. New Hope, Minn.-based Navarre Corp., which began the year with another in a long-running series of music division restructurings, looked at acquiring the assets of Similar Entertainment in the Twin Cities. However, talks were terminated, and Similar was forced to file for Chapter 11 protection. Woodland, Calif.-based Distribution, which has been a DNA—which folded its small Christian music dis-

tribution arm in April in favor of a new joint venture with Diamante Music Group—remained a profitable operation. But that fact was probably a small comfort to DNA's staffers, who looked on as the firm's parent, Valley Media, was rocked by a round of changes that saw an exodus of longtime senior executives in May and June. The performance of Navarre's and Valley's stocks could be termed wobbly at best.

In 1999, we reported in these pages that independents had not yet reaped any great benefits from the Universal/Polygram merger, in terms of former major-label talent entering the indie fold (Billboard, Sept. 25, 1999). However, the trend seemed to reverse itself in a big way this year, as several established performers issued indie albums—perhaps as a result of getting squeezed out of the majors, or perhaps lured by the clock of renewed popularity a star like Kenny Rogers has enjoyed at his own Dreamheart Records. We also had in store the arrival of John Hiatt at Vanguard Records and Merle Haggard, astoundingly enough, at punk label Epitaph Records' imprint Anti. We also marked the genesis of Richard Marx's Signal 21 Records and Judy Collins' Wildflower Records—both of which were snapped up by Navarre, which distributes Rogers' label. As the majors continue to pare their rosters and concentrate almost exclusively on youth-oriented talent, we expect a continuing exodus of veteran talent into the indie arena—which is probably where it truly belongs.

Looking back, we recall with great pleasure some of the veteran talents who spoke with us during the year about their new independent recordings—most memorable rock'n'roll great Dion, Memphis R&B legend Booz Gordon, Chicago bluesman Son Seals, L.A. soul man (iac) Swamp Dogg, singer/songwriter Jane Talley, and blue-eyed soul king Mitch Ryder. We were also happy to find active Distribution Network in these columns. Our favorites included the burnin' Nashville singer/guitarist Mark Selby, the indefinable roots-rock unit Lamb-chuck, and vocalists Terry Hendrix, Memphis paniker the Subtans, Chicago pop/rock supremos Frisbie, and L.A. chanteuse Abby Travis.

As ever, it was the growing cast of artists (young and old), their canny label operators, and their indie distributors that brought forth the most interesting, exciting, and gratifying stories as the new millennium dawned. The indies abided—and, pace Mr. Dylan, that's one thing that hasn't changed. All the best for '01.

LAST WEEK		WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE MASS-MERCHANDISE AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		TITLE
LAST WEEK	THIS WEEK		ARTIST	ALBUM (IMP/INT. MOUNTAIN SUGGESTED LIST PRICE OR EQUIVALENT)	
1	1	21	BAHA MEN	NO. 1 WHO LET THE DOGS OUT	
2	2	7	FUNKHATER FLEX	FUNKHATER FLEX: 30 MINUTES OF FUNK, VOLUME 10: THE MIZOTE	
3	3	5	CAROLIN HERRICK	THE REUNION	
4	4	5	PRODDY OF MOBB DEEP	H.N.C.	
5	5	4	LOUIE DEVITO	N.Y.C. UNDERGROUND PARTY VOLUME 3	
6	7	3	EVERLAST	EAT AT WHITEY'S	
7	6	6	VARIOUS ARTISTS	MTV: THE RETURN OF ROCK VOLUME 2	
8	10	49	SLIPKNOT	SLIPKNOT	
9	7	50	SPUNK DOGG	DEAD MAN WALKIN'	
10	20	10	MERLE HAGGARD	IF I COULD ONLY FLY	
11	28	13	SOUNDKRAK	LEAD & BASKETBALL	
12	11	49	KENNY ROGERS	SHE RIDES WILD HORSES	
13	3	4	DOGGY'S ANGELS	PLEEZ (LEVI) 21	
14	NEW	1	TOMMY WALKER	NEVER GONA STOP	
15	15	27	7 FIVE & MAFIA	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	
16	16	35	NICKEL BACK	THE STATE	
17	26	6	MARK AND BRIAN	LITTLE DRUMMER BOY	
18	14	11	CREAMCATCHER ODS	THERE YOU GO AGAIN	
19	16	27	ZETHEE	AGAIN	
20	6	2	OUTLAW	RIDE WITH US OR COLLIDE WITH US	
21	23	3	ROCKAWAY	CHRISTMAS	
22	12	12	MANHATTAN STEAMROLLER	CROSSING MOUNTAIN WATERS	
23	8	8	WANNABE	FRESH AIR 8	
24	2	2	VARIOUS ARTISTS	MOD HITS CHRISTMAS	
25	9	9	WONDER WOLVERINE	22 FAVORITE FUTURE SONGS	
26	12	12	SOULFUL	PRIMITIVE	
27	11	11	PAUL OAKENFOLD	PERFECT PRESENTS ANOTHER WORLD	
28	4	2	VARIOUS ARTISTS	MOOD FIND: 1 THE ULTIMATE CHRISTMAS ALBUM DVD	
29	33	49	LITTLE	SPIT	
30	10	1	M.O.P.	WARRIOR	
31	41	22	BEBEL GILBERTO	TANTO TEMPO	
32	36	4	THE COUNTRYSIDE KIDS	MOMMY AND ME: TWIRLY TWIRLY LITTLE STAR	
33	36	4	THE COUNTRYSIDE KIDS	MOMMY AND ME: OLD MCDONALD HAD A FARM	
34	15	10	JOHN MCDERMOTT/ROBERT KEARNS/RONNY TANT	THE IRISH TRENDS	
35	19	16	DE LA PUE	ARTIFICIAL INTELLIGENCE: MOSK THUMP	
36	NEW	1	KITALE	PAPERDOLL (EP)	
37	NEW	1	VARIOUS ARTISTS	DISAPPEARING ACTS	
38	RE-ENTRY	VARIOUS ARTISTS	CLASSIC COUNTRY LATE 1940S		
39	RE-ENTRY	VARIOUS ARTISTS	CLASSIC COUNTRY 1970 - 1974		
40	43	10	THE RIFTERS	FEATURING RUSS FREEMAN	
41	38	3	RICKY CORBITO	WESTER HALLS NEW YORK, DANCE CD VOLUME 4	
42	RE-ENTRY	VARIOUS ARTISTS	BADLANDS: A TRIBUTE TO BOBBY SPRINGFIELD'S NEBRASKA		
43	RE-ENTRY	VARIOUS ARTISTS	CLASSIC COUNTRY EARLY 70S		
44	31	7	ENVO	HAPPY HOLIDAYS	
45	RE-ENTRY	VARIOUS ARTISTS	HAPPY HOLIDAYS		
46	RE-ENTRY	VARIOUS ARTISTS	THE IRISH TRENDS VOL. 1 & 2		
47	NEW	1	BOB & TONY	YOU GUYS ROCK	
48	37	3	WOLVERINE	CHRISTMAS SING-ALONGS: 20 HOLIDAY FRONTS	
49	RE-ENTRY	ANTHONY KEARNS/ROBERT KEARNS/RONNY TANT	THE IRISH TRENDS VOL. 1 & 2		
50	37	7	TRIPLE E & MAFIA	KINGS OF WREATH UNDERGROUND VOL. 1	

Merchants & Marketing

CHILD'S PLAY

(Continued from page 69)

discussion stages.

ROLL CALL: The year 2000 saw a plethora of releases from many of the most prominent children's artists in the business.

Tom Chapin did the green thing with "This Pretty Planet" on Sony Wonder, while **Lois Del Bianco** masterfully re-created his third-grade work with "Lost in School" (Storymark Records). Canadian Juno Award winners and kids' TV stars **Judy & David** launched a smashing, hilarious new series for the Children's Group, called "Once Upon A Time," with a pair of first-rate releases, "PigMania," and "Goid-

Roeks." The supremely engaging **Jessica Harper** returned with "Rhythm In My Shoes" on Rounder Kids, while **Tim Toppers** the Broadway **Kids** unleashed "The Broadway Kids Sing America."

Underwood **Kevin Roth** released "Children's First Songs" on his own Storymark Records, while beloved veteran **Har Planer** offered "Early Childhood Classics," **Sugar Beats** saw their first Rounder-distributed album, "Car Tunes," burn rubber into stores. **Jonathan Sprout** gave us "Move American Heroes," and also turned up on a compilation released by the newly relaunched **Peter Pan Records**, called "Party Sing-Along," which also fea-

tured longstanding favorites **Rick Charette** and **Janet & Judy**, among others.

Another significant compilation was "Celebrate Friends," concocted by performer and kids'-music activist **Craig Taubman** of **Craig 'n' Company**. Available exclusively in **Zany Brainsy** at stores, it also featured **Chapin**, **Sugar Beats**, **Harper**, **Joanie Bartels**, **Trot Fishing in America**, and **Peter Himmelman**, with a galaxy of guest stars such as **Carole King**, **Clarence Clemons**, **Rosanne Cash**, and **Branford Marsalis**.

SEEDING STARS: Speaking of stellar guests, it seemed in 2000 that more moonlighting celebs than ever wound up doing children's audio, many of them through soundtracks. **Rhino's** "The Powerpuff Girls: Heroes & Villains" soundtrack boasted **David Byrne**, **Devo**, **Frank Black**, **Apples In Stereo**, **Stonewall**, and **more**.

Networks, Records jumped into children's audio with the film soundtrack "Thomas And The Magic Railroad," whose guest performers included **Steven Page** of **Barenaked Ladies**, **Jon Henry**, and **more** again. **Peter Frampton** turned up on Disney's "Tiggermania," while **Karen Casey** of acclaimed Celtic group **Solas** was the featured artist on MCA's musical story "Sedgwick the Farmer Boy." **Fusion** leader **Dan Zanes** came up with an entire self-released kids' album, "Rocket Ship Beach," with guests including **Sheryl Crow**, **Suzanne Vega**, and **Bad Company**'s **Simon Kirke**.

Actor John Lithgow prepared for the soon-to-come audio version of his entrancing intro-to-the-orchestra picture book "The Remarkable Farkle McBride." **Crystal Gayle** released a baby album, "My Arms," on the Madsley label. And keep an eye out in early 2001 for **They Might Be Giants**, who, it could be argued, have been writing highly sophisticated kids' songs their whole career. Not only will they appear on the buzzed-about **Restless Records** soundtrack to the hilariously irreverent hit TV series "Malcolm In The Middle," but the **Giants** will release a complete kids' album on **Restless**.

LOOKING AHEAD: We're anticipating more excitement from breakout kids' artist **Laurie Berkner**, whose simple and charming albums, with a fun base that includes the offspring of **Sting** and **Madonna**, have lent her a leterred-by-high profile. "The Malcolm In The Middle" soundtrack will rock, and we'll be interested to see the extent to which two-targeted TV shows like the jypubescent cover's musical tastes, as well as a big had in doing this year via the Disney Channel. Fox Kids, Kids' WB, etc. We have high hopes for **Chaz Routh's** proposed multi-artists independent kids' label. We'd like to say that if we hear anything as sheerly wondrous as this year's debut album by **Ariol & Anna**, "A Day At Honey Creek," we'll be quite happy.

Billboard

DECEMBER 30, 2000

Top Music Videos

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Label/Distributing Label, Catalog Number	SoundScan Principal Performers	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART
1	NEW	1	SALVIA Toyz/Volume BMG Video 31159	NO. 1	Top	21	19	19
2	1	8	LIVE AT MADISON SQUARE GARDEN Jive/Volume Video 41239		"N Sync	19	18	19
3	NEW	1	BRITNEY IN HEAVEN: LIVE & MORE Jive/Volume Music BMG Video 3104		Britney Spears	19	18	19
4	2	6	CHRISTMAS IN THE COUNTRY Spring House Video Chartwell Dist. Group 4442		Bill & Gloria Galtner	29	28	29
5	3	13	BALLER BLOCKIN' Cash Money Records, Music & Video Dist. 53834		Cash Money Millionaires	19	18	19
6	4	14	SUPERNATURAL LIVE Arista Records Inc. BMG Video 13750		Santana	24	23	24
7	5	24	HILL FREIZES OVER Capitol Music Video, Universal Music & Video Dist. 39548		Eelvis	24	23	24
8	7	17	AARON'S PARTY Capitol Music Video 41221		Aaron Carter	19	18	19
9	8	8	WHISPERING HOPE Spring House Video Chartwell Dist. Group 44101		Bill & Gloria Galtner And Their Homecoming Friends	29	28	29
10	4	6	IRISH HOMECOMING Spring House Video Chartwell Dist. Group 44400		Bill & Gloria Galtner And Their Homecoming Friends	29	28	29
11	13	57	LISTENER SUPPORTED BMG Video 50005		Dave Matthews Band	19	18	19
12	14	56	S & M Epic/Intertainment 4218		Metallica	19	18	19
13	11	56	TIME OUT WITH THEIR SPEARS Capitol Music Video 41215		Britney Spears	19	18	19
14	12	4	VIDEO ANTHOLOGY Capitol Video 92423		Boyz n the Bay	29	28	29
15	15	3	DREAM A DREAM Capitol Music Video, Universal Music Entertainment 89446		Cherotte Chartier	19	18	19
16	14	14	HARMONY IN THE HEARTLAND Spring House Video Chartwell Dist. Group 44395		Bill & Gloria Galtner And Their Homecoming Friends	29	28	29
17	16	4	LIVE: INSIDE JOB Capitol Music Video 41216		Don Henley	19	18	19
18	20	110	"N SYNC WITH "N SYNC" BMG Video 31000		"N Sync	19	18	19
19	19	58	TROUBLE Capitol Music Video 77849		Yanni	24	23	24
20	18	7	WU 2001 Spring House Video Chartwell Dist. Group 43248		Various Artists	14	13	14
21	23	171	THE DANCE Capitol Music Video 41218		Flowerpot Mac	19	18	19
22	22	80	HOMECOMING: LIVE IN ORLANDO Jive/Volume Video 41625		Backstreet Boys	19	18	19
23	RE-ENTRY		LIVE IN CONCERT 1930 Home Video Warner Home Video 91683		Cher	19	18	19
24	25	12	BRAND NEW DAY: LIVE FROM THE U.S. A&M Video 50004, Music & Video Dist. 53263		Sling	19	18	19
25	27	263	LIVE SHIT: BINGE & PURGE Epic/Intertainment 5194		Metallica	19	18	19
26	21	34	MEMPHIS HOMECOMING Spring House Video Chartwell Dist. Group 44397		Bill & Gloria Galtner	29	28	29
27	17	4	VIDEO COLLECTION: VOLUME 2 Epic Music Video Sony Music Entertainment 54016		Bonnie-Thru N Harmony	14	13	14
28	28	123	ALL ACCESS VIDEO Capitol Music Video 41217		Backstreet Boys	19	18	19
29	19	19	BECAUSE HE LIVES Spring House Video Chartwell Dist. Group 44396		Bill & Gloria Galtner	29	28	29
30	29	247	LIVE FROM AUSTIN, TEXAS Epic Music Video Sony Music Entertainment 50171		Stevie Ray Vaughan And Double Trouble	14	13	14
31	24	3	THREE TRENDS CHRISTMAS Sony Classical Video Sony Music Entertainment 89063		Caremeo-Donno Pavarotti (Mercury)	19	18	19
32	RE-ENTRY		ONE NIGHT ONLY Capitol Music Video 41219		Bea Goss	19	18	19
33	31	102	CUNNING STUNTS Epic/Intertainment 41022		Metallica	19	18	19
34	35	78	LIVE AT THE BEACON THEATRE Epic Music Video Sony Music Entertainment 50171		James Taylor	14	13	14
35	26	30	DEATH ROW UNLIT Death Row Ventures Distribution 66200		2 Pac/Notorious B.I.G.	19	18	19
36	37	51	IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE Empire Home Video 36310		Eric Clapton	19	18	19
37	38	81	LIVE USA Home Entertainment 199553		Shania Twain	19	18	19
38	4	6	FEELIN' SO GOOD Capitol Music Video Sony Music Entertainment 50211		Jennifer Lopez	19	18	19
39	12	14	MANLOW LIVE Image Entertainment 9530		Barry Manlow	19	18	19
40	37	7	VIVO Jive Volume Video 40574		Luis Miguel	19	18	19

Billboard

DECEMBER 30, 2000

Top Kid Audio

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST/S TITLE	IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART
1	1	44	VARIOUS ARTISTS DISNEY'S CHRISTMAS COLLECTION	WALT DISNEY 86208793/987381	NO. 1	44	44
2	3	112	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO03 986396	DISNEY'S TODDLER FAVORITES	2	1	2
3	6	259	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO03 986396	DISNEY'S TODDLER FAVORITES	2	1	2
4	2	18	VARIOUS ARTISTS WALT DISNEY 86208535/987381	MICKY CHRISTMAS: VOL. 2	1	1	1
5	5	5	READ-ALONG WALT DISNEY 86204726/987381 CD	ONE HUNDRED TWO DALMATIANS	1	1	1
6	7	4	BORIS KARLOFF RHINO 750687/981139	HOW THE GRINCH STOLE CHRISTMAS	1	1	1
7	2	207	READ-ALONG WALT DISNEY 920700/914196	26 CLASSIC SONGS FOR TODDLERS	1	1	1
8	8	5	VARIOUS ARTISTS WALT DISNEY 86206112/987381 CD	RADIO DISNEY HOLIDAY JAMS	1	1	1
9	11	76	BEAR WALT DISNEY 86205400/98 Cassette	BEAR IN THE BIG BLUE WOOD	1	1	1
10	10	17	READ-ALONG WALT DISNEY 920700/914196	TOY STORY COLLECTION BOX SET	1	1	1
11	13	42	VARIOUS ARTISTS WALT DISNEY 86206219/981238	RADIO DISNEY JAMS VOL. 2	1	1	1
12	9	32	VARIOUS ARTISTS SONY WONDERS 877466/879381 98	RUDOLPH, FROSTY AND FRIENDS' FAVORITE CHRISTMAS SONGS	1	1	1
13	16	278	VARIOUS ARTISTS WALT DISNEY 86208631/981916	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	1	1	1
14	12	8	THE CHIPMUNKS CAPITOL 34527/9811198	THE CHIPMUNKS GREATEST CHRISTMAS CAROLS	1	1	1
15	18	9	READ-ALONG WALT DISNEY 86204726/987381	TOY STORY 2 CO COMBO	1	1	1
16	19	10	VARIOUS ARTISTS WALT DISNEY 86204726/987381 98	WOODY'S ROUNDUP	1	1	1
17	21	224	VARIOUS ARTISTS WALT DISNEY 86208793/987381	DISNEY'S PRINCESS COLLECTION	1	1	1
18	20	26	WONDER KIDS WONDERS 877466/879381 98	KIDS' SILLY SONGS SING-ALONGS: 22 FAVORITE FUNTIME SONGS	1	1	1
19	22	6	READ-ALONG WALT DISNEY 86204726/987381	HOW THE GRINCH STOLE CHRISTMAS	1	1	1
20	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 86204726/987381	DISNEY'S PRINCESS COLLECTION	1	1	1
21	15	4	ARTHUR & FRIENDS ROUNDER 418097/DJMG/981912 98	ARTHUR'S PERFECT CHRISTMAS	1	1	1
22	RE-ENTRY		CECILIUM KIDS CLASSICS BRAND NEW MUSIC 355/98	SILLY SONGS	1	1	1
23	RE-ENTRY		VEGGIE TUNES BIG IDEAL/WORD 9451/VALTRIC STUDIOS/981912 98	VEGGIE TUNES	1	1	1
24	RE-ENTRY		THE COUNTDOWN KIDS MAGNOLY 5057/92/98498	MOMMY AND ME: OLD MACDONALD HAD A FARM	1	1	1
25	NEW	1	MOMMY AND ME MAGNOLY 5057/92/98498	MOMMY AND ME: OLD MACDONALD HAD A FARM	1	1	1

Billboard's weekly online picture disc/album discography includes... (text continues with fine print details)

Home Video

MERCHANDISE & MARKETING

Web Helps Propel Sales Of DVDs For The Holidays

Hits Such As 'Nutty Professor' Among Releases That Benefit From Web Advertising

BY STEVE TRAMAN

NEW YORK—Car giveaways, charity tie-ins, and unique DVD-ROM Internet links are just a few of the creative ideas that video suppliers used to make the Web an integral part of their marketing plans for the 2000 holiday season.

For instance, Universal Studios Home Video teamed with three online partners for one of the biggest Web sweepstakes ever for the release of "Nutty Professor II: The Klumps." From Oct. 31 through Dec. 31, visitors

2000 HOLIDAY LEAD

to either MSN.com or Windows Media.com could watch exclusive streaming clips of the film and link to Carpoint.com for a chance to win a 2000 Volkswagen Beetle that was similar to what Janet Jackson's character drove in the film.

Universal VP of Internet marketing Randy Malinoff calls the campaign the supplier's "largest outreach program to our registered database," which launched last spring. "Nutty Professor II"

registered users received E-mails from each of the five Klump family members and were invited to the Web site to view behind-the-scenes footage and download games, screen savers, and other extras.

To support the DVD launch of "Jurassic Park" and "The Lost World: Jurassic Park," Universal teamed with Web company Blast Radius to create a live Webcast with dinosaur creator Stan Winston from the set of "Jurassic Park III." The event is archived at jurassicpark.com, which also

has an online store for purchasing DVDs and VHS tapes.

For registered users, the megasite offers such interactive features as the official Jurassic Park Club, auctions, cast info, updates, sneak peeks from the set of "Jurassic Park III," schedules of Webcasts and chats up to the summer 2001 movie premiere, customized E-mail, greeting cards, a calendar of events, audio- and videoclips, never-before-seen footage, outtakes

(Continued on page 75)



King-sized Meat. "Nutty Professor II: The Klumps" makeup supervisor Rick Baker prepares to dig into the world's largest bowl of spaghetti and meatballs, which was prepared for a party at the House of Blues in West Hollywood honoring the film's video release Dec. 5. Distributor Universal Studios Home Video also took advantage of the event to boost that the division had achieved \$1 billion in sales revenue for 2000. The milestone marked the largest annual sales Universal has ever achieved and is attributed in part to million-unit DVD sales for 13 titles, which include "Jaws," "Erin Brockovich," "American Pie," and other blockbusters. The figure does not represent sales of DreamWorks Home Entertainment, which is a Universal-distributed label.

Old, New Movies Got Special Treatment; New Technologies Tempted Consumers

EXTRAS, EXTRAS. The entire industry should give a pat on the back this year for launching those tight budgets to produce special-edition DVDs.

While such titles as "Gladiator," "Mission: Impossible 2," and "The Perfect Storm" offered an education about the filmmaking process, many catalog titles got the deluxe treatment. The most extensive was Artisan Entertainment's "Terminator 2: Judgment Day." This ultimate collection took hours and hours of extras that could keep viewers glued to the set for almost a day. Considering the supplier initially released the film on DVD just about a year ago, it's equally impressive that Artisan spent the money to go back and redo the film with even more added goodies.

Universal Studios Home Video and Columbia TriStar Home Video also owe one to director Steven Spielberg, who at long last moved his films to be released on DVD. Universal led the charge with a special-edition of "Jaws," as well as both "Jurassic Park" films. All three films ended up being multimillion-unit sellers. Universal's release of "Touch Of Evil" was also a real treat to movie fans.

Columbia stepped up to the plate with "Men In Black," which was produced by Spielberg's Amblin Entertainment. Another notable DVD reissue was "The Bridge On The River Kwai," which will be followed by the first-ever release of "Lawrence Of Arabia" and "Dr. Strangelove, Or How I Learned To Stop Worrying And Love The Bomb."

Independents also stepped up their DVD efforts. In January, New Video released D.A. Pennebaker's diary of Bob Dylan's celebrated 1965 three-week tour of England, "Don't Look Back." The Criterion Collection also put out the classic music features "Gimme Shelter" and "The Harder They Come." Indies Pioneer Entertainment and Image Entertainment began acquiring music and film properties that featured enhanced sound capabilities and multi-camera angles.

While producing special-edition DVDs costs more in both money and time, the efforts have paid off. Many of the special editions, both old and new, are selling millions of units. The supply-side effort

has also helped push hardware sales to more than 10 million units. Keep up the good work, everyone.

BROADBAND SHIFT: This year many new-media executives couldn't stop talking about the broadband revolution and how within a matter of a few years, video-on-demand will finally be realized.

To get ready for the change, executives at a few home video companies took on additional video-on-demand responsibilities to develop distribution and revenue models when broadband arrives. But broadband's ETA is still a mystery.

An overwhelming majority of households with computers are running on 56-kilobyte modems, and some consumers wanting to upgrade to high-speed digital subscriber lines or cable connections have been placed on long waiting lists. But a wireless connection may be the answer as technology is quickly moving into

a new range of products that don't require a wire to be "wired." It's doubtful anyone will want to watch a movie on a cell phone, but just think what they'll be able to deliver to your TV set.

ODD COUPLE OF THE YEAR: This award has got to go to Blockbuster and DirectTV.

For years, the video industry has battled direct satellite services offering hundreds of movie channels. Retailers have complained that consumers who purchase direct services often end up renting less and less videos. This year, Blockbuster decided that if you can't beat them, join them: It began selling DirectTV in its retail stores.

WEATHERING THE STORM: While many Internet companies crashed and burned this year, those selling DVDs haven't been doing so badly. Except for the closure of Reel.com, other sites, such as Express.com, Amazon.com, and even such music sites as CDnow, sold millions of video units this year. Amazon's video and DVD store may actually make a profit for the company this year. Just goes to show that marketing and good product can drive sales better than low-ball pricing.

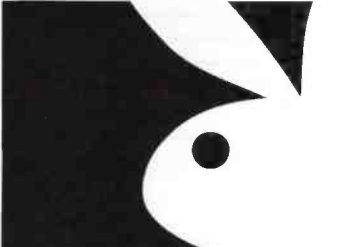
THE • TOP • STORIES

- Warner Home Video And Universal Studios Eliminate Distributors Of Rental Product.
- Blockbuster Video Begins Selling DirectTV Satellite Packages In Stores.
- M.S. Distributing And Sight And Sound Close Their Doors. Ingrun Entertainment Acquires Major Video Concepts.
- Hollywood Entertainment Hits The Skids. Closes Reel.com Division.
- "Gladiator" Becomes Top-Selling DVD Of All Time. Installed-Player Base For DVD Expected To Hit 12 Million U.S. Homes.



by Eileen Fitzpatrick

EARS TO YOU!



Playboy Home Video would like to extend a sincere thanks to our exceptional retailers, associates and friends for your support throughout the year. We wish you health & happiness, peace & prosperity, and all the best in the New Year!

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WEB HELPS PROPEL SALES OF DVDs FOR THE HOLIDAYS

(Continued from page 73)

from "Jurassic Park" and "The Lost World: Jurassic Park," archived interview footage, and a specially designed, downloadable Jurassic Park browser.

At Paramount Home Video, the DVD release of "Mission: Impossible 2" was touted on its Web site with games, a photo gallery, a screen saver, and other bonus materials, including bios written by screenwriter Robert Towne, which are only available on the enhanced DVD-ROM.

"The key here is to make the DVD experience as interactive as possible for younger audiences,"

says Paramount spokesman Martin Blythe. "These viewers aren't satisfied with the relatively passive experience of watching the film and then reading reviews for explanations. They want to actively participate in the activities dramatized in the film, be it surveillance or code cracking or whatever."

The ability for DVD-ROM titles to link to additional features on a supplier's Web site often increases sales, suppliers say, because they can constantly be updated with new material.

"The beauty of a franchise

property like 'Mission: Impossible' is that it can be refreshed as new sequels are produced," says Blythe.

To that end, Paramount is planning a similar program for "Tom Riddle," next summer's highly anticipated action film starring Angelina Jolie, which is based on the top-selling series of video games from Eidos Interactive.

But franchised properties aren't the only films ripe for Internet marketing. Warner Home Video's summer blockbuster "The Perfect Storm" was promoted through an international "Tell-A-Friend" e-mail campaign linked to the video Web site. Warner spokesman Rennee Saas reports,

"Each time a Tell-A-Friend E-mail was passed along, the label for the DVD, 'The Perfect Storm' Red Cross, which raised \$50,000 for the charity. The organization

used the funds to provide assistance and shelter to more than 8,000 families that were affected by the infamous 1991 storm upon which the film was based.

"It's anticipated that more than 1 million people from around the world received the electronic message," Saas says.

Warner presented the \$50,000 to the American Red Cross during a ceremony in November, which was attended by the heroes who tried to save lives during the devastating storm. Members of the film's cast and Massachusetts Gov. Paul Cellucci also joined Warner in honoring the U.S. Coast Guard and Air National Guard. Each organization also received a \$25,000 donation from Warner.

Niche marketing on the Internet, also proved to be successful for the Dec. 5 release of the new film "Groove" from Columbia TriStar Home Video. The suppli-

er targeted Web sites that appealed to youth and gay audiences, as well as dance and rave sites.

"Several dozen sites have dedicated 'Groove' pages," says Columbia spokesman Jeff Kaplan, "and all were provided prizes for their own related giveaway contests."

Some of the prizes were DVD and VHS copies of the film, autographed movie posters, T-shirts, key chains, and other merchandise. Participating sites were TLAvide.com, beautifulboy.com, partylist.com, gaysinord.com, gayuniverse.com, ravev.com, djmix.com, wishfun.com, ravelinks.com, rave-network.com, coolworld.com, and dance-music.about.com. There's also a dedicated site (groovethemovie.com) that contains interviews, outlets, and streaming samples from the movie soundtrack, among other features.



Warner Home Video's "The Perfect Storm" and Universal Studios Home Video's "Jurassic Park" were among the DVD titles that used Internet promotions to drive retail sales.

Artisan's 2001 Video Releases Include Hallmark, 'Dune,' 'Doors'

BY EILEEN FITZPATRICK
LOS ANGELES—Artisan Entertainment is celebrating the 50th anniversary by releasing the "Hallmark Hall of Fame" series with a re-promotion of its entire line of video releases.

On Feb. 16, the company will release 36 "Hallmark" titles, each priced at \$14.98 for VHS.

Five additional titles will be released for the first time on DVD as collectors' editions. These include "The Love Letter," starring Campbell Scott and Jennifer Jason Leigh, and "What The Dead Man Heard," starring Judith Ivey, Matthew Modine, and Tom Skerritt. Each is priced at \$19.98.

The other "Hallmark" DVD titles make up the "Sarah, Plain & Tall" gift set, which includes the original TV movie plus "Sarah, Plain & Tall: Skyline" and "Sarah, Plain & Tall: Winter's End." The set is priced at \$39.98.

Other special DVD collections from Artisan include the Jan. 23 release of the Sci-Fi Channel's miniseries "Dune." The \$20 million production of Frank Herbert's

best-selling book was made into a 4½-hour telefilm for the cable channel and aired in December. The film stars Academy Award winner William Hurt. More than 3 million households tuned in for the miniseries.

On Feb. 20, the supplier will release Oliver Stone's "The Doors: Special Edition." The DVD will include "The Road To Excess," a documentary about the making of the film, behind-the-scenes footage, original Doors concert footage, and interviews with the cast, including Val Kilmer, Kyle MacLachlan, Meg Ryan, Frank Whaley, Kevin Dillon, and Kathleen Quinlan, as well as Stone and surviving Doors member Robby Kriger.

In other Artisan news, the company has renewed its Canadian distribution agreement with Toronto-based Alliance Atlantis Communications. Artisan signed with Alliance in 1998; the new agreement extends the deal to 2003, but Alliance has catalog rights until 2006. Alliance will have exclusive distribution rights to all theatrical and TV releases as well.

Billboard Top Special Interest Video Sales

THIS WEEK RANK	LAST WEEK RANK	TITLE	Program Supplier, Catalog Number	Suggested Retail Price	WEEKS ON CHART	THIS WEEK RANK	LAST WEEK RANK	TITLE	Program Supplier, Catalog Number	Suggested Retail Price	WEEKS ON CHART

RECREATIONAL SPORTS..

NO. 1											
THIS WEEK RANK	LAST WEEK RANK	TITLE	Program Supplier, Catalog Number	Suggested Retail Price	WEEKS ON CHART						
1	4	MLB: WORLD SERIES 2001 USA Home Entertainment 40087		19.95	1						
2	5	3 ON 1 HAWK SKATEBOARDING TRICK TIPS VOL. 1 Red Line Entertainment 7002		14.95	1						
3	24	WWF: THE ROCK: THE PEOPLE'S CHAMP World Wrestling Federation Home Video 254		14.95	3						
4	4	WWF: TABLES, LADDERS & CHAIRS World Wrestling Federation Home Video 259		14.95	4						
5	3	WWF: EVE OF DESTRUCTION World Wrestling Federation Home Video 256		14.95	5						
6	NEW	WWF: MOST MEMORABLE MATCHES '90 World Wrestling Federation Home Video 263		14.95	6						
7	7	WWF: CHRIS JERICO-BREAK DOWN THE WALLS World Wrestling Federation Home Video 262		14.95	7						
8	8	WWF: KURT ANGEL-IT'S TRUE IT'S TRUE World Wrestling Federation Home Video 265		14.95	8						
9	9	WWF: DIVAS POST CARDS FROM THE CARIBBEAN World Wrestling Federation Home Video 261		14.95	9						
10	11	WWF: STONE COLD STEVE AUSTIN LORD OF THE RING World Wrestling Federation Home Video 268		14.95	10						
11	10	ECW: PATH OF DESTRUCTION (UNCENSORED) Pioneer Entertainment 71448		14.95	11						
12	13	WWF: THE ROCK-KNOW YOUR ROLE World Wrestling Federation Home Video 266		14.95	12						
13	12	ECW: EXTREME EVOLUTION (CENSORED) Pioneer Entertainment 71404		14.95	13						
14	6	KEN BURNS' BASEBALL PBS Home Video 5313		49.98	14						
15	15	WWF: AUSTIN VS. MACHOMAN World Wrestling Federation Home Video 240		14.95	15						
16	14	KING OF THE DEATH MATCH Ground Zero Entertainment 2056		14.95	16						
17	RE-ENTR	NEA'S GREATEST PLAYS USA Home Entertainment 9957		14.95	17						
18	NEW	BEST OF NFL FOLIES USA Home Entertainment 43469		19.95	18						
19	17	NEA: 2000 NFL FINALS CHAMPIONSHIP USA Home Entertainment 60089		19.95	19						
20	RE-ENTR	MLB: ALL CENTURY TEAM USA Home Entertainment 41943		19.95	20						

*RMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrical releases; 25,000 units and \$1 million at suggested retail for nontheatrical titles. **RMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrical releases; 50,000 units and \$2 million at suggested retail for nontheatrical titles. #300,000. (Billboard's certification and verification are based on data reported to the RIAA.)

HEALTH AND FITNESS..

NO. 1											
THIS WEEK RANK	LAST WEEK RANK	TITLE	Program Supplier, Catalog Number	Suggested Retail Price	WEEKS ON CHART						
1	1	BILLY BLANKS: THE BOOG WORkout Ventura Distribution 182274		19.95	1						
2	2	THE CRUNCH: THE BOOG WORkout Anchor Bay Entertainment 10313		14.98	2						
3	4	BILLY BLANKS: TAE-BO WORkout ADVANCED: THE BO LIVE Ventura Distribution 182271		29.95	3						
4	3	BILLY BLANKS: TAE-BO LIVE Ventura Distribution 2723		19.95	4						
5	5	WEIGHT LOSS YOGA Living Arts 21		9.95	5						
6	6	LIVING YOGA COLLECTION Ventura Distribution 2722		17.95	6						
7	7	TOTAL YOGA Living Arts 1080		14.95	7						
8	3	BILLY BLANKS: TAE-BO GOLD Ventura Distribution 182272		29.95	8						
9	10	YOGA JOURNALS: YOGA PRACTICE FOR BEGINNERS Living Arts 1082		14.99	9						
10	8	DENSE MATH: MAT WORkout BASED ON THE WORK OF JIL PILATES Anchor Bay Entertainment 10152		14.98	10						
11	11	BILLY BLANKS: TAE-BO WORkout FOUR-PACK Ventura Distribution 10013		49.98	11						
12	12	YOGA FOR BEGINNERS: ABS Living Arts 1077		9.95	12						
13	13	BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment 101865		9.98	13						
14	14	THE METHOD: PRECISION TONING Parade Video 30972		19.98	14						
15	RE-ENTR	ALL-STAR YOGA FOR BEGINNERS Living Arts 1077		9.95	15						
16	15	YOGA: STRESS RELIEF Living Arts 60014		9.98	16						
17	16	101 ABS BUNDLES: 2-PACK USA Home Entertainment 60113		9.95	17						
18	17	KATHY SMITH: TAMESAWYER! WEIGHTS TO LOSE WEIGHT Sony Music Entertainment 51565		14.98	18						
19	17	KAREN VOIGHT'S YOGA SCULPTURE Parade Video 1099		9.95	19						
20	20	KATHY SMITH: TAMESAWYER! CARDIO FAT BURNER Sony Music Entertainment 51564		14.98	20						

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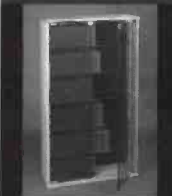
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SFX DOMINATES YEAR IN TOURING

(Continued from page 5)

ness (AB), up from just under \$1.3 billion last year. This is the fourth consecutive year that the overall gross has topped \$1 billion.

All indicators point to a very busy year. About 8,000 shows were reported, up nearly 1,500 from 1999. The increase in volume is partly due to acts' taking advantage of the lucrative tour guarantees indicative of this era, as well as an overall healthy economy.

But even with the continued rise in ticket prices, the masses still turned out for their shows of choice. Total attendance was 42.5 million in North America (44.3 worldwide), compared with 37.2 million (38.6 million) last year.

Only when the per-show performance is analyzed do red flags pop up. The average gross per show is up 2.4%, fairly consistent with the 5.5% increase of last year. But per-show attendance is down 7% in North America (6.4% globally), likely reflective of both ticket prices and volume. Also of concern is the fact that the percentage decline in average attendance has nearly doubled over last year.

Some quickly point to ticket

and so much discretionary income and discretionary time."

Concerns are competing against more than other concerts, according to Jack Boyle, co-CEO of SFX Music Group. "Not only are there more shows and more choices, but we're also seeing an equal amount of large movie hits, some very popular baseball and basketball playoffs, and lots of other things going on," Boyle points out. "Our competition is plentiful."

MORE SHOWS, SPECTATORS

If there are more shows, as the numbers certainly indicate, there are also more potential concertgoers. "We're another full year into this trend of the baby boomers' kids coming of concert age," says John Scher, president of Metropolitan Entertainment Group (MEG). "For the past couple of years and for the next few, we're going to see a big boom in potential concertgoers. In fact, we probably have the biggest pool of potential concertgoers in the history of the concert business."

But the question is, should average attendance be down? "I believe in my heart and soul I have had firsthand experience of people not being able to go to shows and make a choice because of ticket price," says Scher.

ERA OF DOMINANCE

It should come as a surprise to no one that SFX was a dominant force on the touring landscape. The concert industry globally reported total grosses of \$850.6 million from 264 shows, up from just under \$750 million and 2,500 shows in 1999. The increase in reports to AB comes in spite of the company's statement late in the year that it was cutting reporting box office data (Billboard, Oct. 7).

SFX played the role in 52% of all dollars reported, reflecting the company's widespread influence. SFX's dominance in the touring percentage is exaggerated by the nature of box-office reporting. "If every show in the country was reported, I bet we'd be more like 25%-30%," says Boyle. "There are more shows below the radar than above. In my opinion, there are more shows and tickets sold that aren't reported than are reported. It's only the dominant companies that report to us."

And SFX is the most dominant of the dominant. "They built a massive company, and it unquestionably dominates from a volume perspective," says Scher. "What these statistics don't say—for any company—is whether they are profitable or not, and ultimately it's whether a company is profitable that affects how they operate."

SFX president/co-CEO Rodney Bergman, when only SFX represented 41% of all concert grosses reported in 2000, says he is surprised the number isn't higher. Eckerman puts SFX gross revenue, including ancillaries, in the \$1.2 billion range.

"We're going to drive attendance with superstar acts such as the Jimmy Buffetts and Dave Matthews of the world," says Eck-

erman. "We've also created events such as radio shows and shows that we've packaged."

Don't expect SFX under the Clear Channel umbrella to decrease activity. "I feel we are really poised to have a bigger and better year in 2001, with our regional structure and improved efficiencies," says Ry Zuckerman, co-CEO for SFX. "We're trying to grow our business overall, which means more and better shows, creating packages, and adding incremental events to the bottom line."

HOUSE OF BOOKINGS

House of Blues (HOB) Concerts reported another strong year, with more than \$104 million in total concert grosses and \$154 million in solo promotions. That's up from \$170 million and \$118 million, respectively, in 1999. HOB also announced an aggressive strategy of venue development for 2001 (Billboard, Oct. 14).

"To grow in this environment is a real tribute to our team," says Alex Hodges, executive VP at HOB. "This is an evolving marketplace, and we believe we're capable of

that have steady and continued growth."

Belkin is cautiously optimistic about 2001. "I'm going to try and book more winners and less losers," he says. "That shouldn't be hard for me to do, because I booked a lot of great acts last year."

MEG produced shows totaling \$34.7 million in grosses in 2000, with co-promotions taking the number up to \$61 million. MEG's numbers were off from '99, largely due to the loss of Woodstock last year and the fact that the MEG/Firm/Korn-produced Family Values tour took this year off. However, this year MEG did well with the UP in Smoke rap tour, the 1999 Best of West Coast tour, and as well as numerous other shows in the Northeastern U.S.

Scher is happy with the company's performance in 2000 but sees room for improvement in the industry. "I'd like to see some new acts break out of Britain," he says, adding that he's pleased with the overall development of rock acts. Scher cites MEG management division chief Kevin Horan, along with 3 Doors Down, as prime break big on the rock circuit in 2001.

Chicago-based Jam Productions reported \$88 million in total grosses and about \$37 million from solo promotions. Both numbers fell significantly from a banner year in 1999.

"We were active but not as busy as last year," says Jerry Mickelson, co-president of Jam. "It was an OK year, but not a great year."

None of the recent years have been as "consistently great" as they used to be, Mickelson says, with radio and the labels being significant reasons as to why. "Radio is not being supportive of building careers, and the record companies are not being supportive of building careers," he says. "That's two important components not helping."

That said, Mickelson is "absolutely optimistic" about the business in general and Jam in particular. He hinted that Jam may become active on the national touring scene, but he will continue to move forward with his own agenda and hopefully become a national player," he says.

Nederlander Organization had an active enough year to rank sixth among all promoters, grossing \$56.6 million from all promotions and \$15.2 million from solo promotions. "We were very busy," says Nederlander's Susan Rosenbluth. "It was a great year for all independent acts for arenas was a good part of it."

The bulk of Nederlander's activity was in Southern California. "We worked really hard to establish our venues—Stuyvesant Center, the Pond, the Forum, and the Greek—as venues of choice in L.A.," says Rosenbluth.

TRENDS FOR 2001

The concert business has been one of the most volatile segments of the entertainment industry over the past few years, and most

expect change to continue going into 2001. However, some stability is expected, as a plenty of touring activity.

National touring, where an act uses one promoter for an entire tour as opposed to cutting individual deals in each market, is expected to remain a big part of the business in '01. Among the acts said to be considering national promotion next year are Aerosmith, N Sync (stadium), James Taylor, Britney Spears, Godsmack, Sade, Janet, Cher, '98, Barry Manilow, Brooks & Dunn, Alan Jackson, and others.

SFX already has tours by Backstreet Boys, Ozzyfest, and U2, as well as the George Strait Festival, mailed down, and is a likely bidder on all national touring activity. Other players include HOB, the newly founded Concerts West (Billboard, Dec. 16), and MEG, among others.

"It's going to be an incredibly interesting year," says Scher. "You have the emergence of the new well-financed team at Concerts West, and it looks like we'll see more growth on the part of House of Blues. You should see us pick a



new corporate partner as former partner Ogdén exits the business in the first quarter of 2001, and we'll certainly still be players."

"It will also be interesting to see whether or not SFX feels under Clear Channel and the [chairman] Brian Becker administration they have to control as many national tours as they have in the past, and if so at what price to the industry," Scher adds.

Clearly SFX enters 2001 as far and away the engine driving the train of the touring industry. "I think you will see us continuing to grow our touring presence," says Eckerman. "We're continuing to see a lot of organic growth within our existing properties, much of which is fueled by our relationship with Clear Channel's radio stations group, which not only supports existing events, but also drives new opportunities."

Eckerman says he and SFX are looking forward to an "exciting" 2001. "We think we will really recognize the synergies in our relationship with Clear Channel, along with the development of venues, and hopefully some additional acquisitions to strengthen our existing properties," he says. "We're going to take the leading edge in creating new events, as well as continuing to support existing touring artists."

HODGES

prices as the culprit for the decrease in average attendance. "Ticket prices have not had a hiccup, and as a result there are some pretty big grosses being thrown around," says Michael Belkin, president of Cleveland-based promoter Belkin Productions. "It's sheer economics. If [the grosses] are up, the most obvious reason would be the continued rapid increases in ticket prices."

Others point to more volume and hence more choices for consumers. "If [the average attendance] is down, and I don't doubt it, if there are more shows it just means people can't go to all of them," says Barry Bell, agent for Bruce Springsteen at Premier Talent. "If there are more people going, period, that's good. As long as attendance isn't going down, the business is still healthy."

SFX Touring president Arthur Fogel agrees. "I do think that total attendance is a much more relevant number than average attendance," he says.

Susan Rosenbluth, talent buyer for Nederlander Organization in Los Angeles, believes the decrease in average attendance is a combination of many things. "The [decrease in average attendance] is probably a function of more shows in the marketplace and higher ticket prices," she says. "There is only



ZUCKERMAN

working with everybody." Hodges says HOB hit its projections for 2000, succeeding not only at its own venues but in non-HOB venues, as well. "We felt particularly good about expanding our role once again in the open promotion field, meaning arenas and venues we don't own, manage, or book exclusively," he says.

HOB was also active buying national tours, including Blink-182 at the theater and amphitheater levels and the very successful Styx/REO Speedwagon package. "In the [national touring] formula we created, the acts made not only guarantees, but the back-end [percentage] money was also very significant," says Hodges. "We try to put the artists first in terms of how we can structure deals."

STRONG INDEPENDENTS

Consolidation in the touring industry has reduced the number of promoters in business, allowing the few remaining independents to raise their profiles. For example, Cleveland's Belkin Productions was involved in some \$62 million in concert grosses and grossed \$14.5 million in solo promotions.

"I had a solid year," says Michael Berg. "We've been very successful on some of the classic, core artists for many years, and I really would like to see more arena headliners

SCHEER

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SUPERSTARS DOMINATE COUNTRY TOURING SEASON

(Continued from page 17)

they'll have an even bigger year in 2001.

Alan Jackson rejuvenated his touring and sales numbers in 2000, and Ben Folds of Varell Entertainment thinks Jackson did better than

INDUSTRY LEADERS

(Continued from page 14)

Scott Simon
President, **Capitol Music Management**
1. What a tough year it's been for country music.
2. Napster: This, and similar technologies, are phenomenal. Conventional and free needs to become convenient and for a fee. I want to see this result happen.

Phil Vassar
Arista/Nashville recording artist
1. Napster is kind of scaring everybody to death. It sure shakes the songwriters up a little bit thinking about people downloading their music, their art, for free. It's scary, because that's the food on our table. That's our bread and butter. It will be interesting to see how it all plays out. If you can't beat 'em, join 'em. It may turn out to be another way to make money. Eventually, Napster is going to have to pay a fee or something. BMG isn't a multi-billion dollar corporation because they're right. I can attest to that firsthand.

SMAN
2. It seems a lot of people have broken through in 2000 (including Rascal Flatts, Eric Heatherty, and Clay Davidson). Things seem to be opening up a little bit, diversifying a little more. It's been an exciting year, and I think the industry is down a little bit. It's a wonderful time to be a new artist. I'm just glad to be a part of it. It's been an unbelievable year.

Tim Wipperman
Executive VP/GM
Warner/Chappell Music

1. Shortened (radio) playlists and longer chart life. Because mechanical royalties are down, performance income becomes a bigger percentage of a publisher's earnings mix. Longer life spans for charted singles diminish the number of single copies that are available, therefore performance income is concentrated to fewer writers. This less-diffused distribution of income among a writing staff forces us to reevaluate the number and kinds of writers we can support. It also appears that in overall performance earnings, the established Nashville acts generate as many total dollars as did a shorter chart cycle with more singles.

WIPPERMAN
2. Consolidation, mergers—oops, not mergers. WMG, BMG, EMI, Universal, Gaylord, etc. The music business in Nashville is a very one-on-one, personal, relationship-driven business, so the uncertainty that hung over the city, at the least, complicated everyone's decision-making processes and, at the worst, sent a lot of good people jobs, and it continues on.

some of his peers. (Farrell promoted 16 Jackson titles in 2000.)

"Lionie [Dunn] and Kix [Brooks] are friends of mine, they're good people and great performers, but in my honest opinion, Alan Jackson is the No. 1 in the country music world right now. Alan was the performer we ought to demand a Florida-type recount as soon as possible," Farrell says, laughing. "Jackson had an improved year in 2000. His records sales were definitely up, his ticket sales were up, and his posture and image in the country music marketplace were heightened."

Another act that boosted her career on the road in 2000 was McBride, who embarked on her first trek as a headliner. "We saw Martina gaudiate into headline status in 2000," says Baird. McBride's agent at CAA,

McBride, who was also part of the Strait studio tour, 2000 was a varied and fulfilling year. "It's a challenge to try and make your show work, whether it's a theater, festival, stadium, or arena," says McBride. "I love the challenge of booking my own show, which assures you the people there came and spent the money just to see you. But I also love the challenge of playing in front of fans who might have come to see you because of the show. It's the chance to try and win them over."

As for headlining, McBride and her handlers felt the timing was right in 2000. "This career has been built the old-fashioned way, one step at a time," she says. "I've finally had a fan base that would warrant doing a headlining tour, and we had enough hits to put together a good show. So all those components were in place. It's a great time, emotionally and psychologically ready to take that next step."

BOTTOM LINE

In general, even with mid-level acts continuing to struggle, it appears country may have slowed its downward concert business spiral. "We've

not only stopped the flow of blood, but we've stopped some new blood from, too," says CAA's Rod Essig, an agent for McGraw and others.

Baird agrees. "There is no question that the headlines of '89-'90 have carried the weight of the touring industry for the last 10 years, and they are to be applauded for that," he says. "In addition to sustaining their careers, it is incumbent upon us to create new headlines. When you look at this year's numbers, you can see we've been doing that."

Business is cyclical, says country promoter Steve Moore of Moore Entertainment. "Nashville's going to put out good music here and there, and some of it's going to break through, and we'll have new headlines," he says. "If you talk to the record guys, they'll tell you the pipelines are full."

"The industry is what everyone should be looking for," says Farrell. "The way to build a career is to build auditorium/arena headline status and stay there as long as you can," he says. "The perception of you as a headliner is strong and you can get that way. But until you can sell a hard ticket with just you and an opening act, without the aid of dancing, gambling, theme parks, fairs, or some convention to prop you up, you haven't made it. You earn what you're worth, and that's the hardest thing to do in this business."

This has been done and continues, Farrell adds. "George Strait, Alan Jackson, Reba, Kenny Rogers, the Statler Brothers, and the Judds—these kinds of people made a career out of these circumstances," he says. "You have to pay your dues, but if and when you catch fire, there is a tremendous market."

Meanwhile, tour producers have to play the cards they're dealt. "All I can do is keep my 20 agents or so on the phone trying to book these acts the smartest way possible," says Shattell. "Most agents are. It's up to what music is produced."

STRONG NEWCOMERS EMERGE, TOP EXECUTIVES SHUFFLE IN CANADA

(Continued from page 64)

mark this year were Soule/Dession, Kitch, Choclar, Edwin, Neil Furutako, and Sarah Harmer.

The relationship between Canadian music retailers and publishers regarding payment for the in-store play of music boomed over in July and has yet to be resolved. At stake, say industry sources, is payment of \$2 million to \$3 million annually.

The confrontation exploded as SOCAN—Canada's sole performing right organization—notified the Retail Music Assn. of Canada (RMAOC) that it would be raising fees from 10% to 15% music retail sales in Canada, that it would seek collection of license fees from all Canadian music retailers for the public performance of music in their stores. In 1998, SOCAN had established a new board in the Canadian Copyright Board under Tariff No. 15—Background Music in Establishments Not Covered by Tariff No. 16. Tariff No. 15, which applies to music not provided by background music services, is set at a national fee of \$1.18 Canadian (80 cents) per square meter,

applicable only to areas where the music is heard. Listening posts are not licensed, being deemed a private performance.

In June came news that Toronto's Afro-Canadian community would finally get its own radio station. The Canadian Radio-Television and Telecommunications Commission announced June 16 a decision to give the 98.5 FM frequency to Milestone Radio Inc., ending a decade-long battle by Milestone to land an urban radio station in the city. The station will be on the air by February 2001.

The year also marked the abrupt passing of three significant Canadian artists, as well as an industry veteran.

Don Morris Rankin, 40, a member of the disbanded Canadian family group the Rankins, died Jan. 6 after his truck plunged into the Gulf of St. Lawrence on Canada's east coast. Quebec singer/producer Rick Fortin, 47, died in a Cooper Quebec alternative rock group Les

Calendar

CALENDAR

JANUARY
Jan. 10-13, 28th Annual International Assn. Of Jazz Educators Conference, New York Hilton and New York Sheraton. New York: 610-667-5101

Jan. 15, Getting Records To Radio, presented by the National Assn. of Record Industry Professionals, Four Seasons Hotel, Los Angeles. 815-769-1007.

Jan. 20, MIDEMet 2001, Palais des Festivals, Cannes. 212-370-7470.
Jan. 21-25, MIDEM 2001, Palais des Festivals, Cannes. 212-370-7470.

Jan. 27-31, 35th Annual Country In The Rockies, benefiting the T.J. Martell Foundation, Club Med Crested Butte, Colorado. 615-256-2002.

FEBRUARY
Feb. 2-13th Annual Frank Sinatra Celebrity Golf Tournament, Desert Willow Golf Course, Palm Desert, Calif. 760-202-4422.

Feb. 20-22, REPLITECH North America, Los Angeles Convention Center. Los Angeles. 800-860-5474.

Feb. 21, 43rd Annual Grammy Awards, Staples Center, Los Angeles. 310-392-3777.

Feb. 22-24, Seventh Annual College Urban Music Fest Black History Month Celebration, Atlanta University Center, Atlanta. 770-908-6102.

Feb. 23-25, Byram Festival, Byram, New York. 47-2335-6056.

Feb. 24, How To Start And Run Your Own Record Label, presented by Revue Productions, New York City. 212-568-3594.

Feb. 26, BR Awards, Earl Court 2, London. 44-207-831-4001.

MARCH
March 2-4, Building A Songwriting Career Seminar, presented by the Songwriters Foundation and the Songwriters Guild of America, French Quarter Suites, Memphis. 901-519-3575-1782.

March 11-14, 43rd Annual National Assn. Of Recording Merchandisers' Convention And Trade Show, Orlando World Center Marriott, Orlando. 407-565-9221.

March 21-22, Yahoo! Internet Life Online

Film Festival, Hollywood Athletic Club and Directors Guild of America, Hollywood, Los Angeles. 646-658-8323.

APRIL
April 2-3, Plug In Europe, Princess Sofia Hotel, Inter-Continental, Barcelona. 41-920-3747-0578.

April 24-26, Billboard Latin Music Conference, Eden Roc Hotel, Miami Beach. 546-554-6660.

Submit items for Lifelines, Good Works, and Calendar to Jill Pessolnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90048, or E-mail: jessolnick@billboard.com.

LIFELINES

BIRTHS
Girl, Stella Katherine, to Jay and Faye Woods, Nov. 27 in Austin, Texas. Father is VP of operations for New West Records.

MARRIAGES
Dale Wiley to Rebecca Broton, Nov. 18 in Springfield, Mo. Groom is president of Slewfoot Records.

Michael Connelly to Mary Maloney, Dec. 16 in Cornwall, N.Y. Groom is VP/GM of Cherry Lane Music Publishing Co.

DEATHS
Dino Barbus, 62, of pancreatic cancer, Dec. 16 in Los Angeles. Barbus was an industry veteran who worked in promotions at several labels, including Polydor, Stax, ABC, and Backstreet. He was most recently VP of promotion at Warner Bros. Records, is survived by his wife, a brother, his mother, and four children. In lieu of flowers, the family requests that donations in Barbus' name be made to The Pancreatic Cancer Action Network, 23751 Madison, Torrance, Calif. 90506.

GOOD WORKS

ROCK CONCERT: Kid Rock will be donating the profits of his Jan. 21 concert at the Scope in Norfolk, Va., to the Navy Marine Corps Relief Society, an organization to aid the families of crew members killed on the USS Cole. Half-price tickets will be available to military personnel and their families. Kid Rock decided to do the benefit after hearing that his song, "American Bad Ass," was played on the USS Cole's public-address system as it pulled out the Yemen port. Contact: Keri Dixon at 212-707-2000.

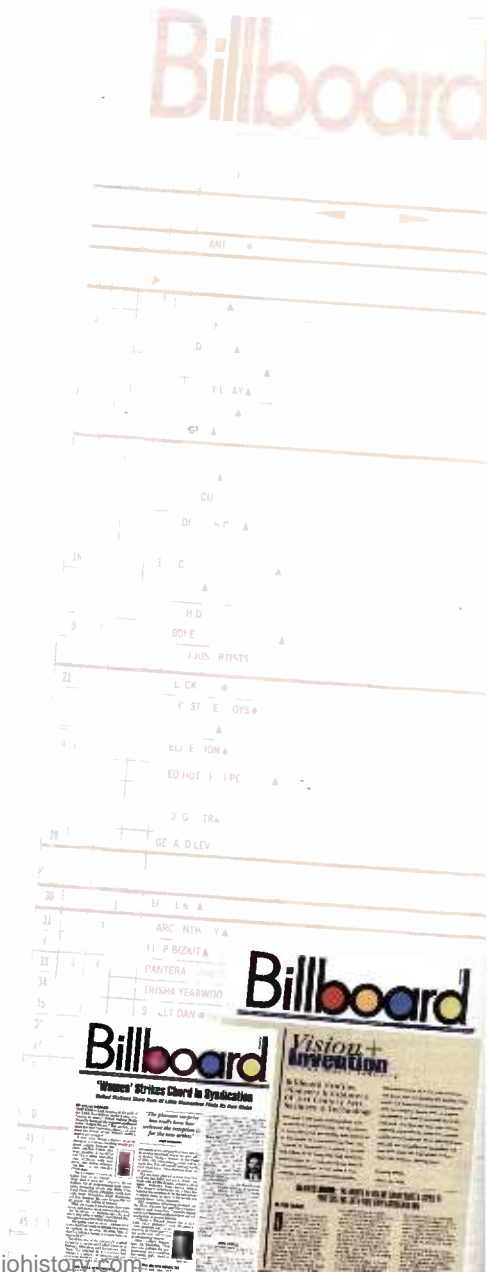
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Consolidation, Technology Changed The Face Of Radio In 2000

Programmers Cite Positive And Negative Effects Of Mergers

BY FRANK SAXE

NEW YORK—During the past 12 months, radio has come to terms with its new corporate identity, and in many respects, it has accepted it.

Just a few years ago, many feared the buyouts of small, independent owners would translate into a virtual jukebox on the radio. That dire prediction has not proved true. But there certainly are far fewer people employed as disc jockeys, although those that remain are discovering perks—whether in the form of bigger paychecks, stock

options, or distribution over a greater number of stations.



LITTLE

as Internet and satellite radio. "The entire business was changing

right before our ears last recorded sale this year," says Helen Little, operations manager of R&B WUSL (Power 99) Philadelphia. "The marriage of on-air sound with a Web site is a requirement. The field of competition for the audience's attention is a part of that change and will continue to be an issue."

"The tendency this year has been to reduce costs in order to increase the bottom line by eliminating the human being from the radio station," says programming consultant Guy Zapoleon, who says the emerging trend he has

noticed in the past year has been the belief by corporate owners that the same ratings results can be achieved with fewer employees.

"The belief is that you can achieve the same interaction and entertainment quality on-air by replacing live human beings with hard-disk talent. Yes, it's more cost-effective, but a hard drive cannot replace the collective soul that comes from a live airst. It's that can touch and enthrall our listenerside content via a toll-free phone number. "We want them to be truthful and honest with their listeners," says Assistant Attorney General Stephen Iglesias.

According to top 40 WKRT Wilkes-Barre/Scranton, Pa., PD Jerry Padden, consolidation will have a residual effect: "It is causing a problem for us—and coming young talent, because with all the cost-cutting taking place, there are less avenues for them to train and learn."

For WBAM (Star 98.9) Montgomery, Ala., programmer Steve King, the biggest issue is a consolidation in programming—"one person determining the programming of multiple stations across the U.S."

The biggest issue on the talent side of the radio business is the power conglomerates have over talent. Don't worry about voice-tracking. Worry that only a few companies wield all the power, thus suppressing salaries, benefits, and working conditions," says Greg Dunkin, operations director for adult top 40 WENDS Indianapolis.

Lance Houston, who worked with AMFM StarSystem until it merged with Clear Channel, feels that "radio has become even less personal. [It's] a trend that needs to be reversed soon."

Less is more, and now sometimes you have to do more with less. That applies to budgets, ratings, and sales," says WROO (Tooster Country 107) Jacksonville, Fla., PD Buzz Jackson, who adds that he is still wondering, "How are we going to make the most of our

(Continued on next page)

2000's Radio Events, Month By Month

BY FRANK SAXE

NEW YORK—It was the first year of a new century, and radio was a very different business in 2000 than it was back in 1992, when KDKA signed on America's first radio station.

Looking back at the past 12 months, one can see how technology, politics, and Wall Street influenced the year in radio.

JANUARY

Arbitron delays the release of its fall '99 ratings after its new

Y2K-compliant diary processing system takes longer to do its job than expected.

The Federal Communications Commission (FCC) unveils its proposal to license thousands of LP (low power) stations nationwide.

The Florida attorney general launches an investigation into Clear Channel's contest practices at five dozen stations in the state after receiving complaints about a nationwide contest via a toll-free phone number. "We want them to be truthful and honest with their listeners," says Assistant Attorney General Stephen Iglesias.

The Department of Justice (DOJ) begins an investigation into MTV Network's relationship with record labels, including its practice of getting videos exclusively for a limited period of time under its blanket licensing agreements. MTV says it also offers videos on its Web site. By year's end, the DOJ has yet to take action.

America Online announces its \$166 billion stock offer for Time Warner, which would create the world's seventh-largest company. The Federal Trade Commission OKs the deal 11 months later.

FEBRUARY

Clear Channel continues to negotiate with other radio groups, aiming to sell off some of its stations as part of its \$23.5 billion purchase of AMFM.

Facing an eventual FCC-mandated marriage of technology, Sirius Satellite Radio and XM Satellite Radio agree to develop a unified standard for satellite radios so that consumers can buy one unit capable of receiving either company's broadcasts.

Saying radio will no longer be its content core, to Internet providers for free, many broad-

casters reject an offer by America Online (AOL) to team with radio. Within minutes of announcing its Radio Partner program at the Radio Advertising Bureau (RAB) meeting in Denver, hundreds of attendees walk out on AOL's VP of interactive marketing.

In a speech to the National Hispanic Media Coalition, FCC Commissioner Gloria Tristani lashes out against news/talk WJFK Washington, D.C. hosts Don and Mike. Several Hispanic groups filed a complaint with the FCC for a show in which the jocks said residents who don't speak English should "get on their burros and go back to Mexico." The station was fined \$4,000 for the bit in May.

KLOS Los Angeles is sued for racial discrimination. Three former employees say they suffered daily harassment and retaliation after complaining about the station's infamous "black box" promotion. One suit is settled later in the year for \$2 million.

MARCH

Clear Channel and SPX Entertainment merge in a \$3.4 billion deal that marries the largest U.S. radio group with the world's largest concert promoter.

Barron's cover story calling into question the fiscal well-being of Clear Channel's newscasts and leads to a yearlong decline in radio stocks.

With high-level executive reshuffling, a plummeting stock price, and an admission on its overstated its earnings, Cumulus Media has its toughest year ever. Chairman/CEO Richard Weening is pushed to the side, as executive vice chairman Lew Dickey is named president/CEO. A number of suits are filed against the company from disgruntled shareholders. At year's close, the suits remain unresolved.

The Greensman, former album rock WAWR Washington, D.C. host, was fired for racist comments in 1999, lands a new gig at a station in the U.S. Virgin Islands, but the job offer is rescinded after a community uproar and threats of physical violence are leveled against the station's owner.

APRIL

The National Assn. of Broadcast- (Continued on page 38)

newsline...

STERN RE-UPS WITH VIACOM. National syndicated morning host Howard Stern has inked a new five-year contract with Viacom (in undisclosed sum). The news was made public during Stern's Dec. 15 broadcast, during which Viacom president Mel Karmazin made his first appearance on Stern's show, which is broadcast in the U.S. and Canada. Financial terms were not disclosed, but it is believed that Stern will make as much as \$20 million a year, up from a reported \$12 million a year under his previous contract. "Mel thinks I got more than I deserved, and I think I got less than I deserved, but I'm happy to be here," Stern said on his Dec. 15 broadcast. Viacom's other properties, including MTV, VH1, and Paramount Pictures, may also have played a part in Stern's decision to stay with the company. "There's sort of a synergy going on, and I think my plans for the future tap into that," said Stern, who signed his first contract with Karmazin in 1985.

NESS GETS SHORT-TERM EXTENSION. Federal Communications Commission Susan Ness has been given a recess appointment by President Clinton, allowing the Democrat to serve up to 12 more months or until a Bush appointment is confirmed. Ness, whose five-year term expired June 30, 1999, was re-nominated by the president earlier this year. Although the Senate held a hearing in March, it has sat on her nomination ever since. National Assn. of Broadcasters president/CEO Eddie Fritts says he is pleased Ness will continue her tenure at the commission, albeit for just a few more months. "While we haven't agreed with her on every issue, her leadership on digital television [DTV] will be important as the DTV transition continues."

NETWORK SEEKS CREDIBILITY. NBC Radio Networks is going on the offensive to get its message out to Wall Street. It has hired San Diego-based Equitalk to conduct a six-month financial communications and shareholder relations campaign. "NBC's focus has been on establishing and developing our core business—radio syndication—and we now feel the timing is right to focus on the public side of the company as well," says NBC president John Holmes. After reviewing the books, Equitalk underwrote director James Mahoney agrees that NBC "is currently undervalued in the market."

SMULYAN GIVES UP BONUS. In the holiday spirit, Emnis Communications chairman/CEO Jeff Smulyan has announced that he will use his \$750,000 annual bonus from 1999 to create a foundation that will match donations from Emnis employees. The program will match dollar for dollar, employee contributions to qualifying nonprofit groups. Smulyan hopes to encourage his employees to help community causes and organizations.

With reporting by Frank Saxe in New York.

Adult Contemporary

W/C	W/C	W/C	TITLE & NUMBER/PRODUCTION LABEL	ARTIST
1	3	13	THIS I PROMISE YOU IN SYNC (W/ALBUM) #1	NO. 1 FAITH HILL
2	1	21	BACK HERE POLYGRAM (W/ALBUM) #2	BRIMAK
3	2	14	CRUISING MCA (W/ALBUM) #1	HUEY LEWIS & GINETHY PATRAW
4	4	5	SHAPE OF MY HEART MCA (W/ALBUM) #1	BACKSTREET BOYS
5	5	4	THE WAY YOU LOVE ME MCA (W/ALBUM) #1	FAITH HILL
6	6	17	TAKING YOU HOME MCA (W/ALBUM) #1	DON HENLEY
7	7	39	I NEED YOU MCA (W/ALBUM) #1	LEANN RIVES
8	8	16	MY BABY YOU MCA (W/ALBUM) #1	MARC ANTHONY
9	9	43	YOU SANG TO ME NEWSONG	MARC ANTHONY
10	18	2	THE CHRISTMAS SHOES NEWSONG	NEWSONG
11	11	40	BREATHE NEWSONG	FAITH HILL
12	10	64	I KNEW I LOVED YOU NEWSONG	SAVAGE GARDEN
13	12	68	AMAZED NEWSONG	LONESTAR
14	13	62	THAT'S THE WAY IT IS NEWSONG	CELINE DION
15	14	16	ANGEL ON MY SHOULDER NEWSONG	NATALIE COLE
16	19	20	I HOPE YOU DANCE NEWSONG	LEE ANN WOMACK
17	17	48	SHOW ME THE MEANING OF BEING LONELY NEWSONG	BACKSTREET BOYS
18	15	69	YOU'VE GOT ME IN MY HEART NEWSONG	PHIL COLLINS
19	15	12	CAN'T FIGHT THE MOONLIGHT NEWSONG	LEANN RIVES
20	20	14	I TURN TO YOU NEWSONG	CHRISTINA AGUILERA
21	23	26	WHERE ARE YOU CHRISTMAS? NEWSONG	FAITH HILL
22	21	22	WORTHLESS NEWSONG	THE CORBRS
23	22	9	NEED TO BE NEXT TO YOU NEWSONG	LEIGH NASH
24	25	24	SPANISH GUITAR NEWSONG	TOM BRAXTON
25	26	27	BY YOUR SIDE NEWSONG	SADE

Adult Top 40

W/C	W/C	W/C	TITLE & NUMBER/PRODUCTION LABEL	ARTIST
1	2	13	IF YOU'RE GONE NEWSONG	MATCHBOX TWENTY
2	2	1	WITH ARMS WIDE OPEN NEWSONG	CREED
3	3	19	PINCH ME NEWSONG	BARNKNEAD LADIES
4	4	20	CRAZY FOR THIS GIRL NEWSONG	EVAN AND JARON
5	5	24	YOU'RE A GOD NEWSONG	VERTICAL HORIZON
6	6	24	KRYPTONITE NEWSONG	3 DOORS DOWN
7	9	11	AGAIN NEWSONG	LENNY KRAWITZ
8	7	9	BREATHLESS NEWSONG	THE CORBRS
9	8	10	BEAUTIFUL DAY NEWSONG	UZ
10	10	8	THE WAY YOU LOVE ME NEWSONG	FAITH HILL
11	11	7	WANT YOU NEWSONG	MATCHBOX TWENTY
12	15	18	THANK YOU NEWSONG	DIDO
13	13	14	BABYLON NEWSONG	DAVID GRAY
14	12	12	WONDERFUL NEWSONG	EVERCLEAR
15	14	14	EVERYTHING I GO NEWSONG	SHAWN MULLINS
16	15	16	EVERYTHING YOU WANT NEWSONG	VERTICAL HORIZON
17	18	22	AM RADIO NEWSONG	EVERCLEAR
18	17	16	DEKAY ROSE NEWSONG	STING FEATURING CHEB MAMI
19	21	24	LEAVING TOWN NEWSONG	DEXTER FREESHIRT
20	19	17	ABSOLUTELY (STORY OF A GIRL) NEWSONG	NINE DAYS
21	20	23	IF I AM NEWSONG	NINE DAYS
22	25	30	I'M LIKE A BIRD NEWSONG	NELLY FURTADO
23	22	25	CHAMPAGNE HIGH NEWSONG	SISTER HAZEL
24	34	—	NO TELL ME NEWSONG	MADONNA
25	23	9	NEED TO BE NEXT TO YOU NEWSONG	LEIGH NASH

Radio PROGRAMMING

PROGRAMMERS CITE POSITIVE AND NEGATIVE EFFECTS OF MERGERS

(Continued from preceding page)

work for us, both from a programming and sales point of view?"

"It's that quest for sales and advertising dollars that concerns KOSO (B-38) Modesto, Calif. PD Max Miller: "I'm hopeful that we have reached the peak of adding more talent. He sees declining time-spent-listening figures and "less passion for the medium among younger consumers" as the biggest issues facing radio in 2000.

Commercial spot lead also worries AC WSN, Columbus, Ohio, PD Chuck Knight. "I thought consolidating was going to finally allow our industry to charge a fair rate for a commercial. The unit cost is the only thing that's gone up."

Adult R&B WCFB (Star 94.5) Orlando, Fla., music director Joe Davis sees the main issue in more personal terms for those in radio. "Broadcast talent today is under-prepared for moving to the new area of professional growth while waiting for another broadcast job, assuming that they still want to be in broadcasting. The broadcast talent professional is also under-prepared for upward mobility within the broadcast corporation, because of the lack of general career preparedness."

Musically, rhythmic top 40 WFLD (Wild 98.7) Tampa, Fla., PD Orlando says the trend he's noticed more than any other was "more edge to the product" that labels were sending to radio.

Says WYRK (New Country 101.5) Baton Rouge, La., PD Paul O'Neil, "It's all geared to add a new song from anyone we go."

WHO LET THE FUN OUT?

Worrying over the bottom line, the ever-important measure of success for a publicly traded company, has left many feeling that radio just is not as much fun as it once was. For many programmers, executives, and radio consultants, 2000 was a difficult year, and that cut into the "fun factor," said mist.

"I think as radio staffs become more aware of the business aspect of radio, the fun goes away," says Bob Michaels, Arbitron manager of radio programming services, who through his dealings with programmers has sensed that "it is less fun today than ever earlier this year."

For L&B WJHM (102.3am) PD Russ Allen, the year was certainly a lot less fun. "We were solo, and I was a little bit of an explainer. For those that kept their jobs, it was a case of too many stations, too little time. "As programmers, we've allowed ourselves to become facilitators instead of artists. Our consultants

isn't behind a desk," says Knight. "It's certainly less fun in many companies, due to the reduction in station budgets and manpower," says Zapoleon. "Most people are working three times as hard as they were a year ago to handle the multiple station responsibilities forced on them. The pressure to perform and the fear of more jobs being cut doesn't make for the carefree, locally oriented and employed radio station teams of only a few years ago."

Davis, who passed the Florida bar exam last summer, feels programmers must prepare themselves for possible job loss. "I continue to work on developing other professional skills, so that even if radio tried to pigeonhole me or if it became boring or if I needed a change, I'd be prepared. Also, I put myself in the position to 'pimp' radio while it was 'pimping' me."

Programmers' Best/Worst Ads Of 2000

NEW YORK—In our very infrequent survey of programmers nationwide, we asked them to name a song they were most proud to add in 2000. Here are some of their choices, along with selected comments.

- "I Hope You Dance," Lee Ann Womack
- "Absolutely," Ninedays. "I never got tired of that song, even today."
- "Open My Heart," Yolanda Adams
- "The Christmas Shoes," New-song, and "He's My Son," Mark Schultz. "Both were another opportunity to establish an emotional connection with our AC listeners. We've let country radio slide off with the lyrics for too long."

- "Amazed," Lonestar.
- "Thong Song," Sisqú.
- "Smokeeencen," Flying Blind.
- "Writin' Kos0 Modesto, Calif., PD Max Miller, "It became a huge local hit for KOSO last summer."
- "There You Go," Pink.
- "Goodbye Earl," Dixie Chick.
- "Despite cities for political correctness across the country, the subject matter has been part of country music for decades."
- "Kiss This," Aaron Tippin. "It kinda summed up the year."

On the flip side, we asked which songs or artists programmers wished they hadn't added.

- "Breathe," Faith Hill.
- "Eminem, Nelly, yuck."
- "Mi Amor," Angie Martinez & Z. "It's awful!"
- "I want to set the record straight on this: The only reason 'Mandy' by Stryke is showed up on our playlist is because of nationally syndicated host! DeLiaah spins."
- "Spawny," Angie Aparo.
- "Power Windows," John Berry. "Eeeee-uck. It was the end of '99, but the stink carried into this year."

Says Padden, "It seems that talent is being given a chance to be talented, [with] liner cards, quick raps, and that's it."

Yet consultant Valerie Geller offers this somewhat more optimistic tone. "It's always fun if you're working with creative people. It's hell if you are not."

Michals adds, "I know many people who work in a stressful business outside of radio consider their job fun. Radio probably has more fun than other jobs, so it's all relative."

Some PDs are finding their lives better, as well. "The opportunities have lessened on a national level but have increased in-house," explains King.

Miller finds it's just as much fun as it's always been. "While it's more of a business than ever before, the performance side is or should be unchanged. Stations still do lots of crazy stuff."

- "Get Out," E.L.E.
- "There were too many to name," says an R&B programmer.
- "Up North (Down South, Back East, Out West)," Wade Hayes. "What is he singing anyway? Can anyone understand?"
- "I Hope You Die," Bloodhound Gang.
- "It's OK," Slimm Cutta Calhoun featuring Andre 3000 of OutKast.
- "Anything on Jive."
- "Whatever it is, I'd blame it on my obsessive, jaded country WYRK Baton Rouge, La., PD Paul Orr: "I wouldn't have changed a thing."

Finally, we asked programmers if they had any other great radio memories from 2000.

- "Winning the Billboard Radio Award, passing the Florida bar, and buying my Orlando condo," says Joe Davis, Cox Radio/Orlando, Fla.
- "Watching Big D and Bubba go from being my morning show to eight radio stations' morning show [Country Music Association] station of the year nomination. Realizing that somehow, I always manage to be in a three-way country battle no matter how few there are left these days," says Orr.
- "The Subway Series of '00."
- "The Mets in the World Series."
- "Meeting Wyclef and Tony Bennett."
- "Getting to go to the Grammy Awards for the first time and having the Harry Crow hide behind me from the paparazzi ranks way up there!"
- "I added three words to my vocabulary that I never thought I'd need to know: underlove, overlove, and chav."
- "More Chad [Broek], less Chad [dimpled, hanging, pregnant?]."
- "I don't have time to stop and remember anything about 2000."

Viacom Buying Spree Continues With CMT, BET Purchases

VIACOM TAKES OVER There's no denying that the landscape of the music video industry has changed dramatically in the past year, with one company gaining enormous control over national music video networks.

Viacom's buying spree of its music video competitors—**2000 • IN A REVIEW**—which began in 1999 with the Box—continued in 2000 with its purchase of CMT and BET. TNN (which stopped being a music video network for the last few years but kept some country music programming) was also acquired by Viacom, which quickly changed TNN's name and focus from The Nashville Network to The National Network to appeal to a broader audience.

The resulting change in ownership also brought a change in the networks' power structure. Nashville-based David Hall exited as president of CMT and TNN and was replaced by New York-based VH1 president John Sykes, who added the title of CMT president. In a move that has been anticipated, Viacom shut down the Box, effective at the end of 2000. The Box had been on the air since 1985. Viacom then paved the way for MTV2 to arrive in more U.S.

households than ever before: MTV2's reach increased from 10 million households to 30 million in just under a year.

Viacom's stronghold of music video networks now comprises MTV, VH1, BET, CMT, MTV2, and all of their smaller spinoff channels.

Concerns about one company controlling so many music video networks and not having enough competition is an issue that will be affecting the music video business, and ultimately the music industry, in the next year and beyond.



MUSIC VIDEO STANDOUTS: Picking the best videos of the year is always a matter of opinion, but **Enimem's "The Real Slim Shady"** was unquestionably considered by many to be one of the top videos of the year, winning the MTV Video Music Awards (best video of the year, best male video), and Billboard Music Video Awards (Maximum Vision, Best rap clip).

by **Carla Hay**

Other videos that received honors or were some of the most talked-about clips of the year were **D'Angelo's "Untitled (How Deep Is Your Love?)** (BET's most-played video of the year), **Billy Gilman's "One of a Kind"** (MTV's year's first Billboard Music Video Awards with four prizes), **N'Sync's "Bye Bye Bye"** (this year's most-requested video on MTV and a multiple winner at the National Music Video Network) by Acquiring CMT and BET.

THE • TOP • STORIES

• **Viacom Furthers Its Dominance** of National Music Video Networks By Acquiring CMT and BET.

• **The Box Goes Out of Business** after 15 Years On The Air. While MTV2 Increases Its U.S.-Household Reach To More Than 30 Million Viewers.

• **Enimem's "The Real Slim Shady" Clip Gets Top Music Video honors**, while Music Video Directors Jonathan Dayton and Valerie Farris Earn The Highest Accolades in Their Field.

• **VH1 Bows Its First My VH1 Music Awards To A Mixed Reaction.**

• **"Billy Gilman's "One Voice" Clip Sweeps** Billboard Music Video Awards.

• **3D And Vmatoms Arrive As Hot New Technology For Music Videos.**

FOR WEEK ENDING DECEMBER 18, 2000

Billboard® Video Monitor™

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"NEW ON'S" ARE REPORTED BY NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



Continuing programming
1235 W. 42nd St.
Washington, D.C. 20018

- 1 Memphis Bleek, "It's Your Check" (New)
- 2 Jay-Z, "I Know" (New)
- 3 Outkast, "The Way We Live" (New)
- 4 Mykell, "Danger (Don't Stop)" (New)
- 5 50 Cent, "The Real Slim Shady" (New)
- 6 Lil' Mo, "No More" (New)
- 7 Jagged Edge, "Promiscuous" (New)
- 8 Jay-Z, "I Know" (New)
- 9 Jay-Z, "I Know" (New)
- 10 Jay-Z, "I Know" (New)
- 11 Jay-Z, "I Know" (New)
- 12 Jay-Z, "I Know" (New)
- 13 Jay-Z, "I Know" (New)
- 14 Jay-Z, "I Know" (New)
- 15 Jay-Z, "I Know" (New)
- 16 Jay-Z, "I Know" (New)
- 17 Jay-Z, "I Know" (New)
- 18 Jay-Z, "I Know" (New)
- 19 Jay-Z, "I Know" (New)
- 20 Jay-Z, "I Know" (New)



Continuing programming
2906 Oldpark Dr.
Nashville, TN 37212

- 1 Billy Ray Cyrus, "It's Your Check" (New)
- 2 Jay-Z, "I Know" (New)
- 3 Outkast, "The Way We Live" (New)
- 4 Mykell, "Danger (Don't Stop)" (New)
- 5 50 Cent, "The Real Slim Shady" (New)
- 6 Lil' Mo, "No More" (New)
- 7 Jagged Edge, "Promiscuous" (New)
- 8 Jay-Z, "I Know" (New)
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- 17 Jay-Z, "I Know" (New)
- 18 Jay-Z, "I Know" (New)
- 19 Jay-Z, "I Know" (New)
- 20 Jay-Z, "I Know" (New)

Continuing programming
1551 Broadway, New York, NY 10036

- 1 Jennifer Lopez, "Love Don't Cost a Thing" (New)
- 2 Backstreet Boys, "Shape of My Heart" (New)
- 3 Outkast, "The Way We Live" (New)
- 4 Mykell, "Danger (Don't Stop)" (New)
- 5 50 Cent, "The Real Slim Shady" (New)
- 6 Lil' Mo, "No More" (New)
- 7 Jagged Edge, "Promiscuous" (New)
- 8 Jay-Z, "I Know" (New)
- 9 Jay-Z, "I Know" (New)
- 10 Jay-Z, "I Know" (New)
- 11 Jay-Z, "I Know" (New)
- 12 Jay-Z, "I Know" (New)
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- 14 Jay-Z, "I Know" (New)
- 15 Jay-Z, "I Know" (New)
- 16 Jay-Z, "I Know" (New)
- 17 Jay-Z, "I Know" (New)
- 18 Jay-Z, "I Know" (New)
- 19 Jay-Z, "I Know" (New)
- 20 Jay-Z, "I Know" (New)

Continuing programming
1515 Broadway, New York, NY 10036

- 1 Mariah Carey, "If It's Your Name" (New)
- 2 Backstreet Boys, "Shape of My Heart" (New)
- 3 Outkast, "The Way We Live" (New)
- 4 Mykell, "Danger (Don't Stop)" (New)
- 5 50 Cent, "The Real Slim Shady" (New)
- 6 Lil' Mo, "No More" (New)
- 7 Jagged Edge, "Promiscuous" (New)
- 8 Jay-Z, "I Know" (New)
- 9 Jay-Z, "I Know" (New)
- 10 Jay-Z, "I Know" (New)
- 11 Jay-Z, "I Know" (New)
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- 20 Jay-Z, "I Know" (New)

NEW ON'S

No New On's This Week

NEW ON'S

No New On's This Week

NEW ON'S

No New On's This Week

NEW ON'S

No New On's This Week

THE CLIP LIST™



Continuing programming
1235 W. 42nd St.
Washington, D.C. 20018

- The Beatles, "Get Back" (New)
- The Beatles, "Let It Be" (New)
- The Beatles, "Two of Us" (New)
- The Beatles, "The Long and Winding Road" (New)
- The Beatles, "The White Album" (New)
- The Beatles, "The Beatles" (New)
- The Beatles, "The Beatles" (New)
- The Beatles, "The Beatles" (New)
- The Beatles, "The Beatles" (New)
- The Beatles, "The Beatles" (New)



Continuing programming
2906 Oldpark Dr.
Nashville, TN 37212

- The Beatles, "Get Back" (New)
- The Beatles, "Let It Be" (New)
- The Beatles, "Two of Us" (New)
- The Beatles, "The Long and Winding Road" (New)
- The Beatles, "The White Album" (New)
- The Beatles, "The Beatles" (New)
- The Beatles, "The Beatles" (New)
- The Beatles, "The Beatles" (New)
- The Beatles, "The Beatles" (New)
- The Beatles, "The Beatles" (New)



Continuing programming
1551 Broadway, New York, NY 10036

- The Beatles, "Get Back" (New)
- The Beatles, "Let It Be" (New)
- The Beatles, "Two of Us" (New)
- The Beatles, "The Long and Winding Road" (New)
- The Beatles, "The White Album" (New)
- The Beatles, "The Beatles" (New)
- The Beatles, "The Beatles" (New)
- The Beatles, "The Beatles" (New)
- The Beatles, "The Beatles" (New)
- The Beatles, "The Beatles" (New)



Continuing programming
1515 Broadway, New York, NY 10036

- The Beatles, "Get Back" (New)
- The Beatles, "Let It Be" (New)
- The Beatles, "Two of Us" (New)
- The Beatles, "The Long and Winding Road" (New)
- The Beatles, "The White Album" (New)
- The Beatles, "The Beatles" (New)
- The Beatles, "The Beatles" (New)
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- The Beatles, "The Beatles" (New)

NEW ON'S

No New On's This Week

NEW ON'S

No New On's This Week

NEW ON'S

No New On's This Week

NEW ON'S

No New On's This Week

MTV

Continuing programming
1235 W. 42nd St.
Washington, D.C. 20018

- 1 Jay-Z, "I Know" (New)
- 2 Jay-Z, "I Know" (New)
- 3 Jay-Z, "I Know" (New)
- 4 Jay-Z, "I Know" (New)
- 5 Jay-Z, "I Know" (New)
- 6 Jay-Z, "I Know" (New)
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- 15 Jay-Z, "I Know" (New)
- 16 Jay-Z, "I Know" (New)
- 17 Jay-Z, "I Know" (New)
- 18 Jay-Z, "I Know" (New)
- 19 Jay-Z, "I Know" (New)
- 20 Jay-Z, "I Know" (New)

CMT

Continuing programming
2906 Oldpark Dr.
Nashville, TN 37212

- 1 Jay-Z, "I Know" (New)
- 2 Jay-Z, "I Know" (New)
- 3 Jay-Z, "I Know" (New)
- 4 Jay-Z, "I Know" (New)
- 5 Jay-Z, "I Know" (New)
- 6 Jay-Z, "I Know" (New)
- 7 Jay-Z, "I Know" (New)
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- 16 Jay-Z, "I Know" (New)
- 17 Jay-Z, "I Know" (New)
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- 19 Jay-Z, "I Know" (New)
- 20 Jay-Z, "I Know" (New)

BET

Continuing programming
1551 Broadway, New York, NY 10036

- 1 Jay-Z, "I Know" (New)
- 2 Jay-Z, "I Know" (New)
- 3 Jay-Z, "I Know" (New)
- 4 Jay-Z, "I Know" (New)
- 5 Jay-Z, "I Know" (New)
- 6 Jay-Z, "I Know" (New)
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- 16 Jay-Z, "I Know" (New)
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- 19 Jay-Z, "I Know" (New)
- 20 Jay-Z, "I Know" (New)

MUSIC VIDEO AWARDS

Continuing programming
1515 Broadway, New York, NY 10036

- 1 Jay-Z, "I Know" (New)
- 2 Jay-Z, "I Know" (New)
- 3 Jay-Z, "I Know" (New)
- 4 Jay-Z, "I Know" (New)
- 5 Jay-Z, "I Know" (New)
- 6 Jay-Z, "I Know" (New)
- 7 Jay-Z, "I Know" (New)
- 8 Jay-Z, "I Know" (New)
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- 19 Jay-Z, "I Know" (New)
- 20 Jay-Z, "I Know" (New)

FOR R&B ACT DESTINY'S CHILD, 2000 WAS A 'JUMPIN'' YEAR

(Continued from page 5)

that Destiny's Child experienced not one, but two personnel changes in less than 12 months—all under the glare of media scrutiny. It also happened while the act trekked across the U.S. in support of "The Writing's on the Wall," an album that has sold over 62 million copies since its July 1999 release, according to SoundScan. In addition to "Say My Name" and "Jumpin' Jumpin'," the project includes the 1999 multi-format hits "Bills, Bills, Bills" and "Bug a Boo."

"It was a difficult time, to be sure," says Matthew Knowles, the act's manager and Beyoncé's father. "But we did our best to remain focused and calm at all times. Being in Destiny's Child is difficult. It requires quite a bit of sacrifice. What we've learned is that it's not for everyone."

In February, group members

LeToya Luckett and LaTavia Roberson stepped down to help the group look to "creative differences," immediately after which Beyoncé and fourth member Kelly Rowland recruited sisters Michelle Williams and Farrah Franklin as replacements.

"It was a bit scary," Beyoncé says. "But we refused to let our differences with LeToya and LaTavia affect the group. As a music fan myself,

I hate to see my favorite groups dissolve because of one or two personnel changes. I want to see what will happen when they try to keep things going."

Despite her trepidation, the act got over. In fact, Williams and Franklin found themselves on a music video for the single "Say My Name" within hours of joining Destiny's Child.

"They were consummate pros," Matthew says. "It had to be frightening, but they rolled with it and did an amazing job."

Stephanie Gayle, senior director of marketing at Columbia, agrees. "It was truly a sea change," she says. "We had worked so hard to get this momentum in time. There was no time to shake and so much riding on the stability of our young women. We at Columbia will always be impressed with how well they handled the transition."

As they did more than merely handle the situation, Destiny's Child began evolving toward being an act with a more distinctive image and creative focus—thanks largely to Beyoncé becoming the group's undeniable leader. "In situations like this, you'll still either fold, or it will come back stronger," notes Gayle. "In the case of Destiny's Child, they became more powerful and tighter as a unit. And Beyoncé showed us that you can do the stuff to be a great leader—not that Kelly or the other girls aren't strong, gifted women, because they are. But there's no denying that Beyoncé stepped to the plate in a major way."

"Her group was going to have to sharpen its chops. The girls spent much of the spring and summer on the road, touring with Christina Aguilera and TLC." "We thought we were going to have a very successful year," Beyoncé says with a laugh. "But the drama wasn't over yet."

Shortly after shooting the video for "Jumpin' Jumpin'," Franklin left the group.

"Quite frankly, it was too much for her," Gayle says. "She was completely overwhelmed by the sheer volume of work and pressure. She was used to just going to see her go, but it was part of the process of making Destiny's Child the best possible group," says Matthew.

Beyoncé agrees. "Now, I look at this group and there's no reason to apologize," she says. "Until now, we've never been at the point where every member was a strong singer. From a vocal perspective, the changes have been an improvement. We still have to make excuses or apologies anymore. Overall, it's a good vibe now when the group. Everyone has the same personality, which makes life so much easier. We're blessed that the fans have been receptive to the changes."

There's one more change that Destiny's Child fans can look forward to: the eventual solo outing of Beyoncé. "It's something that will happen without question," says Matthew. "We've never made a secret of that being a goal." He adds that the plan is for each of the group's members to get a chance to record solo. "It's a natural evolution for a group wherein you're dealing with strong vocalists."

Beyoncé will also be at work devel-



From left, Michelle Williams, Beyoncé Knowles, and Kelly Rowland.

oping an industry presence as a songwriter for other artists. Although she has yet to announce outside projects, several high-profile ventures are in the pipeline.

Both Beyoncé and Matthew insist that solo activity will not infringe upon the future of Destiny's Child as a fully functioning recording unit. "I love being in the group far too much to let it go," Beyoncé asserts. "And, quite frankly, this group has been through too much to go away because I'm making a solo record."

Beyoncé is currently locked away in a studio with Rowland and Williams, laying down tracks for a new Destiny's Child album, due for release in February. Its tone and direction are being kept under tight wraps, though Matthew says it will display more of the act's writing skills

this time around.

"They're grown immeasurably," he says. "And they're writing about their experiences more than ever. These past few years have really been like for them, and that's going to result in a lot of eyes to the depth of Destiny's Child. This is not a group of puppets. This is a group with vision."

Although the act has receded under the guidance of such famed hip-hop producers as Rodney Jerkins, Timbaland, Elliott, and She'Pere, Beyoncé and Rowland have always penned much of the material. "I think the hazard of being a young woman in this business is that people assume that you're being led around by others—mostly men," Beyoncé says. "That's far from the situation that we're in."

She backs up that claim with writing tunes like "Independent Women Part II," "Hit Me Up," and "The soundtrack to 'Charlie's Angels.'" "That song is intended to be an anthem to women who stand on their own two feet, without needing a man to hold them up," she says. "That's where we're coming from."

Where Beyoncé and Rowland come from is Houston, where they were childhood friends. Working under the watchful eye of Matthew, the two joined forces with Luckett

and Robinson. They began attracting a loyal local following after performing throughout the greater Houston area, opening for such top hip-hop acts as Dru Hill and Da Brat. It was during a gig opening for the SWV that they drew the attention of Columbia Records. Williams cut her teeth on the Los Angeles music circuit, touring and recording with such artists as Ariana Grande and Monica.

"The group has worked extremely hard in an effort to hit every possible level of exposure. Even as it prepares its next album, the act is still interviewing days of magazine photo shoots, interviews, radio visits, and TV appearances. "I'll never take a day off, or at least that appears to be the case," notes Don Jenner, president of Columbia. "They know what it takes to be more than just an R&B act with a big album. This is an act that's going to be a superstar. They want it. They deserve it. And they're going to get it, without a doubt."

Beyoncé likes the sound of such words. "Like I said, 'stay consistent.' This year could have ended on a different note. We never get that, especially on the days when we get tired. Instead, we use that as the fuel we need to push on and work a little harder."

STUDIO MONITOR

(Continued from page 54)

improving in power and flexibility for many years. The revolution spawned by modular digital multitrack machines, led by the Alesis ADAT, resulted in a whole layer of studio innovation.

Today, however, digital audio workstations, in particular, Digital Designs' Pro Tools, are creating a new era in recording. With the addition of the Pro Control work surface, Pro Tools is a recorder, a console, infinite racks of outboard equipment—the list goes on. The equipment, the conventional wisdom says, is so good now—and so comparatively inexpensive—that it has raised a question: Is the commercial recording studio obsolete?

It isn't, of course. There will always be, in the words of one studio manager, the "recording studio/Ritz Hotel," a place where you can go to afford to book such a facility for months at a time. But below that top tier, what will remain? A multi-room facility represents a multimillion-dollar investment, regardless of its status as a recording studio. Can you really survive when music is increasingly created in homes and offices?

"I don't want to be the purveyor of doom and gloom, but I think in the next few years we're going to see a lot of places close," says Alex Abrash, studio manager of New York's Kampro Studios. "When Pro Tools went 24-bit, that's when something fundamental changed. Pro Tools is fundamental to the future of recording. It's going to replace, because it replaces the studio from top to bottom. Records today can be built around a lot of intense production talent and a lot of plug-ins."

But the future of recording is getting so high-tech, says David Harrington, studio manager of New York's

Greene Street Recording. "You can buy a 24-track digital machine now for four grand. It's insane! And combine that with all the plug-ins for computers that represent real things."

Indeed, the third-party plug-ins, performing every task from reverb and compression to amplifier and instrument modeling, are enormously popular. As Abrash says, the top-to-bottom, comprehensive solution offered by Pro Tools cannot be overstated. The debate over the sonic characteristics of digital, furthermore, is fading, although many still consider modeling software lacking. But the question of what modeling software sounds as good as the real thing is moot, says Harrington.

"Whether it does or doesn't," he says, "as long as they think it does, why come to a studio and use [the real thing]? If people hear it enough times, it's not matter. It's not bitter grapes, it's just reality."

On the West Coast, the experience is identical, according to many professional engineers.

"There's no doubt that the majority of studio owners will agree that there was a slowdown," says Marty Elberhart of Sound Images Studios in Van Nuys, Calif. "If you were fortunate enough to pick up enough projects, like we've been able to, you're still staying pretty healthy, but certainly you can't be naive or unaware of Pro Tools. If you have a big track, the Studer S87 [analog tape machine], and the Sony digital [multitrack tape machine], you've got a ton of money invested. If clients are just going to wheel in their Pro Tools, they're not even using the tape machine. It's a pretty expensive piece of equipment to have sitting there not getting used."

Although bookings at Ocean Way Studios in Nashville are strong, says Sharon Corbett, all is not well in Music City.

"A couple of months ago I was a little bit down, because I wasn't hearing so much negative feedback from so many people," says Corbett. "One positive that we have at Ocean Way is that we're not dependent just on the country market."

Ocean Way, located in a church dating back to the mid-19th century, features an enormous live room, which is popular for orchestral sessions as well as country and pop projects. Corbett explains:

"We're OK," she says. "But I hear a lot of gloom and doom from other folks. My heart goes out to everybody, because it is a really confusing time right now. What you're seeing is a lot of people panicking, scared, and a lot of confusion as a result."

None of this is to suggest that studio personnel are placing blame on Pro Tools. On the contrary, the platform is ubiquitous: Rare is the professional engineer who doesn't employ it at some point. Still less common is the engineer who does not marvel at its power and flexibility. But the changing methods of professional recording are forcing both evaluation and evolution in the industry, which is liable to be painful for some.

"I truly feel that there are some very positive changes that are going to take place," says Corbett. "There's a lot of people who are dying, but there's also birth that comes from it. I think that's what we're seeing. What we have to do is get together and discuss what's going to grow from this. It's not enough to just be concerned about what my colleagues, I do feel like here, there's a lot of positive

things that are going to happen. I'm already starting to see a lot of it."

"Likewise, Abrash is resolute, giving assurance that Kampro will adapt and weather the storm.

"I don't see any work with the changes that are taking place in the business," he says, "meaning working with Pro Tools systems. Anybody that is recording an album in their bedroom has to eventually mix. We still will try to mix in Pro Tools, but a lot of people are still going to mix in a studio, when, of course, record companies are going to pay for them. My [Solid State Logic] Axiom room is very up-to-date."

"Maybe the key operative word is 'diversification,'" he adds. "The best advice I can give is to try to branch out to other things. The whole idea is, you have to stay optimistic in any of these times where there are good times and bad times, and you have to keep a positive attitude. We've already made some changes, including diversification into post-production, film work, and surround sound environments. And, in addition, this point is a marriage business, I expect there will be growth in that, and I'm already positioned for it."

"You have to take a hard stand and say you're going to weather the storm," Abrash continues. "I'm going to expand my post business and try to feed into Pro Tools users. You can get access to the amount of hardware and software that you need, and you can console that we have here. You can't re-create that. We're going to use every bit of creativity we have to weather this. I think there have to be some clouds lifting at the end of the day. It's not enough to just say we can weather the storm will benefit from it. But we've all felt the pinch."

DO VOCAL EFFECTS GO TOO FAR?

(Continued from page 5)

as it is about the artist's actual ability to consistently sing the notes. Image, "videogenic appeal, and personality are as essential, if not more so, in today's career-based pop culture.

How that translates into a live setting is another sticking point. Surprisingly, most agree that while weak singing onstage may embarrass the artist, or a label, by the time a fan pays for a concert, they've already been given a commitment to a set and is likely to forgive an off-the-mark vocal performance.

Overall, sources acknowledge that the ultimate impact of vocal processing on an artist may seem a dramatic sacrifice, but it's merely symptomatic of an industry keeping up with technology and meeting the demands of a culture that is accustomed to, and thus expects, of dazzling perfection.

AN ACCELERATED TIME

"We're in a very accelerated time now in terms of studio technology, so almost every facet of recording is changing," says Grammy-winning producer Matt Serletic, who has worked with matchbox twenty, Carlos Santana, Collective Soul, Celtic Storm, and Aerosmith. Creatively, it's allowed exploration of different vocal stylings and character. And that, in turn, might have been risky in getting a great vocal in the past.

"You no longer have to ask an artist [to submit] for hearing them to pound out a vocal 15 times for a take, one magic performance—which can result in a recording that's technically accurate but passively not convincing," he adds. "With vocal processing, you can get the passion and then fix something. But on the bad side, it's possible to allow less-than-sufficient musical ability to pass. That's the danger."

"For every Luther Vanhous, who is truly the real thing, there are 50 singers out there selling more records who can come near him vocally," observes long-time producer Michael Bortz, who has produced Michael Bolton, N'Sync, Natalie Cole, Vince Gill, Sarah Brightman, and 98°, among others. "Slightly but surely in the last 10 years, the industry benchmark for 'hottest' has lowered."

"We used Auto/Tune on great singers that made it less than cheating, but then

you give a guy or girl who literally can't sing one phrase in tune to save their lives, and I can make them sound like they can," he says. "That's not the kind of record I like to make. It's misleading—but it is not overly uncommon."

STRONG SUPPORTERS

Regardless, there are those who embrace less-than-rare vocal processing techniques without question, saying it allows artists and producers to stretch their creative wings. For example, what would Cher's 1999 No. 1 "Believe" be without the now-fledged effect over the title word? The technique dates back in private form to 1963 and has been utilized since by everyone from the Beatles to Kraftwerk. It's heard on Peter Dinklage's memorable 1976 No. 6 hit, "Show Me The Way," the 2000 smash "Blue Da Da Dee" from Eiffel 65, and Faith Hill's current top 10 hit, "The Way You Love Me."

"These software programs are allowing there to help us. Technology is allowing

allow pitch and timing to stay a little bit and take a freer performance and correct it. Often, it's the best take."

Caravillo echoes Stent in saying that "some artists have a great style and sound without being blessed with great pitch. In the old days, if you didn't sing on pitch, you didn't get the job; now, we can sign a wider range of artists. It also lessens tedious in the studio. It used to be you could work on the vocal for one song for weeks. You don't have to do that anymore."

Technology can also enhance the feel of a song—without actually altering the vocal performance, says leading remixer Hex Hector, who has refurbished tracks for Aretha Franklin, Deborah Cox, Tina Braxton, and Lisa Stansfield.

"I did a mix of I Will Love Again for Lara Fabian, and [Sony Music Entertainment chairman/CEO] Tommy Klotz wanted to make the [song] a little less Broadway-sounding to give it more of an edge," he says. "We used a web of loops in different time signa-

ture was worse than the last. I was literally punching in breaths. The experience was just brutal—really, really tough," adds the producer.

In that instance, the artist's two singles never found success on the charts—perhaps because the necessity of such extreme processing left no trace of emotion in the singing. The artist ultimately was dropped by the label. But there are also examples of wildly popular artists who depend on the technology to supplant the development of musical skill, says Craig Kullman, executive VP of the chairman, for Atlantic Records, who maintains that the ease with which musically can be perfected in the studio has diminished drive in developing artists.

"There's a sexiness about hip-hop, where you can loop beats and chop up loops with equipment in your bedroom that costs a few thousand dollars," Kullman says. "All of this technology is potentially breeding a shortage of the kids who used to spend 12 hours a day

"We use Pro Tools for our records as a time-saving device," says Rob Thomas, lead singer of matchbox twenty. "You can do something five or six times and figure out what your best pieces are—suppose that's only vaguely cheating. But that's part of the beauty of making a record; nobody knows what you're doing in the studio. It's like, 'Pay no attention to the man behind the curtain.'"

However, he admits, "My biggest fear of it is that some of the honest, in the imperfection might be lost. There's a beauty in hearing old Aerosmith where the guitar might be slightly out of tune and the vocals not perfect. It's enduring."

Jocelyn Brown, who has performed on countless dance, R&B, and pop hits, including 1984's "Somebody Else's Guy," is quick to point out that, while techniques may have changed, vocals have been put through the technology writer for a good long time now. "It started with doubling, then tripling, then quadrupling vocal parts, then tracks mechanically, to the point that your voice alone could sound like a choir. I don't take it too far. I didn't do it," she says. "I thought that ruined a singer's natural sound."

"Now you've got voices doing trips and zips, syntihed, perfecting a singer who has sung every note flat or sharp or out of sync," she says. "These poor babies don't even know they can't sing, but they can go into the studio and come out with a tune that no people in the clubs will dance to all night long, even though it has no heart. That's kind of the name of the game now."

"Unfortunately, all of these young girls with the looks are recruited, and then their voices are transformed into mechanical-sounding wonders," Brown adds. "Then you get these kids onstage and live, and it's a total disaster. It's the asshole who starts out saying, 'You're great. You're going to be a star. Well, it's everything or nothing.'"

WHAT MATTERS: STUDIO OR STAGE?

In fact, the impact of topped-up vocals that are taken from studio to

(Continued on next page)



the industry to be a lot more creative with vocals than ever before, because these tools take so much time," says Mark Spikes Stent, who engineered Malcom's "Music" and "Bedtime Stories" albums, as well as works by Oasis, U2, Massive Attack, Spice Girls, and Björk. "It's a very exciting time in a lot of ways; we can do amazing things with a lot of depth."

Stent adds that "nothing replaces a great performance, but there aren't a lot of really amazing vocalists out there now. There are a lot with character, and now we can get the best out of them. It's all for the better."

Says Rob Cavallo, Hollywood Records senior VP of A&I and producer of acts like Goo Goo Dolls, BB&Mak, Green Day, and Phil Collins, "On the plus side, you can say to an artist, 'I really want you to go for it like never before,' and get the ultimate soulful take with their spirit flying. You can

tures, which added more texture and made the song a little grittier. We never touched the original vocal, so it didn't kill the integrity of the song. That's when Pro Tools can definitely help."

SULLIED SIDE OF PROCESSING

But arguments regarding the sullied side of vocal processing are just as convincing.

One producer who preferred to remain anonymous records being hired in the mid-'90s to record tracks for an attractive young artist's major-label debut album. "This person was pretty much the worst singer I'd ever worked with," the producer says. "What I had to do to make them sound like they could sing was to record the vocals as many times as they could stand to. Then I would take pieces of different tracks and combine them."

"That's not unheard of, but this act had no sense of timing or rhythm. One

learning to play the piano, the guitar, the drums—there are quicker ways to break into the music industry now. And then there are all the other technology distractions like the Internet and video games. I wonder where we're going to get the next Miles Davis, Stevie Ray Vaughan, or Eric Clapton with all of these things sucking up people's free time."

HOW ARTISTS PROCESS THE DEBATE

Artists walk a delicate line with the debate over vocal processing. All sources for this story agree that it's no longer a question of whether or not a singer uses a touch here and there but more about how it's applied.

Marx says, "My general rule of thumb is that if I sing something and I really get a line that emotionally connects what I say... if the timing is so on or off to a particular kind of rasp that I like—but one note is out of tune, I'll use pitch correction."

The Progression Of Effects, From Primitive Vocoder To Pervasive Pitch Fixes

BY CHRISTOPHER WALSH

NEW YORK—Since the early days of putting stereo sound to vinyl, music engineers and equipment manufacturers have searched for methods to manipulate what comes from the speakers.

The 1960s, perhaps the most creatively fertile period in pop music history, is the least. In the studio, some experimentation, as the two-minute single gave way to the LP as an artistic statement, and artists moved far beyond the familiar subjects of girls and cars.

The Beatles, arguably the most

imaginative group in pop music history, accomplished more sonic innovation than most, creating new sounds with tape by playing it backward, changing its speed by the technique (invented by engineer Geoff Emerick) known as flanging, and other whimsical methods then considered sacrilegious by the label-coated musical establishment.

Never satisfied with the sound of his voice, John Lennon once asked if he might record a vocal while swinging the microphone from a rope suspended from the ceiling. Jimi Hendrix, with engineer Eddie Kramer,

likewise pushed the sonic envelope, creating all manner of then-unheard guitar and vocal sounds; wild stereo panning furthered the otherworldly



effects of Hendrix's oeuvre.

HISTORY OF VOCAL PROCESSING

While creativity knows no bounds, technology was far more limited in the '60s than it is today.

The history of vocal processing, however, begins in the days before rock'n'roll. Homer Dudley, a research physicist at Bell Laboratories, developed the vocoder (voice operated recorder), an electronic device capable of both analyzing sound and simulating speech, in 1939. The vocoder's initial application was in the field of hearing and to improve compression schemes for transmitting voice over copper telephone lines.

In 1948, Dudley introduced the vocoder to Warner Meyer-Eppler, a physicist and director of the Institute

of Phonetics at Bonn University in Germany. The following year, Meyer-Eppler wrote "Electronic Tone Generation. Electronic Music and Synthetic Speech." He is thought to be the first to use the term "electronic music."

A similar effect to that of the vocoder is created by the Talk Box, popularized in 1969 by Jimi Hendrix. Frankton. The Talk Box uses the mouth as an additional sound chamber. Air is pushed from the lungs, through the vocal cords, and then from the mouth and nasal cavity to

(Continued on page 33)

DO VOCAL EFFECTS GO TOO FAR?

(Continued from preceding page)

stage is among the more controversial issues surrounding the vocal-processing dilemma. What happens when an artist who has little vocal talent garners a hit single and then has to take his act to the people?

"There's nothing worse than to go to show and be nervous for the singer the whole time," says singer-songwriter/producer and Grammy winner Clint Black. "I feel engaging, which is worse than what it's doing to my ears. I think that's true for any fan. For the artist, if you're losing butts in those seats next to you, you come to town, you may risk your career to the point where it's not table to talk the next morning. You don't have to be perfect, but it takes more than hits you've got to have the music you want."

And if a performer isn't, can spell trouble for the individual who's bombing. According to Atlantic Records executive VP/GM Ron Shapiro, "From a psychological point of view, the time an artist reaches the stage, they've already found some success, and

unfair to criticize an artist that they're able to look like a dancer in a video, then gets onstage and has two left feet, right? I don't think the audience gives a shit if the vocals are perfect. A concert is one of scenarios, so it's repeated matter. But on a CD, where it's doesn't listen, the audience expects perfection."

"This is a video- and computer-oriented generation, and kids go to movies and theme parks, and they're knee-deep in," says Fred Wavna, VP of SFX Touring, which handled shows this year for artists ranging from Tina Turner and Goatsack to N Sync. Backstreet Boys, Cher, and Korn. "They need to be dazzled optically and acoustically at a live music show. They need to see it and feel it."

"Acts of all generations are using the technology available in order to create the greatest show possible, from robotics and lasers to vocal technology," adds Bruce Kany, executive VP of SFX Touring. "It seems to give kids the best of both worlds."

ability to seduce the camera.

"There's no question that things have changed," says Kallman. "Because of the video, kids have lots of tremendous importance in the marketing and selling of a new artist. It's difficult to find the look, the perfect body, the incredible voice, every single aspect; those types are few and far between. But it's what we're going to search out for today."

"At the root level, labels are definitely looking for a great song with a great hook. That's the first instinct in signing an artist," says Hector. "But I have to say, it doesn't hurt to be video-ready. That's the reality of the times that we live in, unfortunately."

"Technology has raised the bar of expectation to near perfection," offers Steve Leeds, senior VP of promotion for Universal Records. "Would Rob Dylan get a recording deal today with his unique voice? Would the Beatles be considered worthy?"

"Society as a whole has gotten to a point where it holds its heroes and expects them to be such high standards by its acts. Men have to be like Chipmunk-ales and women like Playboy models. Now with studio technology, it's put enormous pressure on singers."

A VISUAL WORLD

"Even today, when this business got really huge in popular culture, people would lay around their houses and let their imaginations go wild while they played records," says Shapiro. "I'm not saying that's the only way to succeed, but television and the computer are so important today that everything visual has gained importance. Our business now has to search out larger-than-life entertainers, as opposed to just an entertainer."

Adds Black, "There's only one thing that's important to a record company: selling little plastic discs. There are people within every label that have tremendous passion for the performer or particular artist, but the company has a goal. If Carrot Top makes a wisecrack that sells a million records, he'd be one of their favorite people in the world. That's just a fact. It's empirical."

"Even today, you need to be able to admit that he or she would definitely sign a musician who couldn't hold a tune."

"We're a business, and we have to find artists that are competitive and can get through to people," says Will Carlin, Columbia Records Group executive VP/GM. "We will never sign somebody because technology can make them sound good or different from who they are. It's used to enhance an already talented artist that's already there."

"If you're a singer, you need to admit that technology is going to make them good," Lund adds. "Vocal processing is icing on the cake—it's not the cake. That's why it's necessary for any potential artist to come to the show bringing a couple. That's how we signed Boyz. She had a horrible demo, and we brought her in to hear her sing live. It certainly wasn't the song; she had a great tone to her voice."

AN ONGOING DEBATE

The debate over vocal potency vs. processing is not likely to be settled any time soon. As time allows for the rollout of more innovative vocal enhancements, the industry will continue to argue about what things from body type to personality to the strength of the songs on their demo, similarity to other popular acts, and the

and get across as much as they can without a bunch of machines."

"It's like anything else. You want to do all the buttons on a new tool," says Sletkoff. "With that perhaps comes an overuse, but that happens with any new toy. You hear in hit songs, and in some ways it defines an era. I don't think

there's anything wrong with that."

"I'm utterly convinced that technology will help us move forward," says Thomas. "It all depends on how we use it. There are so many ways to achieve longevity in this business, from coming out the gate strong. Technology is just the starting point."

newsline...

JAZZ BASSIST AND PHOTOGRAPHER Milt Hinton died Dec. 19 in Queens, N.Y., after a long hospitalization. He was 90. Hinton was featured in Cab Calloway's group for 15 years and recorded with Louis Armstrong, and others. Chris, Benny Goodman, Lionel Hampton, Billie Holiday, and many. His photos of jazzmen were compiled in two collections. **CIRUS MORRIS**

PEDRIO CALVO, the charismatic, fedora-sporting lead singer of Grammy-Award-winning Cuban salsa band Los Van Van, has left the group. The 68-year-old Calvo will reportedly join the seasoned stars of the Buena Vista Social Club. Los Van Van played without Calvo for the first time the weekend of Dec. 16 in a small Havana nightclub, where they performed a typical set fronted by the band's two other lead vocalists, Mayito Rivera and Roberto Fernandez. **JUDY CANTOR**

NASHVILLE-BASED MUSIC PUBLISHER Albert E. Brumley & Sons claims that Sony Music Entertainment has made unauthorized use of its gospel classic "I'll Fly Away" on "Fly," the multimillion-selling Dixie Chicks album (Monument/Sony). According to a suit filed Dec. 18 in U.S. District Court in Joplin, Mo., the song is part of a track called "Sin Wagon." The publisher says the song was composed in 1929 by Brumley and published in 1932, which will keep it in copyright for some 40 more years. In the past, the publisher has said it has had to remind the industry times that the song, considered by many to be in the public domain, is a protected copyright. In the past 10 years alone, the company says, it has licensed the song more than 1,000 times. Over the years it has been recorded by Elvis Presley, Johnny Cash, George Jones, and the Boston Pops, among others. **SONY MUSIC Entertainment** had no comment. **IRV LICHTMAN**

EMI RECORDS MUSIC said Dec. 21 that total global shipments of the Beatles' "1" anthology had exceeded 18 million in the five weeks since its release Nov. 18. The company said the album had been certified platinum more than 100 times in 39 countries around the world. EMI also noted that the album, a collection of the groups' 27 No. 1 hits, had been selling at the rate of nearly six albums a second.

MUSICMAKER.COM's largest shareholder is requesting that the online custom-compilation retailer shut down its operations and redeploy its capital to preserve shareholder value. HCG Strategic Investors—which recently purchased EMI's stake in MusicMaker—owns 51 percent of the 32.4% of the company's outstanding stock—disclosed the request in documents filed with the Securities and Exchange Commission. The investment group is also requesting control of three seats on Musicmaker's board of directors, two of which were vacated by EMI. **BRIAN GARRETY**

EMUSIC.COM and some of its label partners have filed a copyright-infringement lawsuit against MP3.com for the allegedly improper inclusion and use of the companies' recordings on the My.MP3.com streaming service. Like suits filed earlier this year by the major labels, this action—filed recently in U.S. District Court for the Southern District of New York—claims that MP3.com "willfully infringes" upon copyrights controlled by Redwood City, Calif.-based EMusic.com and the labels, which include Fuel2000, SPIN/IT, Inc., Fearless Records, and Invisible Records. EMusic, which claims to have exclusive rights to digitally distribute the material, has not determined the number of copyrights allegedly violated. The suit seeks statutory damages of \$150,000 per infringement, legal fees, and an injunction prohibiting MP3.com from operating My.MP3.com while the service carries the allegedly infringed copyrights. **WES HORNMAN**

THE COUNTRY MUSIC ASSN. (CMAA) will induct 10 new Country Music Hall of Fame members to coincide with the opening of the new Country Music Hall of Fame and Museum in downtown Nashville in mid-May. While the induction ceremony has not yet been announced, the list of inductees includes those who have been final nominees for the Hall of Fame at least three times. This year's special inductions will be in addition to the regular inductions of one performer and one non-performer during the awards show. Selection is done by an anonymous panel of more than 300 electors appointed by the CMAA board of directors. The 10 new members will be formally inducted during the ceremony. The CMAA is currently in the planning stages of the museum, which is operated by the Country Music Foundation. **PHILIP STARK**

MARCO

BOTVIN

their own perception of their skills has often changed. They may refuse to see and they may talk themselves out of it—and that can be a real challenge.

"Then there are those that do see it and realize that the only way they can connect to their audience is by dancing or not wearing clothes," he continues. "Particularly with young artists, that's the disturbing part. It doesn't help that in this business, artists are surrounded by people who tell them that they were fine when they weren't."

A HELPING HAND ONSTAGE

As a faux tonic, one technique that's gaining popularity is the use of vocal processing onstage, where a mediocre singer will not only use backing tracks to sing over—and already common practice—but will lead with an enhanced live vocal.

Black dispenses the practice as a losing proposition, saying, "If you use pitch correction in a live setting, you're basically writing out your music. It's not for me, and you've got to stick with it every time. If you want to raise or lower a note or make any kind of change in the way you sing a song, you can't. I would imagine that as a prison for any artist."

"But opinions are nearly unanimous that if a targeted audience leaves a concert event satisfied, then vocal prowess is less important than the whole of the experience. This particularly holds true for younger artists whose lives haven't matured, where the concert becomes a spectacle of lights, costumes, sets, dancers, sound, and, somewhere in the mix, singing."

"Onstage, I think that every artist is a little bit of a showman," says Black. "I've got pop A&R for five, Backstreet Boys, and Backstreet Boys. It's

THE TOTAL PACKAGE

The idea of a total package—meritally, that is, artists are no longer signed on the basis of vocal ability—has been true since the dawn of MTV two decades ago. These days, when a potential artist steps before the A&R, it's not just about the sound, but about things from body type to personality to the strength of the songs on their demo, similarity to other popular acts, and the

SOONBUZZ, BMG PACT

(Continued from page 14)

The deal with BMG follows a similar one with EMI in October. BMG Entertainment Asia-Pacific senior VP Michael Smelle says the label plans to release some 2,500 titles through Soundbuzz, including the E-tailer's launch of its commercial download service, which Sarrownalla says should take place by Jan. 1. Titles offered will be split 50/50 between local Asian and international repertoire, according to Smelle, who says the deal is the first in a series of the label envisions with third-party online digital retailers in the Asia-Pacific region.

Smelle says that the Web site of BMG affiliates in the region will be linked to the corresponding Soundbuzz site to facilitate the purchase of BMG tracks.

"I will be effectively be marketing your copyrights on a country-by-country basis," Smelle says.

Soundbuzz will sell BMG tracks in the 10 Asia-Pacific territories, stretching from Japan to Australia, while the E-tailer has local-language sites. Individual tracks will be priced at the local-currency equivalent of between \$1 and \$3.

Soundbuzz's Australian operations won't launch until end of January, says marketing director, Andrew Hoppe. The Sydney office will have a staff of six and be responsible for local marketing and alliances with local media and online partnerships.

"The essence of any online venture is the creation of a community and a presence that is exciting enough for people to come back to," says Hoppe. "And you don't create that by buying huge slabs of traditional advertising. It's about creating that negotiations so far with record companies, media players, and global

at brand marketing companies have been "enthusiastic—the potential is definitely here for this market."

Estimates by Forrester Research and IBC Research project that 25% of all music sales will be online by the year 2002, and a significant portion will be digital downloads. A study by the Australian Communications Authority issued this month

found that one in three households has Internet access and that Australia has the fourth-lowest Internet costs for member nations of the Organization for Economic Cooperation and Development.

Earlier this year, Soundbuzz and BMG cooperated in the Project Zeus digital-download trial, and in October the E-tailer signed an online

music publishing deal with BMG Music Publishing.

Sarrownalla says Soundbuzz is getting 2 million page views a month. "We expect that traffic to grow by a factor, maybe four or five within the next three to six months," he predicts.

Asian labels that Soundbuzz has signed distribution deals with include

Lahari Music (India), Viva Records (Philippines), Pony Canyon (Malaysia) and Life Records (Singapore).

Soundbuzz currently has local offices in eight countries in the region, with the notable exceptions of South Korea and Japan. Sarrownalla says Soundbuzz is holding discussions with potential joint-venture partners in those two territories.

BMG FINLAND TESTS MOBILE NET STRATEGIES

(Continued from page 14)

based marketing manager Kimmo Valtanen says that the Web site in this segment is around 35 cents, around 10 times more than the profits on ring-tones. We don't pay for the technology—we just share the profits. It's important that we are active and taking our share of the cake."

In the individual campaigns for Westlife's "Coast To Coast" and Ramazzotti's "Stillebber," consumers are able to enter a competition, while also leaving a mobile phone number and an email address if they're interested in receiving further information about the artists. BMG is working with Radiolinja, Finland's second-largest mobile phone network, for the Westlife and Ramazzotti campaigns.

Upon entering the Westlife site on Click2Music.fi, a free SMS message can be sent to a friend by using 76 of the total 160 available letters. The Web site also holds contests and questions for the recipients on how they can participate as well. For Ramazzotti competition participants, a text message is sent to a central server at a cost of 75 cents.

Valtanen says, "We are very satisfied with the campaign results. It has been a unique way of reaching

fans. The Westlife album was offered newly 10,000 copies, and 25% of that number have entered the competition on the Web. We have gained valuable data on the fans."

He adds, "We didn't have a television campaign for Westlife because we want to see how a new kind of campaign reaches consumers. Both the Westlife and Ramazzotti campaigns have been attempts to find new ways of reaching the consumer. And we have succeeded in creating a buzz for these artists." Ramazzotti has sold around 20,000 units in Finland to date, according to BMG.

Also, a Web site for Kent, the Swedish rock band that recently released "93-Sidor 95-00," can be accessed through Click2Music.fi. In addition to the usual home page material, ring tones derived from Kent's music and band-specific mobile phone logos can be downloaded. Users can also vote on here, recently for their album, and entrance was free if you had a Kent logo on your mobile phone," says Valtanen. "Twenty-five percent of the guests had downloaded a logo." BMG is working with E-on, a cable operator with Finland's largest mobile phone operator, Sonera.

EVEN AFTER 40 YEARS, GARAGE ROCK IS STILL ROARING

(Continued from preceding page)

the group's sounded lack in the '60s."

Verse Vintage now looks to put out more albums than the Grays and the Beau Brummels from this year's Caveatomp! fest. "It's great, because in addition to all the little mono-and-pop-shops, Verse gets us into all the big chains," says Weiss. "I've got a lot of take orders. I've sold the live Monks album in Tower."

Weiss adds that a similar deal with KOIR Records is now in the works for a live Chonowate Watch Band disc, from its 1989 Caveatomp! performance. "It's like 'Night Of The Living Dead' with these bands," he says. "I've been back from the grave."

Encinoing this year's Caveatomp! was Paul Smith Group's guitarist Lenny Kaye, who's also the estimable compiler of the original 'Nuggets' set.

"One thing I tried to do was go for great listening experiences as opposed to an academic, proggy and what constituted garage rock," says Kaye. "You missed, a lot of it was only 5 years old when I put it together, so I was just grouping a lot of records together that seemed to have an acoustic, folk, or a little bit wildly different from each other. Only as the years have passed has it

become a more coherent package, when it was really inessential and unconscious."

Noting the "long history of garage rock," Kaye is well-positioned to confirm the genre's continued vitality.

"Like any genre whose guiding definitions were created more than three decades ago, garage rock has a sense of tribute and revival rather than inventive inspiration," Kaye asserts.

"But as long as people learn how to play these three chords on their guitars—or any other handy instrument—the guiding principle is still there," he adds. "To me, it's one of those impulses that removes itself from time and space: The essence of desire and search for identity that drives people to the American garage is one of the mainstays of how the music keeps regenerating itself, whether it's done with turntables and sequencers, as it is today, or with electric guitars and amplifiers and the newly invented fuzz tone."

And bringing the music back full circle is none other than Lindsay, Paul Reverse & the Raiders' lead singer, who reunited last year with old friends at the same venue performed with them at 1998's Caveatomp!) and whose recent col-

laboration on a forthcoming Los Strait Jackets "duets" album has led to talk of a full album project with the instrumentalists.

"I'm pulling 50 real hard, so maybe it's my second childhood," says Linsley, whose gigging with the Chesterfield Kings helped rekindle his interest in his own band. "I'm going to be 40. I've been running six miles every other day and doing 50-75 dyes a year as Mark Lindsay. I really started going back out 12 years ago after losing an oilies show, but the big thing is, I'm going to be 40. I've heard Kurl Cobain and Smells Like Teen Spirit! The gutay, primal stuff was back! So hats off to the new generation, because without that hormone-fueled angst or rebellion against the machine or whatever it is, music would be way too safe."

"Sitting in with the Chesterfield Kings was like playing with the early Raiders and just beating the hell out of them," says Linsley. "It had that same intensity. That usually doesn't last in bands because they break up or get sick and lose the indefinable graininess, that 'fuck you!' Without the 'fuck you!' you don't have garage rock, because if you want folk like you, you're not in a garage band."

Song Corp. launches Foreplay Disc Lets Consumers Sample Music

BY LARRY LEBLANC

TORONTO—In a cooperative venture with Microsoft Canada and San Francisco-based digital rights management service Reciprocal Systems, Canadian entertainment company Song Corp. will launch an interactive CD-ROM called Foreplay Disc, which allows consumers to play an entire album four times before they purchase it.

The Foreplay Disc, which is now being solicited to major Canadian retailers, will be released in late February, which allows consumers to play an entire album four times before they purchase it.

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"Foreplay Disc has the potential to be a harbinger of a new business model," claims Song Corp. CEO Allan Gregg, who came up with the concept. "It gives the music industry the prospect of moving to a pay-for-play regime. Consumers can either spend \$29 (Canadian, \$18.10) on the assumption that the album they are buying is good, or they can buy five Foreplay Discs for the same price, instead to them in their entirety, and then make a choice whether they want to buy."

Adds Gregg, "The Pocket Dwell-

er when it was released."

Valtanen says, "We need to get consumers accustomed to this phenomenon, to teach them how they can get added value by using their phones. So when the new technology with superior sound quality arrives, consumers will be ready for it."

ers were the genesis of this idea. I figured the best marketing tool for the record was the music itself. I know if we can get the album into people's hands, we will convert them to the big fans."

"It's kind of a convoluted process," says Tom Baker, founder, VP of the Disc Record chain, which has 56 stores nationally. "We haven't decided if we are going to participate yet."

"It does sound convoluted," says Tim Baker, buyer with Sunrise Records, which has 82 stores in Ontario. "On the face of it, they are asking consumers to buy something that they don't know anything about, and then to decide to buy the album."

Gregg counters, saying, "We're trying to get by the tyranny of radio and video [airplay], unscripted music purchases, and high-risk music purchases."

All of the software necessary for the Foreplay Disc, which is included and embedded in the disc itself. Microsoft Windows Media technology provides the platform, format, and software environment. Reciprocal Systems provides the digital rights management process that facilitates the limited-play function and, if the consumer so chooses, unlocks it.

Once the Foreplay Disc is put into a computer and an Internet link is made, the user then has the option to play music, view a photo gallery, visit the artist's home page, or view purchase options.

When the consumer has used up the four plays, the Foreplay Disc automatically directs the consumer to a screen with the option to either purchase a regular version of the CD from a retailer Web site at full list price, minus \$3.99 Canadian, or to unlock the limited-play feature on the Foreplay Disc for the same price, minus \$3.99 Canadian (\$6.54). (Even unlocked, the Foreplay Disc can be played only on a computer.) Consumers may also purchase the regular version of the CD from retail Foreplay Discs for the same price, minus \$3.99 Canadian (\$1.31) coupon provided.

Hot 100 Airplay™

Compiled from a national sample of airplay supported by Broadcast Data Systems' Radio Trac... 833 stations are electronically monitored 24 hours a day...

Table with 4 columns: Rank, Title, Artist, Weeks on Chart. Includes tracks like 'No. 1 Independent Women Part I', 'I Wasn't Me', 'Myth: Anna Wintour Open Her Mind', etc.

Table with 4 columns: Rank, Title, Artist, Weeks on Chart. Includes tracks like 'Emotional', 'She Bangs', 'My Way Memory', 'Best on Her', 'Tell Her', etc.

Hot 100 Singles Sales™

Compiled from a national sample of POS (Point of Sale) card accepted retail stores and radio outlets which report inventory or units sold to SoundScan, Inc. This is used in the Hot 100 Singles chart.

Table with 4 columns: Rank, Title, Artist, Weeks on Chart. Includes tracks like 'No. 1 The Way You Love Me', 'Liquid Dreams', 'Independent Women Part I', 'Case of the Ex (Whatcha Gonna Do)', etc.

LOW-POWER FM LICENSING RESTRICTED

(Continued from page 18)

mere Committee.

The National Assn. of Broadcasters (NAB) has lobbied hard on Capitol Hill to block LPPM, although NAB President/CEO Eddie Fritts says the bill merely jibes with the organization's concern that significant interference was the central issue—not new competition. "NAB's central concern was the harm it would cause listeners," says Fritts. "The compromise bill is going forward while minimizing interference for millions of radio listeners."

NPR, which operates a number of radio reading services for the blind, was also among the bill's backers. NPR President/CEO Kevin Klose

and International Assn. of Audio Information Services president Ben Martin applauded passage of the bill, saying field testing will determine whether LPPM stations will interfere with low-power reading services.

"This is the practical, rational way to achieve the laudable goal of compatibility between existing public radio stations and the new, low-power service," the pair said in a statement.

The big loser in the LPPM debate was FCC Chairman William

Kenard, who, as a Democrat, will lose his chairmanship when his term expires in June 2001 or sooner if he opts to step down in deference to the incoming administration of President-elect George W. Bush. Kenard spent a lot of time and political capital lobbying for LPPM, and many view the bill's passage as more of a referendum on him than LPPM. "A lot of the opposition on the Hill was less about the issue and more about Chairman Kenard," says Fritts. FCC Deputy Director Michael Bracy, Kenard designated

comment.

"This was a product of personal relationships and deals made behind closed doors," says Cheryl Leanza of the Media Access Project. "It remains to be seen what will happen, and there are going to be some great LPPM stations that will show this is a fabulous idea that was killed by some big power mongers that were afraid to let the little guy even whisper in the public commons."

Bracy agrees. "Key leaders in powerful positions were able to advance the interest of an organization like the NAB. It's simply inside-Washington politics." Both he and Leanza point to the decades-old friendship between Fritts and Senate Majority Leader Trent Lott. LPPM activists have two options

before them to help the FCC prove micro-radio can work during its field testing stage or build a coalition on Capitol Hill that would repeal the act.

Bracy believes the congressional option is a real possibility. "A vast majority of representatives in Congress haven't taken a full look at this issue, and when they do, they'll understand that the technology will work, and these stations will be a real, tangible benefit."

The 107th Congress will be different in nature, says Bracy, noting that a number of LPPM opponents either lost their seats or retired, including Sen. Rod Grams, R-Minn., who sponsored the bill in the Senate. "This is going to be a clean start in 2001, and we'll start from scratch," vows Bracy.

AMERICAN MUSIC

(Continued from page 12)

overlooked or unchosen recordings that the 2,000 voters may feel should be among the 365 winners, with room at the end for five write-in choices.

"We're starting with that number," says Susan Jenkins, RIAA VP of marketing. "The contest is made over a song a day. But we envision that once the program gets going, we could add songs."

Jenkins says the teaching tools will be used to show music is an integral part of America's social, cultural and educational fabric. Jenkins says the germ of the idea came from an offhand comment by President Clinton to Bill Ivey, NEA chairman and former president of the Country Music Assn., after a jazz concert at the White House. (Ivey was unavailable for comment.)

The "Songs Of The Century" project, with its streaming and schoolroom components, takes a different tack on the promotion of significant and important American music than the recently enacted National Sound Recording Preservation Act legislation put forward by NARAS. This law establishes the first national effort to preserve culturally and historically important recordings and creates a national recording registry within the Library of Congress.

A national recording preservation fund will be established. National artists, members of Congress, preservation activists, NARAS officials, and other music industry representatives, will assist the library in the selection of recordings. Nominations will also be accepted from the public.

CUBA'S INT'L JAZZ FEST FULL OF INSPIRED PERFORMANCES

(Continued from page 12)

Antonio Hart, who appeared on the stage of Havana's National Theater with a multinational congregation that included the Cuban band Irakere, Mahavish, and a dozen born players. "It was a great honor to see this music as a language can transcend any differences."

That was clear during the soulful closing night jam featuring Nicholas Payton, Valdes, Duke player Dave Mullen, and master composers Tatu Guines and Giovanni Hidalgo. Complementing the week's live shows, the festival featured screenings of "Calle 54," a new documentary that its Spanish director, Fernando True-

ba (Oscar winner for "Belle Epoque"), calls "a concert for the cameras." "Calle 54" spotlights Valdes and his father, Bebo (Cuban jazz pioneer), the late Tito Puente; Michel Camelo and Gato Barbieri, among others. The film was presented by Spanish authors and publishers' society SGAP, a sponsor of the jazz festival. A frequent supporter of Cuban musical events over the last several years, the SGAP also sponsored a young composers competition and appearances by notable Spanish players, including pianist Chano Domínguez, during the course of the festival.

THE PROGRESSION OF EFFECTS

(Continued from page 88)

form sounds.

The signal from an amplifier's speaker output is sent to the input of the Talk Box via cable; the output of the Talk Box is connected to a speaker cabinet, tube, emanating from the Talk Box, is placed alongside a microphone so that it fits in the mouth. The Talk Box replaces air from the lungs with the sound of a guitar, creating a hybrid sound of words and musical notes.

or solo instruments. TC Innotator by TC Electronic and Pitch Doctor by Wave Mechanics are other software-based systems for fixing out-of-tune notes.

The possibilities for manipulation of sound are seemingly limitless. Beyond pitch correction, many tools exist for the creation of entirely new sounds. GRM Tools (made by Groupe de Recherches Musicales/Institut National de l'Audiovisuel) is a set of eight plug-ins for Pro Tools, allowing composers and sound designers to create new timbres, build layered timbres, create phasing and delay effects, and create fragments to create new sounds, add reverb and depth to sounds, and more. Pure!itch, by Wave Mechanics, enables not just pitch alteration but creation of harmony parts from a lead vocal or instrument or the addition of vibrato to a flat performance.

UMVD unevenly enforces its street-date policy, giving Canadian wholesalers an unfair competitive edge by allowing them to jump street date. It also alleges that UMVD sells product to Canadian wholesalers at a cheaper price than the U.S. one-stops, allowing the foreign wholesalers to undercut U.S. stores. In addition, the complaint states that the arrangement between Universal and the Canadian wholesalers is restraining competition in New York.

In recent months, the availability of cheap Canadian imports of new releases before street date has become so widespread, according to the complaint, that it has forced MCM to reconsider its plans to double its warehouse space.

In addition to seeking to injure Universal from engaging in such business practices, the MCM lawsuit seeks \$10 million in damages and \$30 million in punitive damages. A Universal spokesman declines to comment.

Earlier this year, UMVD penalized two wholesalers for jumping street date. This month, it sent a cease-and-desist letter to Big Apple, a Bronx, N.Y.-based wholesaler, telling it to stop selling Canadian product in the U.S., according to sources.



by Silvio Pietrolungo

'BREATHE' IT IN! If you are anything like me, by this time you have already thumbed through our "Year In Music" special section and digested all the winners in the dozens of categories listed. A question a chart enthusiast might ask about Faith Hill's "Breathe" (Warner Bros.), the No. 1 Billboard Hot 100 single of 2000, is, How could it have reached number one during the year-end run-up as the No. 1 overall song? As noted in Fred Bronson's article (pg YE-12), it isn't unprecedented, just uncommon.

Before Billboard changed the methodology of most of its charts to SoundScan and Broadcast Data Systems data in 1991, year-end rankings were based on a system that attributed a set amount of points based on a title's weekly ranking (e.g., a No. 1 song on the Hot 100 would get 500 points, No. 2 earned 190 points, etc.). While chart longevity was always a factor and was led to lower-ranking songs overtaking songs with higher peaks, it was usually a difficult feat, especially for songs in the upper reaches of the chart. With our current method of adding up each song's weekly points, instead of basing points on rank, it is easier for long-lasting songs with slightly lower ranks to play leapfrog. In the case of "Breathe," that song was able to outdistance the competition by amassing the most weeks (49) on the Hot 100 during the chart year (Dec. 30-Nov. 10), most weeks in the top 10 (49), and most weeks in the top five (18). By comparison, the songs that ranked No. 2 and No. 3 for 2000, Santana's "Smooth" and "Maria Maria" (Arista), respectively, fell short of those totals: "Smooth" tallied 40 weeks on the chart, it weeks in the top 10, and 12 weeks in the top five, while "Maria" spent 28 weeks on chart, 16 weeks in the top 10, and 15 weeks in the top five. So while "Maria" did have the most weeks at No. 1 (10) on the Hot 100 during the chart year, the fact that it spent nearly half as many weeks on the chart as "Breathe" hindered its run for the 2000 crown.

OTHER NOTABLE ACHIEVEMENTS: Additional accomplishments during the 2000 chart year included Madonna's "Music" (Maverick/Warner Bros.) grabbing the one-week high point scores on the Hot 100 Singles Sales chart, with 156,234 in the Sept. 16 issue. That same week "Music" achieved the highest one-week point total for the year on the Hot 100, with 25,110. Two songs were tied for most weeks at No. 1 on the sales chart: Christina Aguilera's "Come On Over Baby (All I Want Is You)" (Jive) and Jessica Simpson's "I Wanna Love You Forever" (Columbia), both of which spent six weeks at the top.

On the Hot 100 Airplay chart, Aaliyah's "Try Again" (Blackground/Virgin) spent the most weeks (nine) at No. 1, while Destiny's Child's "Independent Women Part I" (Columbia) had the highest one-week audience figure, with 11.5 million listeners in the Dec. 25 issue. In this month's "Year-End Chart" "Warner" would go on to break the all-time airplay record two weeks later with an audience of 140.5 million (Hot 100 Spotlight, Billboard, Dec. 9).

COLUMNIST'S CHOICE: The following are my personal top five songs of 2000: No. 5. *Sting Featuring Cheb Mami, "Desert Rose" (A&M)*; No. 4. *Big D & The Co-Soulers, "I Wanna Love You" (Arista)*; No. 3. *Alice Deane, "Better Off Alone" (Republic/Universal)*; No. 2. *Lee Ann Womack, "I Hope You Dance" (MCA Nashville/Universal)*; No. 1. *Vertical Horizon, "Everything You Want" (RCA).*

I wish you all a wonderful holiday season and a fabulous 2001!

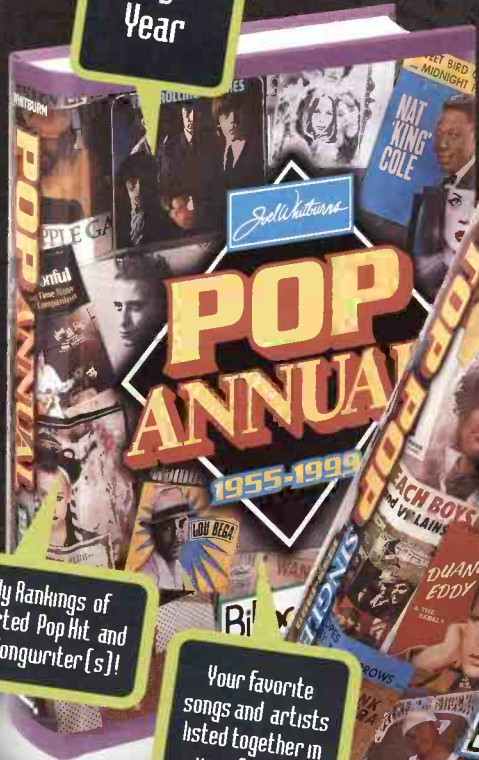
Title	PEAK POSITION	Songwriter(s)
(I Wanna) Get with the Groove	25	Keith Richards
Yours Truly (Season 1)	22	The Rolling Stones
Return You've Got a Daughter	11	Paul Simon
...

POP À LA CREAT

By Year

By Artist

5,702 Artist Listings of All Charted Pop Hits



45 Yearly Rankings of Every Charted Pop Hit and Each Hit's Songwriter(s)!

Your favorite songs and artists listed together in your favorite years of music!

Required reading for DJs, program directors, collectors - anyone who's into music!

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES, MASS MERCHANDISE, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**[®]

DECEMBER 3, 2000

THIS WEEK	LAST WEEK	2 WEEKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	2	5	THE BEATLES ▲ APPLE 2935CA/ROFL (1.981.98)	No. 1/Greatest Gainer 3 weeks at No. 1	1
2	2	1	4	BACKSTREET BOYS ▲ JIVE 41743 (1.981.98)	BLACK & BLUE	2
3	3	3	5	VARIOUS ARTISTS ▲ 50NY/2002/BAW/NER/BLA/ER/8205/GUC (1.981.98)	NOW 5	3
4	4	64	CR2	BRETT ANASTAS ▲ WINDUP 13053 (1.981.98)	HUMAN CLAY	4
5	5	4	3	CITRENY SPEARS ▲ JIVE 41704 (1.981.98)	OOPS... I DID IT AGAIN	5
6	6	4	5	TIM MCGRAW ▲ CORP 12974 (1.981.98)	GREATEST HITS 4	6
7	11	15	13	SHAG ▲ MCA 112096 (1.981.98)	HOTSHOT	7
8	8	7	9	LIMP BIZKIT ▲ JIVE 41703 (1.981.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	8
9	10	10	39	N SYNC ▲ JIVE 41702 (1.981.98)	NO STRINGS ATTACHED 1	9
10	7	16	5	CHARLOTTE CHURCH ▲ GONY CLASSICAL 69463 (1.981.98)	DREAM A DREAM	10
11	9	12	19	BAHA MEN ▲ JIVE 41705 (1.981.98)	WHO LET THE DOGS OUT 5	11
12	12	6	5	SADE ▲ JIVE 41706 (1.981.98)	LOVERS ROCK 3	12
13	18	20	58	FAITH HILL ▲ WARNER 8205 (1.981.98)	BREATHE 1	13
Hot Shot Debut						
14	NEW!	1	1	KZIBIT ▲ COLUMBIA 6897 (1.981.98)	RESTLESS 14	14
15	13	11	7	OUTKAST ▲ LAFACE 26072/ARISTA (1.981.98)	STANKONA 2	15
16	17	14	25	NELLY ▲ JIVE 41707 (1.981.98)	COUNTRY GRAMMAR 1	16
17	19	18	8	LENNY KRAVITZ ▲ VIRGIN 50316 (1.981.98)	GREATEST HITS 3	17
18	20	17	4	EMMA PHOENIX ▲ JIVE 41708 (1.981.98)	A DAY WITHOUT RAIN 17	18
19	15	9	5	R. KELLY ▲ JIVE 41705 (1.981.98)	TP-2.COM 1	19
20	24	23	7	U2 ▲ WEA/RSO 52453 (1.981.98)	ALL THAT YOU CAN'T LEAVE BEHIND 3	20
21	23	77	45	3 DOORS DOWN ▲ REPUBLIC 13369/UNIVERSAL (1.981.98)	THE BETTER LIFE 7	21
22	27	38	68	DIXIE CHICKS ▲ MONUMENT 69675/SONY (1.981.98)	FLY 1	22
23	30	31	12	LIL BOW WÖW ▲ SO SO MUSIC/ARISTA 69941/ROFL (1.981.98)	BEWARE OF DOGS 8	23
24	25	21	8	SOUNDTRACK ▲ COLUMBIA 61042/ROC (1.981.98)	CHARLIE'S ANGELS 7	24
25	22	13	5	RICKY MARTIN ▲ COLUMBIA 61334/ROC (1.981.98)	SOUND LOADED 4	25
26	31	34	29	CHRISTINA AGUILERA ▲ RCA 67490 (1.981.98)	CHRISTINA AGUILERA 1	26
27	32	32	12	AARON CARTER ▲ JIVE 41703 (1.981.98)	AARON'S PARTY (COME GET IT) 16	27
28	29	25	12	98 DEGREES ▲ UNIVERSAL 15934 (1.981.98)	REVELATION 2	28
29	43	46	31	DIDO ▲ ARISTA 19025 (1.981.98)	'N GØDEL 29	29
30	37	41	30	MATCHBOX TWENTY ▲ JIVE/ATLANTIC 63236/ROC (1.981.98)	MAD SEASON 3	30
31	40	38	13	MADONNA ▲ JIVE/ATLANTIC 67494/UNIVERSAL (1.981.98)	MUSIC 1	31
32	35	47	33	DESTINY'S CHILD ▲ COLUMBIA 63943/ROC (1.981.98)	THE WRITINGS ON THE WALL 5	32
33	21	—	—	K.C. & JOJO MCA 112738 (1.981.98)	X 21	33
34	28	8	2	CHRISTINA AGUILERA ▲ RCA 69434 (1.981.98)	MY KIND OF CHRISTMAS 28	34
35	14	—	—	RAGE AGAINST THE MACHINE ▲ JIVE/RSO 82389 (1.981.98)	RENEGADES 14	35
36	39	36	5	THE OFFSPRING ▲ COLUMBIA 61419/RSO (1.981.98)	CONSPIRACY OF ONE 9	36
37	33	24	7	JAY-Z ▲ JIVE/ATLANTIC 54803/ROFL (1.981.98)	THE DYNASTY OF THE FAMILIA (2000 -) 1	37
NEW!						
38	15	—	—	TOOL TOOL DISCONTINUED 31159/WOLFGANG (2.981.98)	SALVAGE 38	38
39	16	—	—	THE UNDERSTANDING 16	THE UNDERSTANDING 16	39
40	41	35	7	GODSMACK ▲ REPUBLIC 15968/ARISTA (1.981.98)	AWAKE 5	40
41	44	40	5	VARIOUS ARTISTS ARISTA/BLUES/BROS/ELKAY/MARSHALL 83412/ROFL 99/99	TOTALLY HITS 3	41
42	45	43	25	BILLY GILMAN ▲ JIVE/ATLANTIC 67490/ARISTA (1.981.98)	ONE VOICE 22	42
43	38	32	5	VARIOUS ARTISTS ▲ GONY CLASSICAL 61470/ROFL (1.981.98)	PLATINUM CHRISTMAS 32	43
44	49	39	6	LINKIN PARK ▲ WARNER 8205 (1.981.98)	HYBRID THEORY 16	44
PACESetter						
45	59	66	37	PINK ▲ LAFACE 26062/ARISTA (1.981.98)	CAN'T TAKE ME HOME 26	45
46	47	37	30	EMINEM ▲ WARNER/ATLANTIC 69029/ATLANTIC (1.981.98)	THE MARSHALL MATHERS LP 1	46
47	36	22	4	ERYKAN BADA ▲ MOTOWN 16329/UNIVERSAL (1.981.98)	MAMA'S GUN 11	47
48	34	19	4	FUNKY CLAN ▲ WEA/TANGUINOLA 62133/ROC (1.981.98)	THE W 5	48
49	26	—	—	WUNAMSTER FLEX 49	WUNAMSTER FLEX 49	49
50	50	44	9	LUDAKIS ▲ JIVE/ATLANTIC 67490/ARISTA (1.981.98)	BACK FOR THE FIRST TIME 4	50
51	48	51	6	SONOVITA WARNER 82304/WARNER (1.981.98)	RUGRATS IN PARIS THE MOVIE 48	51
52	57	61	27	BOB JOY ▲ ISLAND 54247/ROFL (1.981.98)	CRUSH 9	52
53	58	12	12	MYSTICAL ▲ JIVE 41696 (1.981.98)	LET'S GET READY 1	53

THIS WEEK	LAST WEEK	2 WEEKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
54	56	57	12	KENNY CHESENY ▲ JIVE/ATLANTIC 67490/ARISTA (1.981.98)	GREATEST HITS 13	54
55	53	55	7	VARIOUS ARTISTS ▲ WOWN 2001. THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS 3	55	55
56	52	53	6	SOUNDTRACK ▲ GONY CLASSICAL 69215 (1.981.98)	DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS 52	56
57	55	50	5	ALAN JACKSON ARISTA/NASHVILLE 69383/ROFL (1.981.98)	WHEN SOMEBODY LOVES YOU 15	57
58	62	54	10	JARULIE ▲ WARNER INC 54234/ROFL (1.981.98)	ROULETTE 3-36 1	58
59	45	45	4	ROSIE O'DONNELL ▲ COLUMBIA 63202/ROFL (1.981.98)	ANOTHER ROSIE CHRISTMAS 45	59
60	60	62	34	PAPE RAZO ▲ DIS/ARISTA/SONY/ATLANTIC (1.981.98)	INFEST 5	60
61	42	48	9	BILLY GILMAN ▲ EPIC/NASHVILLE 61594/ROFL (1.981.98)	CLASSIC CHRISTMAS 42	61
62	61	56	6	BLINK-182 ▲ WEA/RSO 11278 (1.981.98)	THE MARK, TOM, AND TRAVIS SHOW THE ENEMA STRIKES BACK 8	62
63	64	70	8	CELINE DION ▲ WEA/RSO 11278 (1.981.98)	THE COLLECTOR'S SERIES VOLUME ONE 7	63
64	71	71	14	BARENKED LADIES ▲ EPIC/ATLANTIC/WARNER 8205 (1.981.98)	MARCON 5	64
65	54	68	6	CARRERAS-DOMINGO-PAVAROTTI (MERCURIO) ▲ WEA/RSO 11278 (1.981.98)	THE THREE TENORS CHRISTMAS 54	65
66	63	62	27	VARIOUS ARTISTS UNIVERSAL/SONY/ATLANTIC (1.981.98)	NOW 4 1	66
67	72	69	18	DAVID GRAY ▲ ARTO 63253/RCA (1.981.98)	WHITE LADDER 67	67
68	74	59	5	WONTO MCA 61326/ROFL (1.981.98)	ALY MCBEAL: A VERY ALLY CHRISTMAS FEATURING VIOLETA SHEPARD 59	68
69	80	80	64	STING ▲ JIVE 41694/ATLANTIC (1.981.98)	BRAND NEW YEAR 80	69
VARIOUS ARTISTS						
70	71	79	1	VARIOUS ARTISTS JIVE/ATLANTIC 67490/ARISTA (1.981.98)	THE SOURCE - HIP-HOP HITS VOL. 4 70	70
71	81	79	14	ANDREA BOCCELLI ▲ PHILIPS 64800 (1.981.98)	VERDI 73	71
72	77	75	27	B.B. KING & ERIC CLAPTON ▲ WEA/RSO 11278 (1.981.98)	RIDING WITH THE KING 3	72
73	68	65	5	MUSIQ SOULCHILD ▲ WEA/RSO 11278 (1.981.98)	AJUSHWANESING (I JUST WANT TO SING) 68	73
74	56	65	4	ELTON JOHN ▲ WEA/RSO 11278 (1.981.98)	ONE NIGHT ONLY - THE GREATEST HITS 65	74
75	51	26	3	MASTON J NOVA/IMP 2208/RSO (1.981.98)	CHETTO POSTAGE 26	75
76	75	74	80	RED HOT CHILI PEPPERS ▲ WARNER 8205 (1.981.98)	CALIFORNICATION 3	76
77	79	77	11	GREEN DAY ▲ JIVE/ATLANTIC 67490/ARISTA (1.981.98)	WARNING 4	77
78	69	—	2	3LW WEA/RSO 11278 (1.981.98)	3LW 69	78
79	83	110	16	SARAH BRIGHTMAN ▲ NEMO STUDIO 5498/ROFL (1.981.98)	LEA OF LYONS 17	79
80	86	87	34	MYA UNIVERSAL/ATLANTIC 67490/ARISTA (1.981.98)	FEAR OF LIVING 35	80
81	76	73	14	THE CORRS ▲ JIVE/ATLANTIC 67490/ARISTA (1.981.98)	IN BLUE 21	81
82	82	81	30	LEE ANN WOMACK ▲ MCA/NASHVILLE 17099 (1.981.98)	I HOPE YOU DANCE 17	82
83	91	91	11	YANNI ▲ WARNER 8205 (1.981.98)	IF I COULD TELL YOU 20	83
84	67	52	5	KEITH SWEAT ARISTA 14974 (1.981.98)	DIDNT SEE ME COMING 16	84
85	70	42	4	B.G. CASH MARY 80099/UNIVERSAL (1.981.98)	CHEEKMATE 17	85
86	89	82	13	FUEL ▲ MCA 11278 (1.981.98)	SOMETHING LIKE HUMAN 13	86
87	84	72	10	JOHN MICHAEL MCDONALD ▲ ATLANTIC/NASHVILLE 83376/ROFL (1.981.98)	BRAND NEW YEAR 15	87
88	87	85	101	BRETT SPEARS ▲ JIVE 41695 (1.981.98)	BABY ONE MORE TIME 1	88
89	93	107	79	SANTANA ▲ ARISTA 18000 (1.981.98)	SUPERNATURAL 1	89
90	65	33	1	VARIOUS ARTISTS ARISTA 28131/PROPER (1.981.98)	LYRICS' LOUNGE VOL. 2 33	90
91	94	94	34	21ST TURBID ▲ JIVE 41703/ARISTA (1.981.98)	THE SICKNESS 29	91
92	90	84	83	YOLANDA ADAMS ▲ JIVE 41672 (1.981.98)	MILLENNIUM 1	92
93	88	86	81	VARIOUS ARTISTS ARISTA 28131/PROPER (1.981.98)	CHRISTMAS WITH YOLANDA ADAMS 85	93
94	98	141	73	CHARLOTTE CHURCH ▲ GONY CLASSICAL 60957 (1.981.98)	VOICE OF AN ANGEL 26	94
95	78	57	4	DAVE HOLLISTER ▲ GONY CLASSICAL 49027/ROFL (1.981.98)	CHICAGO 95 - THE MOVIE 49	95
96	99	111	20	JOE YOUNG ▲ JIVE 41703 (1.981.98)	BURN 19	96
97	105	133	11	PAUL SIMON WARNER 8205 4784 (1.981.98)	YOU'RE THE ONE 31	97
98	79	49	4	CAPOEIRA - N. NOREAGA TORONY BROS 31107 (1.981.98)	THE REUNION 19	98
99	107	94	4	LIFEHOUSE WARNER/ATLANTIC 67490/ARISTA (1.981.98)	NO NAME FACE 94	99
100	113	113	17	MOBY ▲ JIVE 41703 (1.981.98)	PLAY 45	100
101	106	123	10	SARA EVANS RCA/NASHVILLE 61594/ROFL (1.981.98)	BORN TO FLY 62	101
102	95	82	12	JILL SCOTT ▲ WEA/RSO 11278 (1.981.98)	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 82	102
103	126	127	31	BEAKAR ▲ HOLLYWOOD 16250/ROFL (1.981.98)	SOONER OR LATER 38	103
104	108	138	84	SHEARER ▲ LYRIC STREET 16250/ROFL (1.981.98)	THE WHITE SHEARER 70	104
105	92	97	6	SHEASTAY JIVE/ATLANTIC 67490/ARISTA (1.981.98)	BRAND NEW YEAR 97	105

© Always with the greatest sales gain this week. * Recording Industry of America (RIAA) certification for an shipment of 500,000 albums units (GOLD). ** RIAA certification for an shipment of 1 million units (PLATINUM). *** RIAA certification for an shipment of 2 million units (DIAMOND). ¹ Certification for Diamond status (RIAA). ² For limited time, all digital albums with a shipping time of 100 minutes or more. ³ For RIAA certification for an shipment of 1 million units (PLATINUM). ⁴ For RIAA certification for an shipment of 2 million units (DIAMOND). ⁵ Certification for Diamond status (RIAA). ⁶ Certification for 400,000 units (MUSIC PLATINUM). ⁷ Available in some states, and CD prices for BMG and WEA labels. ⁸ Includes titles. ⁹ For prices marked CD, all other CD prices, are equivalent prices, which are greater than wholesale prices. Greatest Gainer shows charts up/down. ¹⁰ Includes titles. ¹¹ Represents percent change. ¹² Includes titles. ¹³ Represents percent change. ¹⁴ Includes titles. ¹⁵ Represents percent change. ¹⁶ Includes titles. ¹⁷ Represents percent change. ¹⁸ Includes titles. ¹⁹ Represents percent change. ²⁰ Includes titles. ²¹ Represents percent change. ²² Includes titles. ²³ Represents percent change. ²⁴ Includes titles. ²⁵ Represents percent change. ²⁶ Includes titles. ²⁷ Represents percent change. ²⁸ Includes titles. ²⁹ Represents percent change. ³⁰ Includes titles. ³¹ Represents percent change. ³² Includes titles. ³³ Represents percent change. ³⁴ Includes titles. ³⁵ Represents percent change. ³⁶ Includes titles. ³⁷ Represents percent change. ³⁸ Includes titles. ³⁹ Represents percent change. ⁴⁰ Includes titles. ⁴¹ Represents percent change. ⁴² Includes titles. ⁴³ Represents percent change. ⁴⁴ Includes titles. ⁴⁵ Represents percent change. ⁴⁶ Includes titles. ⁴⁷ Represents percent change. ⁴⁸ Includes titles. ⁴⁹ Represents percent change. ⁵⁰ Includes titles. ⁵¹ Represents percent change. ⁵² Includes titles. ⁵³ Represents percent change. ⁵⁴ Includes titles. ⁵⁵ Represents percent change. ⁵⁶ Includes titles. ⁵⁷ Represents percent change. ⁵⁸ Includes titles. ⁵⁹ Represents percent change. ⁶⁰ Includes titles. ⁶¹ Represents percent change. ⁶² Includes titles. ⁶³ Represents percent change. ⁶⁴ Includes titles. ⁶⁵ Represents percent change. ⁶⁶ Includes titles. ⁶⁷ Represents percent change. ⁶⁸ Includes titles. ⁶⁹ Represents percent change. ⁷⁰ Includes titles. ⁷¹ Represents percent change. ⁷² Includes titles. ⁷³ Represents percent change. ⁷⁴ Includes titles. ⁷⁵ Represents percent change. ⁷⁶ Includes titles. ⁷⁷ Represents percent change. ⁷⁸ Includes titles. ⁷⁹ Represents percent change. ⁸⁰ Includes titles. ⁸¹ Represents percent change. ⁸² Includes titles. ⁸³ Represents percent change. ⁸⁴ Includes titles. ⁸⁵ Represents percent change. ⁸⁶ Includes titles. ⁸⁷ Represents percent change. ⁸⁸ Includes titles. ⁸⁹ Represents percent change. ⁹⁰ Includes titles. ⁹¹ Represents percent change. ⁹² Includes titles. ⁹³ Represents percent change. ⁹⁴ Includes titles. ⁹⁵ Represents percent change. ⁹⁶ Includes titles. ⁹⁷ Represents percent change. ⁹⁸ Includes titles. ⁹⁹ Represents percent change. ¹⁰⁰ Includes titles. ¹⁰¹ Represents percent change. ¹⁰² Includes titles. ¹⁰³ Represents percent change. ¹⁰⁴ Includes titles. ¹⁰⁵ Represents percent change. ¹⁰⁶ Includes titles. ¹⁰⁷ Represents percent change. ¹⁰⁸ Includes titles. ¹⁰⁹ Represents percent change. ¹¹⁰ Includes titles. ¹¹¹ Represents percent change. ¹¹² Includes titles. ¹¹³ Represents percent change. ¹¹⁴ Includes titles. ¹¹⁵ Represents percent change. ¹¹⁶ Includes titles. ¹¹⁷ Represents percent change. ¹¹⁸ Includes titles. ¹¹⁹ Represents percent change. ¹²⁰ Includes titles. ¹²¹ Represents percent change. ¹²² Includes titles. ¹²³ Represents percent change. ¹²⁴ Includes titles. ¹²⁵ Represents percent change. ¹²⁶ Includes titles. ¹²⁷ Represents percent change. ¹²⁸ Includes titles. ¹²⁹ Represents percent change.

BEHIND THE BULLETS

(Continued from page 5)

Attached," managed the once unthinkable SoundScan sum of 2.4 million copies during its opener, and, with two big weeks left on the calendar, the average total posted by a chart-topping album is the highest it's ever been in the full years that Billboard has utilized point-of-sale data. Do all those flashy numbers signal a banner year for music sales? To quote a central company's ad campaign, "No, it's not."

Year-to-date album units—including catalog—are 3.4% ahead of this same point in time in 1999, the smallest that margin has been all year. But all that noise at the top of the chart, one might surely have expected a lot more growth. No matter what happens during the last two weeks of the year, it seems certain that 2000 will finish with the lowest album gain since the seven-studio era's 0.5% increase over prior year's sales.

While the huge weeks enjoyed by 'N Sync, Eminem (1.76 million), Backstreet Boys (1.6 million), Britney Spears (1.3 million), and Pearl Jam (1.1 million) have taken the loud report of some booms, the year more resembled a bottle rocket's fast fizzle than the glorious grandeur of a fireworks display. The year, in fact, promised so much more when it began.

In almost every single week during the first six months, album sales exceeded those of the comparable 1999 week. Year-to-date album units were up by 5.4% at the end of July. At 1.29 million copies in February, and—aided by 'N Sync's huge start—by 7.1% at the close of March. With Spears and Eminem joining the party, each setting one-week records for female and male acts in successive weeks, album units were 8.1% ahead of the prior year's pace by the end of May.

From the middle of 1991, when The Billboard 200 adopted SoundScan data, through the start of this year, only three albums had surpassed 1 million sales in a week. But even as this year's gaudy chart-topping numbers dazzled media and fans alike, most U.S. music chains found that stores were packing less inventory. It seems that the kids whose wallets propped 'N Sync, Eminem, and Spears to chart one only had room in their allowances to buy the moment's hottest item and didn't pick up that incremental second or third title that stores count on.

By the time Limp Bizkit made its bow in October, the momentum had grown slowly. Hampered in large part by a sluggish summer release

schedule, album sales fell from the 8.1% improvement seen in May to a range of 6%-7% from June through August. Even when Thanksgiving brought a 15.6% bump above the comparable 1999 week, albums sold to date were ahead by less than 5%. A dip two weeks later slowed the pace even more.

If fate had made Charles Dickens a 21st-century trade reporter rather than a 19th-century novelist, he might have termed the music biz in 2000 "a tale of two industries." Admittedly, he wouldn't have had the luxury of his "best of times / worst of times" paradox. But, with so many music merchants yearning for comp-store increases in the shadow of the large numbers posted each week at the top of the chart, he might have reported, "They were the best of times. They were also times."

Let's hope 2001 will be the year when labels and stores learn how to parlay the mega-sales to the benefit of other albums. With Internet swapping and CD burners moving away at the perimeter, that challenge becomes ever larger.

Another daunting challenge of the coming year is how music stores can improve on a year that saw five albums start with million-plus weeks. Just two of the five acts in that club—'N Sync and Spears—will have new albums next year, the former perhaps as

early as the summer, the latter in the fall. Given the fast fade that often opens to youth-driven acts, there is no guarantee that they will reach the heights they scaled this year. Likewise, it is probably safe to assume that Eminem's group

ing 3 Doors Down among those previously mentioned.

HOME STRETCH: Not only do the Beatles remain at No. 1, but their "1" also cements its lead with a 23% sales increase and snags the

Greatest Gainer title (up by 155,000 units). The distance between the Fab Four (823,500 units) and Backstreet Boys (599,000 units up 3,550) grows from 225¢ last issue to 45¢ on the current chart. Given its momentum and the increases that accompany the week before

Christmas, it will surely be possible that "1" will surpass 1 million copies on next week's unpublished chart.

Billboard Exhibit has this issue's Hot Shot Debut with 205,000 units (No. 14), while honorable mention goes to Tool, which starts at 95,000 copies with a boxed set that is part audio, part video (No. 38).

The Billboard 200's mighty with each of the top 32 titles exceeding 100,000 units, but it stood taller during the comparable 1999 week, when 46 albums surpassed that mark. We also had more albums at 200,000 or more a year ago (19 vs. 14 this issue) and twice as many in the 300,000-plus club (eight instead of four). Thus, album sales are down from the comparable 1999 frame for the second week in a row (see Market Watch, page 100). Mirroring the trend reported this quarter by retailers of all types of products.

RUST NEVER SLEEPS, and neither do Billboard's charts, thanks Coli to the top flow of information from SoundScan and Broadcast Data Systems. As it has done for the last several years, our research department sells charts from Billboard's unpublished week, which this year reflects activity from the tracking period that ends

Christmas Eve (24). If you've gotta see them, contact our research staff at 646-654-4633 or via E-mail at research@billboard.com. Those charts are also related to our subscribers of Billboard Information Network and via Billboard.com.

SAILORITE: I wish you the best holidays have to offer and a wonderful year in 2001. I must also thank the West Coast charts assistant, Brian Calkins, who related our contributions to this column virtually every week. But this particular juncture demands another acknowledgment.

It was 15 years ago when a communications specialist from Canton, Ohio-based retail chain Camelot Music flew to New York to contemplate leaving a job he liked at a company he loved to become an associate editor of Billboard. The prospect was exciting but a bit daunting, especially for fellow who had never lived outside of Ohio. Fortunately, one of the people who interviewed me that day was deputy editor Irv Lichtenman, who exhibited an immediate knack for making a stranger feel at home.

Lichtenman wraps up his long tenure here at the close of this year, and I'm place won't be the same without him. Beyond being a strong editor, a magnet for news, a purveyor of quick wit, and an incredible ambassador of the biz, Irv will within the music industry, Irv has served us well with incredible professionalism. Like a veteran coach on a professional baseball team, he could score a newsworthy item (some by deadline pressure and the ocean's temper tantrum (including some of our own), knowing instinctively when to employ humor, warmth, or a firm word to improve the moment.

It's hard to say how long I've known you, but fear that would be more of a compliment to me than to him—and I'm not so sure that I've earned that bit of tribute. He is certainly a great example of any journalist or manager would do well to emulate. With sincere thanks, I wish him well.

MACCOLL, 41, DIES IN ACCIDENT

(Continued from page 18)

England) on Stiff, she enjoyed platinum sales with Virgin's 1995 best-of compilation "Galore."

MacColl's own chart success came in 1981 on Polygram with the rock'n'roll pastiche "There's A Guy Works Down The Chipshop Sweats He's Elvis." She also recorded such singles as "The Cowboy" and "Don't Come With Me Sonny Jim."

MacColl also demonstrated her powers of interpretation with Ray Davies' "Days," a No. 12 U.K. success in 1975. She achieved her highest-ever chart placing at No. 2 in 1987 as a guest artist on the Pogues' festive "Fairytale Of New York."

Recently her keen ear for a pop hook and an irreverent lyric extended into Cuban-influenced material, especially on the "Propaganda" album, released by V2 in March. "Kirsty MacColl's Cuba," a series of eight programs for BBC Radio 2, was scheduled to start airing Dec. 20. She had been posted on of respect for her family.

"Every time you make a record it could be the last one," she told this writer in 1991. "It's a lot harder to survive in the music business than it's ever been, and I don't fit the mold as far as pop stars go." In the suitably light-hearted liner notes to "Galore," (12), Bono described MacColl as "the Noelle Coward of her generation." Morrissey called her "supreme original, although not as far as I know, one of the original Supremes."



by Geoff Majfield

project, D-12, will generate fewer numbers than his current solo album achieved this year.

TOP HEADY: Oh my, The Billboard 200's summit was indeed tall this year. From 1992, the first complete year that Billboard employed SoundScan data, through 1997, the highest average sum for a No. 1 album was \$38,000, achieved during the last of those years (see chart, this page). The "Titanic" soundtrack and a diverse array of big sellers from the likes of Garth Brooks, Dave Matthews Band, Master P, Lauryn Hill, and others raised the bar in 1998, when the top rung averaged \$98,017, but that number looks small compared with this year's crop. Boosted greatly by the aforementioned million-plus openers by Geoff Majfield, 'N Sync, Britney Spears, Eminem, Limp Bizkit, and Backstreet Boys, the No. 1 slot averaged more than a half a million units in 2000, to the tune of an astounding 598,590 copies per week.

For all that thunder, the growth over prior-year sales is just about certain to be smaller than we've seen in recent years. The gain was 5.7% last year, 11.7% in 1998, and 13.6% in 1997.

TIMING IS EVERYTHING: It has been refreshing to see the albums by 'N Sync and Britney Spears, respectively, return to No. 1 and May, respectively, return to the top 10 during the heat of the fourth-quarter drive ('N Sync is No. 9, I'm also pleased that Creed, who released its latest in the fall of 1999, continues its residency in the chart's upper echelon (No. 4). May these serve as reminders that albums released earlier in the year can be among the top dogs when the gift-shopping season winds in full gear. These are lessons already appreciated by labels, distributors, and retailers, but all too often lost on artists and managers.

Since the sales week that began Oct. 2, just seven of the industry's top 200 others were released prior to October. Other than Creed, 'N Sync, and Spears, the other four are albums by 3 Doors Down (February), Nelly (June), Baha Men (July), and Shaggy (August). Count down the top 20 since Thanksgiving, and you again come up with just seven older titles, with Faith Hill's resurgent "Breathe," released in November 1999, replac-

Average Unit Total For No. 1 Albums On The Billboard 200

Year	Avg. Units
1992	224,430
1993	242,123
1994	239,068
1995	236,598
1996	250,447
1997	267,553
1998	380,017
1999	322,458
2000	598,590

(50 wks. so far)

Average Unit Total For Albums That Debuted At No. 1

Year	Avg. Units	No. of Titles
1992	397,882	7
1993	373,580	7
1993	363,908	11
1994	265,711	12*
1995	309,331	13
1996	350,511	16
1997	287,538	22*
1998	287,115	27
1999	406,238	21
2000	794,690	15

*Totals from these years do not include albums that started early to staggered-release schedules or street-date violations: Pearl Jam's "Vitalogy," The Notorious B.I.G.'s "Life After Death," and Master P's "Ghetto D" and "MP Da Last Don."

Source: Billboard/RIPI Communications and SoundScan

Plug In Europe Attracting Internet's Top Global Execs

Some of the most respected executives and business pioneers in the world of online music have confirmed their participation in Plug In Europe, the new conference being organized by Jupiter Media Metrix in association with Billboard. The conference, which will take place April 23-24 in Barcelona's Princess Sofia Inter-Continental, is shaping up as the coming year's essential event for anyone in the global online music business.

Like the original Plug-In—which attracts the cream of the U.S. digital music business to New York every July—the premier Plug In Europe event will include an array of carefully planned panels. The sessions will cover such topics as online retailing, artist empowerment, fair use and digital rights, subscription services, marketing, event planning, Web audio programming and business models for the wireless world.

Among confirmed panelists: Emmanuel de Buretel, president, Vivid Continental Europe; David Phillips, CEO, iCrunch; Gianluca Dettori, CEO, Vitaminic; David Stockley, CEO, DX3; Fabrice Sergeant, MD, Lagardere New Media; Ernesto Schmitt, chairman, Peoplesound.com; Michael Lambert,

president, Impact; Tod Cohen, VP, new media, EMI Recorded Music; Ingemar Bergman, international director of A&T; Poppo, Patrick Campbell, chairman, CFA, Mages; Eric Kapstein, secretary general, CISAC; Tim Bowen, executive VP, Universal Music International; and Larry Miller, president, Reciprocal Entertainment.

And that's just the opening day. Second-day panelists will include Bill Barnard, MD, Europe, Qpass; Nico Koeppel, V.I. technology and eMedia, Sony Music Europe; Michael Downing, president/CFO, Music Bank; Bruce Ward, founder/CEO, NetPD; Horie B. artist and founder, Pussycat Records; Sean Hastings, CEO, HavenCo; Allen Dixon, general counsel, IFFI; Julie Bethell, MD, Ministry of Sound Media; Nora Roth, attorney, Shoggy; David Falkman, co-founder, Mplay.com; and Kevin Malone, VP, European business development, Liquid Audio.

To register, contact Claire Dougty at 44-020-7747-0578 or visit www.pluginjup.com. For sponsorship and exhibitor opportunities, contact Richard Hargreaves at 44-020-7747-0579 or email RHargreaves@jup.com.

Marketing Opportunity: Record Retail Guide

Companies hoping to get their message to senior executives throughout the music business have until Jan. 17 to become part of Billboard's 2002 Retailing Directory 2001. This directory reaches professionals from every facet of the music marketing business, including record labels, wholesalers, distributors, and marketing companies, who consult the directory all year long.

In addition to updated listings, the directory offers advertisers an outlet in which their logo can be displayed and their special services

as may be promoted. The updated directory will contain information on more than 7,000 independent and chain record stores, a complete chain headquarters listing, national listings of U.S. chains, and comprehensive online retailer listings.

For more information on advertising opportunities in the Record Retailing Directory 2001, contact Jeff Serrette at 646-654-4697 or jserrette@billboard.com. To order the Record Retailing Directory 2001 or any other Billboard directory call toll free 800-344-7111.

Garner Among Recipients Of Presidents Award

Hope Garner, production coordinator for Amusement Business, is among the Billboard Music Group staffers recently honored by parent company BPI Communications with the Presidents Award. Garner and three Music Group colleagues (Lydia

Mikulko, Bob Allen, and Laura Stovell) were recognized Dec. 11 for their contributions, outstanding efforts, loyalty, and dedication to BPI.

Garner is based in Nashville and is responsible for ad production and trafficking for Amusement Business.



GARNER

To purchase additional copies of this special double issue of *Billboard*, contact: **Jeanie Jamn (Circulation)** at 646-654-5878

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30 Years On, Elton John's Streak Ends

AFTER 30 YEARS, Elton John's unbroken string of having at least one top 40 hit every year in *The Billboard* Hot 100 is finally broken. To keep his streak going, the British superstar needed to debut in the top 40 this issue with his latest song, "I Guess That's Why They Call It The Blues," a duet with Mary J. Blige from his "One Night Only" album. That feat was out of reach for John, as it would be for most artists, as the last chart calendar year—2000—is published and John did not make the top 40 this year.

He did come close, however, as "Someday Out Of The Blue" (from the film "The Road To El Dorado") peaked at No. 49 in May. So we can still say John has had at least one top 50 hit every year for 31 years.



by Fred Bronson

CHILD! AGAIN! **Destiny's Child** is No. 1 on the Hot 100 for a seventh week. That means "Independent Women Part II" (Columbia) is one of only six singles to be No. 1 for seven weeks or more in the last four years. The "Charlie's Angels" cut is the longest-running No. 1 soundtrack single since UB40's "Can't Help Falling In Love" had a seven-week reign in 1993.

TOP TENS: Elsewhere in this issue, you'll find my top 10 albums of 2000 (see page YE-10). So I'll begin here with my top 10 singles of the year, in order from one to 10: **Olsen Brothers**, "Fly On The Wings Of Love" (CMG, Denmark); **LeAnn Rimes**, "Can't Fight The Moonlight" (Curb); **the Wilkinsons**, "Jimmy's Got A Girl/Friend" (Giant); **the Corras**, "Breatheless" (MCA/Lava); **Atlantic**, "Shoggy Featuring Ricardo 'Rikrak' Ducent" (I Wasn't Me) (MCA); **Nylon Beat**, "Vihula Jalkkaus" (Mediamusik, Finland); **Sting** Feat-

uring Cheb Mami, "Desert Rose" (A&M); **Samantha Mumba**, "Gotta Tell You" (Wild Card/Interscope); **Lee Ann Womack**, "I Hope You Dance" (Universal); and **Lulu**, "Where The Poor Boys Dance" (Mercury, U.K.).

TRACKED: Although album cuts are now allowed on the Hot 100, I still distinguish my top 10 commercially available singles from my top 10 album tracks, which are, from one to 10: **Seneca Gottlieb**, "Uden Tid" (CMC/Denmark); **Aqua**, "An Apple A Day" (MCA); **Leigh Nash**, "Need To Be Next To You" (Arista); **Tarsha Vega** Featuring **Carole King**, "Rooftop" (RCA); **Bette Midler**, "That's How Heartaches Are Made" (Warner Bros.); **Caviar**, "Tangerine Moon" (Island); **Fool's Garden**, "Monday



Morning Girl (BMG, Germany); **Quintessencia**, "No Te De Tenga" (Warin, Spain, Sony); "I Guess I Fell In Love (Again)" (Novus/Le Gram, Norway); and **Leona Nenes**, "Charm Attack" (MCA).

MORE ALBUMS: With so many deserving albums this year, I've extended my top 10 to a top 20. Top Albums 11 through 20 are: **Samantha Mumba**, "Gotta Tell You" (Wild Card/Interscope); **Hil Sobule**, "Pink Pearl" (Beyond); **Submarine**, "SkinDiving" (Kinetic/Rerec); **Seochu**, "Four Stars" (Accolade/EMI, U.K.); **Whreatus**, "Wheatus" (Columbia); various artists, "Eurovision Song Contest Stockholm 2000" (BMG, Germany); **Faul Simon**, "You're The One" (Warner Bros.); **Berry Man**, "Soul & Inspiration" (Atlantic); **Marc Fedokun**, "Anilene Marie Fredriksson's Basta (1984-2000)" (EMI, Sweden); and **John Osborne**, "Righteous Love" (Interscope).

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1999	2000	1999	2000
	TOTAL	773,899,000	788,689,000 (DN 0.7%)	CD
ALBUMS	693,569,000	717,646,000 (UP 3.5%)	CASSETTE	99,319,000 72,919,000 (DN 26.6%)
SINGLES	80,330,000	51,043,000 (DN 36.5%)	OTHER	1,469,000 1,566,000 (UP 6.6%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
30,448,000	29,594,000	854,000
LAST WEEK	LAST WEEK	LAST WEEK
24,801,000	24,074,000	727,000
CHANGE	CHANGE	CHANGE
UP 22.8%	UP 22.8%	UP 17.5%
THIS WEEK 1999	THIS WEEK 1999	THIS WEEK 1999
34,809,000	33,197,000	1,612,000
CHANGE	CHANGE	CHANGE
DOWN 12.5%	DOWN 10.9%	DOWN 47%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE			
	1999	2000	CHANGE
CHAIN	386,910,000	389,682,000	UP 0.7%
INDEPENDENT	100,587,000	107,620,000	UP 7%
MASS MERCHANT	195,243,000	204,044,000	UP 4.5%
NONTRADITIONAL	10,830,000	16,300,000	UP 50.5%

FOUNDED FIGURES FOR WEEK ENDING 12/17/00

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

Aretha 2000

A BANNER YEAR

All Shows SOLD-OUT

Pier 60 - NY

Malverne Preparatory School - PA

Melbourne King Center - FL

Kravitz Center-West Palm Beach - FL

Wolf Trap - VA

Greensboro Wall Memorial - NC

Atlanta Chastain Park (2 Nights) - GA

Chicago Navy Pier - IL

JVC Jazz Festival - NY

Jackie Robinson Event - CT

New York Regent Hotel - NY

Caesars Palace, Atlantic City (3 Nights) - NJ

Louis Vuitton Event at Rockefeller Center - NY

and The Crowning Jewel

The Princess Grace Foundation at the Waldorf Astoria - NY

JUST TO NAME A FEW

Aretha thanks and loves you much.



Hold your applause.

She's just getting started.

Of course that's what we thought a year ago when her album, *Breathe*, debuted at #1, and she rang in the new year by singing the National Anthem at the Super Bowl. But here we are, after a year that has witnessed Faith garnering 29 award nominations, 2 number one singles, 3 top ten singles, and a quintuple platinum album in its first year of release. A year where she brought home Billboard awards for Hot 100 Song of the Year, Hot 100 Female Artist of the Year, Hot 100 Singles Airplay Song of the Year, Country Female Artist, Country Singles Sales and the best-selling country single, "Breathe." A year where she brought down the house as a performer at the Academy Awards, brought home the honors of CMA and ACM Female Vocalist of the year, joined forces with legends on VH-1's *Divas*, and hosted her own primetime Thanksgiving special. And one thing is clear, the year may be over, but for the girl who shot from Star, Mississippi to Stardom, the curtain has just gone up. So hold your applause, sit back and enjoy, because, ladies and gentlemen, the show is just beginning.

FAITH HILL BREATHE

Producers: Byron Gallimore, Dann Huff and Faith Hill, Management: Bonnah Entertainment, www.faithhill.com

 BORN
EST. 1998

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