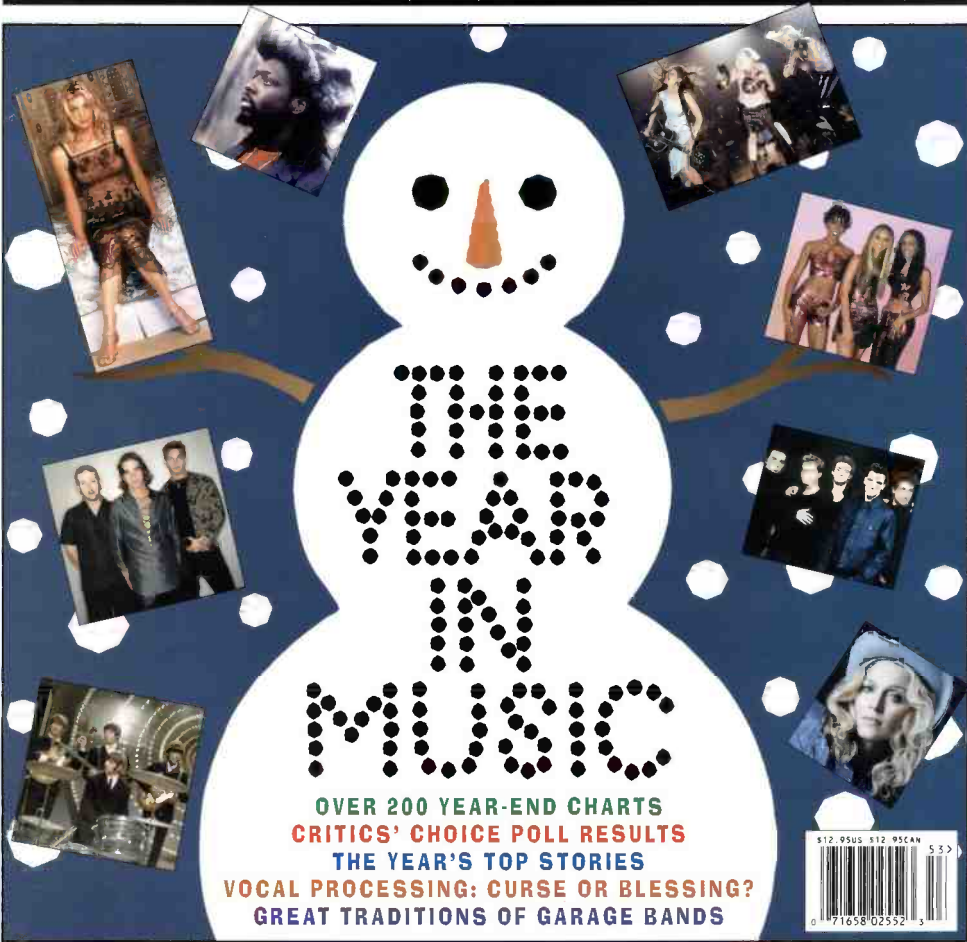


NEWSPAPER

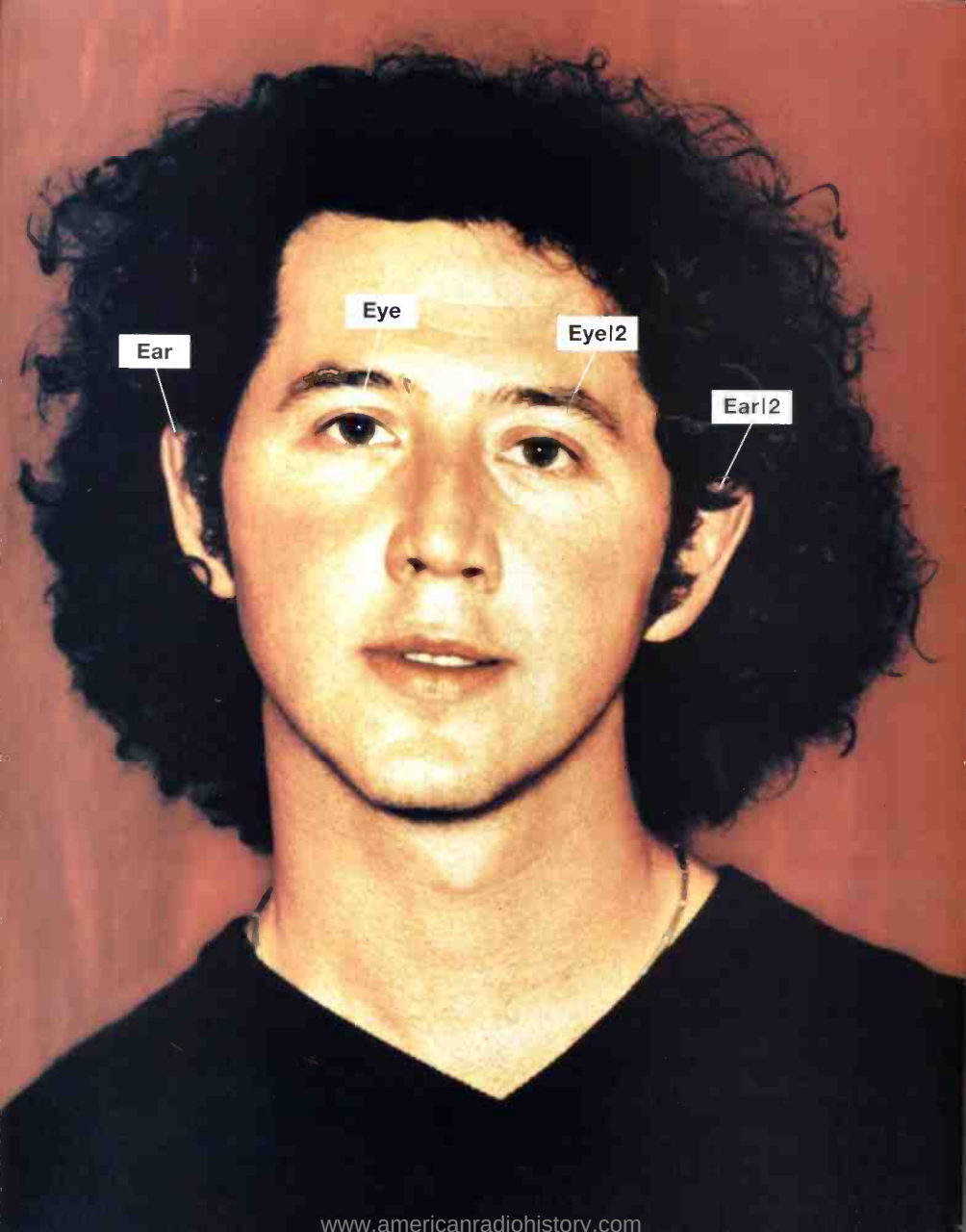
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • DECEMBER 30, 2000



CLOCKWISE FROM LOWER LEFT: THE BEATLES, CREED, FAITH HILL, WYCLEF JEAN, DIXIE CHICKS, DESTINY'S CHILD, 'N SYNC, MADONN



Eye

Ear

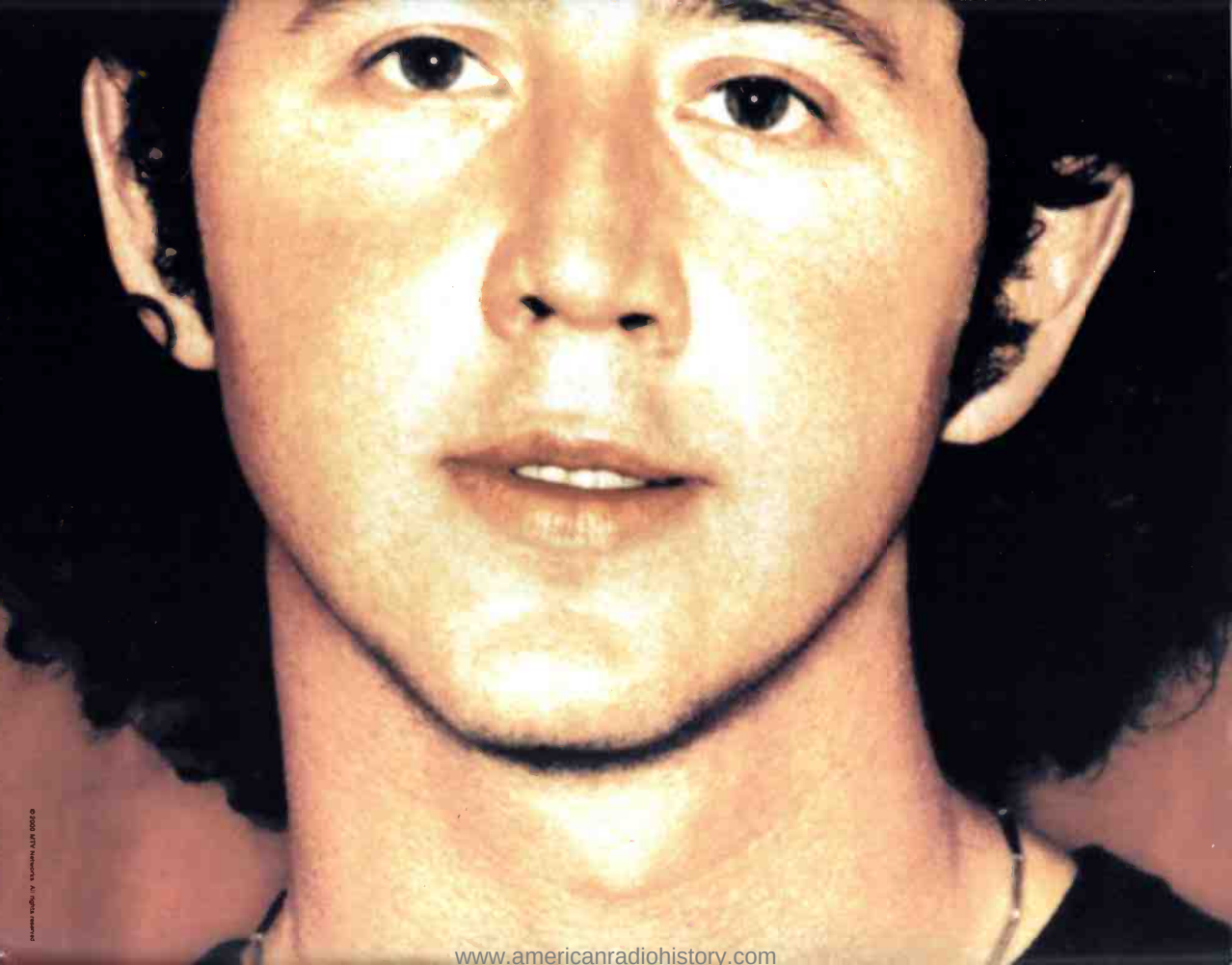
Eye12

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Billboard

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 when *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 YE-6

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 98)

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 vocal group dominate *The Billboard* Hot 100 and saturate radio airwaves with hits like "Say My Name," "Jumpin', Jumpin'," and "Independent



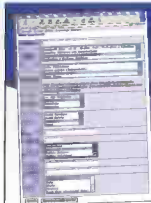
DESTINY'S CHILD

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)



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



BLACK

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



LUNO



THOMAS

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 Weller's the Raiders, the Standells, the Seeds, the Music Machine, the Kingston, the Sonics,

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

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. But (Continued on page 90)



MARK LINDSAY & THE NEW MOONS

NEWS ANALYSIS

SFX Dominates Year In Touring

BY RAY WADDELL

NASHVILLE—Hefty ticket prices and the sheer volume of tours combined to increase gross touring dollars by more than 25% in 2000, with total attendance rising a less impressive but still healthy 14%.

Tina Turner, 'N Sync Are Top-Grossing Tours
Page 99

More than \$1.6 billion in concert grosses was reported to *Billboard* sister publication *Amusement Business* (Continued on page 78)

Even After 40 Years, Garage Rock Is Still Roaring

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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THE BILLBOARD 200

1 THE BEATLES • APPLE

BLUES

8 B. KING & B.B. KING • JIVE

CONTEMPORARY CHRISTIAN

WOW • 2001: THE YEARS' 30 TOP CHRISTIAN ARTISTS AND HITS

VARIOUS ARTISTS • JIVE

COUNTRY

GREATEST HITS • TIM MCGRAW • Curb

GOSPEL

CHRISTMAS WITH YOLANDA ADAMS • YOLANDA ADAMS • JIVE

HEATSEEKERS

THE CITY OF DAMN • CARRY TOWN • COLUMBIA

INDEPENDENT

WHO LET THE DOGS OUT • BAHIA MEN • SOURCE

INTERNET

1 • THE BEATLES • APPLE

KID AUDIO

DISNEY'S CHRISTMAS COLLECTION

VARIOUS ARTISTS • JIVE

THE BILLBOARD LATIN 50

MI REFLEJO • CHRISTINA AGUILERA • RCA

POP CATALOG

FATH: A HOLIDAY ALBUM • KENNY G • A&M

R&B/HIP-HOP

BESTLESS • XOSM • JIVE

REGGAE

ART AND LIFE • BEENIE MAN • SHOCKING VIBES UP

WORLD MUSIC

WHO LET THE DOGS OUT • BAHIA MEN • SOURCE

HOLIDAY

DREAM A DREAM • CHARLOTTE CHURCH • SONY CLASSICAL

THE BILLBOARD HOT 100

INDEPENDENT WOMEN PART I

DESTINY'S CHILD • COLUMBIA

ADULT CONTEMPORARY

THIS PROMISE YOU • N SYNC • JIVE

ADULT TOP 40

IF YOU'RE GONE • MATCHBOX TWENTY • LANA

COUNTRY

MY NEXT THIRTY YEARS • TIM MCGRAW • Curb

DANCE / CLUB PLAY

ONE MORE TIME • DAFT PUNK • VIRGIN

DANCE / MAXI-SINGLES SALES

303 GIRLS • FUNK • LARUE

HOT LATIN TRACKS

CLANDESTINE • SON-UP FOUR • COLUMBIA

R&B/HIP-HOP

INDEPENDENT WOMEN PART I

DESTINY'S CHILD • COLUMBIA

RAP

BADLY BY YOUR REAR

SNIP-OP DOGS PRESENTS DOGS ANGELS • DOGS/HITS

ROCK / MAINSTREAM ROCK TRACKS

LOSER • 3 DOORS DOWN • REPUBLIC

ROCK / MODERN ROCK TRACKS

HEMORRHOGE (IN MY HANDS) • FUEL • SMO MUSIC

TOP 40 TRACKS

INDEPENDENT WOMEN PART I

DESTINY'S CHILD • COLUMBIA

TOP VIDEO SALES

CHICKEN RUN • WARNER HOME VIDEO

DVD SALES

GLADIATOR • WARNER HOME ENTERTAINMENT

HEALTH & FITNESS

GONE IN 60 SECONDS • WARNER HOME VIDEO

MUSIC VIDEO SALES

LIVE AT MADISON SQUARE GARDEN

N SYNC • JIVE • JIVE VIDEO

RECREATIONAL SPORTS

MIL WORLD SERIES 2001 • USA HOME ENTERTAINMENT

RENTALS

GLADIATOR • WARNER HOME ENTERTAINMENT

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

NO. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

CLASSICAL

CARRERAS DOMINGO-MANABETTO-BERGONZI • SONY CLASSICAL

CLASSICAL CROSSOVER

DREAM A DREAM • CHARLOTTE CHURCH • SONY CLASSICAL

JAZZ

WHEN I LOOK IN YOUR EYES • DIANA KRALL • Verve

JAZZ / CONTEMPORARY

CLASSICS IN THE CITY OF G • KENNY G • A&M

NEW AGE

A DAY WITHOUT RAIN • ENYA • REPUBLIC

TOP OF THE NEWS

12 Congress passes a bill that greatly restricts the availability of low-power FM frequencies.

ARTISTS & MUSIC

14 Executive Tumble: Jeff Jones is named senior VP of jazz for Columbia Records.

18 Anything goes this year, as music of all kinds was offered up for mass consumption.

18 The Beat: Record-breaking album sales, lawsuits, and mergers took center stage this year in the music business.

24 Boxscore: Barokened Ladies and Guster gross more than \$1 million in Album Hills, Mich.

32 Popular Uplifts: Heat-seeker acts broke formulas on the way to success.



JOAN OSBORNE: P. 18

68 R&B: Returning veterans and debut standouts made for a balanced 2000 in R&B.

84 Rhythm Section: Sisqo and others in the Def Soul family had a big year on the R&B/Hip-Hop charts.

43 Dance: America embraced dance as the music continued to



COMMON: P. 37

cross over into multiple genres.

45 Country: Country insiders take a look back at the stories that shaped 2000.

49 Jazz/Blue Notes: In 2000, the jazz world set its sights on attracting new audiences.

50 Higher Ground: Christian music experienced its share of highs and lows in 2000.

51 In the Spirit: Gospel labels while challenges this year, forced artists soared.

52 Classical/Keeping Score: Classical musicians scored on the Billboard charts.

53 Songwriters & Publishers: Publishing deals and possible mergers were highlights of the year in music publishing.

54 Pro Audio: Even as technology continued to revolutionize studio production, studios

55 Latin Notes: The Latin genre grew at a steady pace in 2000.

INTERNATIONAL

59 The U.K.'s year-end charts show a heavy American influence.

62 Hits of the World: The

Beatles continue their reign atop nine international charts with "1."

63 Global Music Pulse: A look back at the year in music from around the globe.

MARKETS & MARKETING

65 While the effects of E-commerce remained unclear this year, some brick-and-mortar retailers prepared for the worst.

68 Retail Track: Retailers end 2000 on a sour note due to a disappointing start to the holiday season and the oncoming price war.

70 Declarations of Independents: Indie labels had a banner year, despite some financial woes.

71 Child's Play: Disney's "Jams" titles put the company at the head of the year-end kid audio chart.

72 Sites & Sounds: The industry wrestled with Napster and other file-sharing issues in 2000.

73 Home Video: The sales of DVD titles were propelled by online marketing strategies.

PROGRAMMING

81 Technology and consolidation changed the sound of radio in 2000.

83 The Modern Age: A review of the artists and songs that rocked rock radio this year.



FOLLOWS P. 52

85 Music Video: Viscious acquisitions of QMT and BET made headlines this year.

FEATURES

76 Classifieds

79 Update/Goodworks: Kid Rock will donate proceeds from his upcoming show to the Navy Marine Corps Relief Society.

83 Hot 100 Spotlight: Faith Hill's "Bracte" is this year's No. 1 song, despite never hitting the top spot of The Billboard Hot 100.

99 Billboard.com: What's online this week.

100 Market Watch

100 Chart Beat: Elton John's 30-year streak of top 40 hits comes to an end.

100 Homefront: Jupiter Media Metrics and Billboard team to organize Plug-In Europe.



JUNIOR VASQUEZ: P. 43

VNU TO PURCHASE AC NIELSEN FOR \$2.3 Bil.

BY FRANK SAGE

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

The transaction also makes VNU the largest marketing information company in the world, with total annual sales of about \$2.6 billion a year. The deal is expected to close in the first quarter of 2001.

"This purchase hits the bull's-eye. We become the world leader in marketing information, with a 19% share," said VNU CFO Frans Cremers in Amsterdam.

Nielsen shares rose 46% on the New York Stock Exchange; VNU shares rose nearly 6% on the Netherlands, Belgium, and Luxembourg stock exchanges.

Han/ten, Netherlands-based VNU already owns Nielsen's U.S. operations,

which it purchased in 1999 for \$2.7 billion. The deal also gives VNU a larger ownership stake in NetRatings Inc., which analyzes Web site usage and publishes Nielsen's NetRatings.

Cremers expected Nielsen to save as much as \$15 million in costs through



combined corporate functions, although he added, "We do not now plan to turn the two into one company, but they will certainly cooperate closely."

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

pared with 38% currently.

Over the past two years, VNU has spent more than \$10 billion to increase its holdings in global media and marketing information, especially "branded and recession-resistant businesses," the company stated in a release. Among the other products in its portfolio are SoundScan, which measures record sales, and Broadcast Data Systems, which monitors radio airplay. Both products are used to create Billboard's charts. Other branded products in its stable include SRDS, Claritas, Spectra, and Monitor-Plus.

VNU is also the parent company of BPI Communications, which owns Billboard, Airplay Monitor, The Hollywood Reporter, Back Stage, and Amusement Business, among other trade publications.

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Little To Head-Off Power FM Licensing Restriction

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 manager.

"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 Queen Latifah," says Schwartz. "She's always demonstrated an all-encompassing, across-the-board knowledge of the ever-changing urban landscape. She's a real music person."

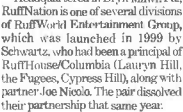
Little is a 20-year radio veteran who began her career in college as a weekend announcer at WCHL in Chapel Hill, N.C. Since then, she's held various posts, including sales director, and stations like WOL in such stations as Raleigh, WQOK, and Charlotte's WPTG in North Carolina.

Dallas' KJMJ, and New York's WJLS. 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 Philadelphia music scene that's already on the uprise."

RuffNation is home to such R&B and hip-hop acts as No Question, and Major Figgas. Among the label's upcoming projects is the soundtrack to the feature film "Ships," the debut production of writer/producer RuffNation Films that stars rapper Nelly ("Country Grammar") and Dean Winters (HBO's "Oz") and is directed by music video veteran Richard Morris.

Headquartered in New York, 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, Jay-Z, Cypress Hill), along with partner Joe Mecca. The pair dissolved their partnership that same year.



SCHWARTZ

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 broadcast-interference will protect listeners from increased radio interference, advocates say backroom politics allowed a special interest to hold sway.

Although the White House had hoped to keep 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 preserves 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 20 states.

Hours before the order was passed, 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 in line for a promotion to the chairmanship of the powerful Com-

(Continued on page 33)

Universal 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 school children 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 forge a list of seminal recordings and to touch America's schoolchildren of the importance of these recordings.

The daunting choice for the ballots 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-the-curriculum guides for teachers that are soon to be developed. Under the RIAA/NEA plan, a curriculum development company 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 on original master tapes 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 32)

MCM Files Suit Against UMGV 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 Video Distribution (UMVD) in the Eastern District Court of New York (Billboard Bulletin, Dec. 18).

"This [lawsuit] is door 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 Bornstein, states that UMVD has unjustly caused the New York distributor of violating 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

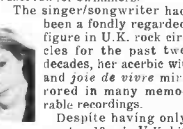
BY PAUL SEXTON

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 acerbic wit and joy of play mirrored in many memorable recordings.

Despite having only one top 10 U.K. hit to her name, a 1985 cover of Billy Bragg's "A New



MACCOLL

BY JUDY CANTOR

HAVANA—Herbie Hancock made a surprise appearance at the 19th edition of the International Jazz Plaza Festival, which took place Dec. 13-17 in Havana, leading a lineup of standout American jazz musicians who traveled to Cuba for what has become known as a regular summit for representatives of the two musical superpowers.

The festival was presided over by Cuban master 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 packed 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 nearly two decades that the Havana jazz festival

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

—PAXTON BAKER—

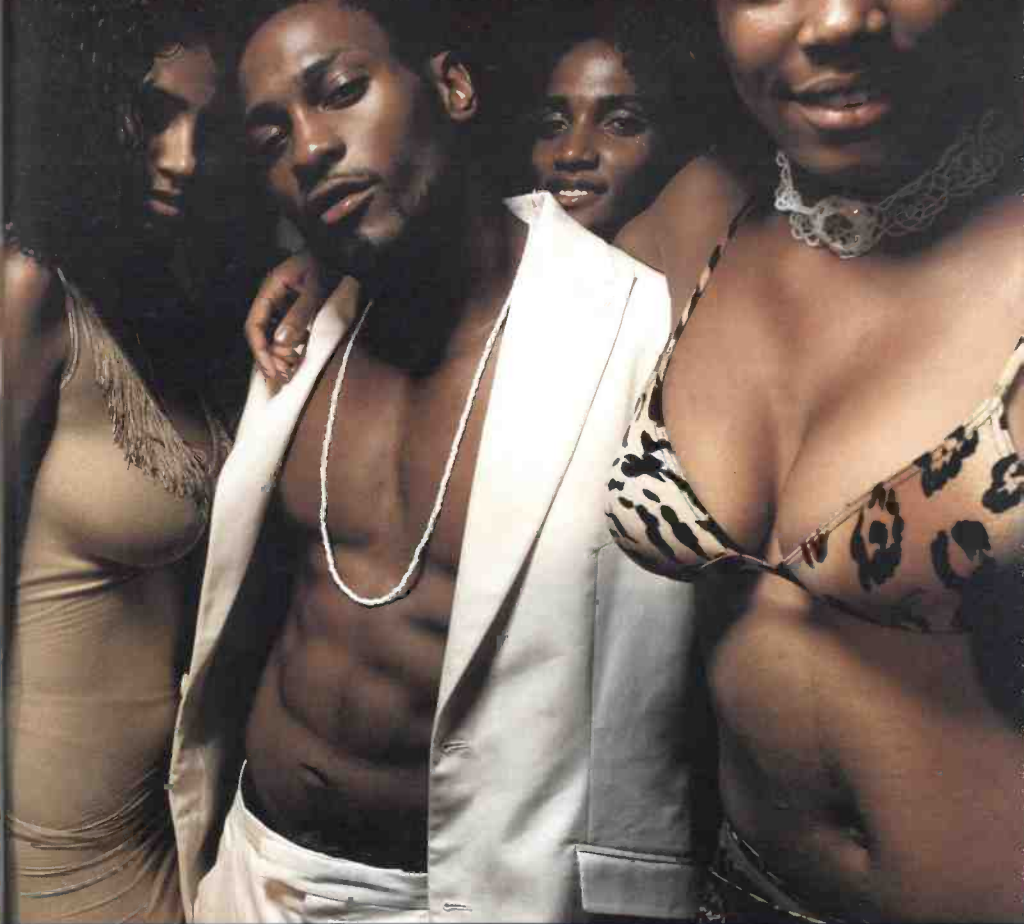
will receive major coverage on American TV. The program, to be aired in February, will feature interviews with musicians and excerpts from the Havana jazz sessions.

"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 staples like the Cuban orquesta were replaced by such as the duet between Hancock and Valdés at the Dec. 13 inaugural concert. Hancock vowed the Cuban public in a performance that one local critic described as "simply dazzling 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 American and Cuban jazzers up 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 New York-based saxman

(Continued on page 30)



The definition of an artist.

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

An artist takes time crafting his music, ignoring pressure and gossip, and debuts at #1 with his second album after a five-year hiatus - with a #1 song and a #1 video to boot.

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

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

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

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

Next for this artist: a hot new album in 2001, with the band **Rolling Stone** called the best of the year.



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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.

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

The agreements, which are effective immediately, allow NCM's licensing pact with eldel music AG in May for Europe, Latin America, and South Africa (Billboard, May 23). In the U.S., NCM's operations include Rawkus Entertainment, the label co-founded by James Murdoch. News Corp. executive VP,

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 Oakenfold's Perfecto label. Acts covered by the agreements include Garbage, Saie, Muse, 28 Days, Elevator State, (Continued on page 22)



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 Shashun Sarmawala. "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 (Japan) (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 Online (tsutaya.co.jp). They will start selling Sony tracks Dec. 14, 2000, and Jan. 24, respectively.

All of the 400-odd titles currently featured on SMEJ's bitmusic site (bitmusic.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 access 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 physical release."

In related news, SMEJ says it

has upgraded the bitmusic site by using the interactive utility 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 speedily loaded 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, Eros Ramazzotti, and Westlife, the Finnish affiliate of BMG is testing new marketing strategies that make use of both mobile phones and the Internet.

Under an arrangement with Helsinki-based provider 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)

Takenaka Named CEO At MTV Japan

BY STEVE MCCLURE

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

Takenaka's appointment comes in the run-up to MTV Japan's No. 1 launch (Billboard, Sept. 9). Along among major music markets, Japan has been without MTV since January 1999, following the end of MTV's licensing deal with Pioneer Electronic Corp.-affiliated Music Channel Co. MTV is entering the Japanese market not 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 Fushimi as managing general producer of A&T, 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-

seeing both the network and Web site," stated @japanMedia president/CEO Shoji Doyama, previously head of sales at BMG Fushimi. "With his passion and expertise in new media, he will undoubtedly succeed in making MTV Japan and @japanMedia a leader in the use of new developments with Internet, wireless and digital broadcasting."

Says Takenaka, "With a strong background in music throughout my career, including the business side as well as performance, composition, coaching, production, and research, I will strive for a new, dynamic integration of broadcasting and digitization. I also look forward to helping build exposure and support of the local music, online, advertising, cable, and satellite industries to build MTV Japan's long-term value to both consumers and business partners alike."

With current staff, including on-air personalities, will join MTV Japan, which will be based at Vibe's Tokyo office. The currently reaches some 2.8 million households in Japan, and international repertoire accounts for some 75% of the material it airs.



were, 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 BIPcom.

Fiskvick 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 ardent warriors, the Norwegian national group's secretary-general, Semund Fiskvick, has wielded his hatchet to clarify the differences between "Webcasting" and "music on demand."

On Dec. 14, 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 it would face 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 Chart Channel Communications' co-owned Hot 92.9 network Radio 1 Norway and the Schibsted-owned Internet portal Scandinavia Online (SOI).

The musical content on MinRadio is, a free service that the company calls "Webcasting." The managing director, Ole Jørgen Tjørnmark, would not comment further, is reportedly retrieved from a copy of NWR's 15 digital database of music.

But Fiskvick 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 "phonograms" and other sound recordings from being reproduced without the consent of the producer.

Explains Fiskvick: "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 16 songs by the Beatles in their library. I assume that representatives in the U.K. industry will not act calm about this."



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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 Ti," 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 perhaps unprecedented scenario, one of his tracks, "Imagine Me Without You," entered the Christian music charts in Jai Piquez'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, BMG's VP for the Latin region. "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 on 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 Velásquez, recording "Llegar A Ti," her foray into the Spanish-language market. The project, which garnered a Grammy nomination in the best Latin pop performance category this year, opened the door to other artists seeking a reverse crossover and



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 her."

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 ABARCA—

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 Corrijo, 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 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 Abarca, 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 Selling? Anything Goes

2000 Was About Having Access To A Wide Selection Of Music

BY LARRY FLICK

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

It's entertaining to discern which folks are 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 num-

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

will buy." Interscope artist Joan Osborne said in a Billboard interview earlier this year: "The bottom line, though, is that you can't really predict what will capture the public's imagination. You can 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 someone 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 in widespread consumer approval, she issued her current Maverick disc, "Music," with equal parts enthusiasm and trepidation. During an interview earlier this year, she pondered the experience of being a part of the set and won't.

(Continued on page 20)

2000 ★★★★★ REVIEW

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 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.**

crunches and analysts might for might not) declare. If you had the right look or the right time, 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 DiGirolamo, 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 the last gasp of 2000—the fact that people seemed to be broadening their musical horizons more than ever before."

Sure, there was a sizable num-

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

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 with the rhythm. It's a more visceral thing for me."

In the case of Gerard Multon, a 32-year-old computer programmer who was toting a fistful of discs that included current releases by Goldsmack, U2, Pinkmaster 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 more interested in records that match their emotions or experiences—and that might be something cheesy like a Britney Spears record, or that might be something really aggressive and edgy like a Metallica record. Whatever works is what you go for. Period."

So, what does that mean to an industry that's largely intent on drawing conclusions based on only a few sales figures and monitoring buying patterns?

"I think you see a lot of people in this business chasing their tails, trying to figure out what their pal-

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, Ruff Ryders/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/Sony (3).
- "Country Grammar," Nelly, Fo' Real/Universal (5).
- "G.O.A.T. Featuring James T. Smith: The Greatest Of All Time," Li, Cool J, Def Jam (1).
- "Music," Madonna, Maverick/Warner Bros. (1).
- "Let's Get Ready," Mystikal, Jive (1).
- "Kid A," Radiohead, Capitol (1).
- "Rais 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).

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-

SoundScan. The leader was "N Sync, whose "No Strings Attached" sold a staggering 2.4 million units in its first week. It was followed by new projects from Eminem ("The Marshall Mathers LP," 1.76 million), Backstreet Boys ("Black & Blue," 1.6 million), Britney Spears ("Oops!... I Did It Again," 1.6 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 billboard the Artist Formerly Known As Prince. But for God's sake, would someone please tell me who did kill 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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Artists & Music

SONY IN ASIA LICENSES NEWS CORP LABELS

(Continued from page 14)

and Gerling.

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

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

Some acts are more attuned to the Asian region than others, obviously."

Grierson expects to tap into relationships with executives at

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

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

NCM VP Jeff Murray says the fact that he was previously director of international A&R and marketing at the Epic/Sony label (now 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 SMEI 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 mus-

cic 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."

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

- JAMES MURDOCH -

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 "Pucco Nel Cielo," Bon Jovi's "It's My Life" and "Thank You For Loving Me," and Moby's "Pre-Recorded" and "Natural Blues."

While Sumi Jo was onstage performing the tribute for Dae-jung, the president, 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.

Spokenword 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 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, Geir 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 loud 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 and BBC, 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 became limited 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 Prize 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); Westlife, "Coast To Coast" (GRAVE/BMG); Natalie Cole, "Greatest Hits Volume 1" (Warner); Eros Ramazzotti, "Stillebello" (Ricordi/BMG); Femi Kuti, "Shoki Shoki" (Barclay/Universal); Moby, "Play" (Mute Records/Playground); Bryn Terfel, "Songs From My Welsh Home" (Deutsche Grammophon/Universal); Les Ann Womack, "I Hope You Dance" (MCA/Universal); and Sissel "All Good Things" (Mercury/Universal).

Highlighting that promotional aspect, visiting journalists conducting 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 just 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 managed 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 Record Merchandisers sued Sony; 30 states and two commonwealths filed a federal lawsuit against the majors and three retailers, alleging price fixing; the Smashing Pumpkins sued former manager Sharon Osbourne; Kid Rock's former manager sued Kid Rock; Christina Aguilera sued her former managers (and then very tactfully praised new Billboard Recording Awards for showing her what "true management" was. No disrespect to Azzoff, but who was guiding her career for those first several million albums?).

While many of the cases are still pending at year's end, as usual, many were settled before anyone 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 mothers. 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 women 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) fused 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 a \$100-plus top 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."

amusement business						BOXSCORE TOP 10 CONCERT GROSSERS	
ARTIST(S)	Venue	Dates	Gross Year Total	Weeks on Chart	Performer		
DAVID LEE RUSSELL, BRITNEY	Palace of Auburn Hills, Auburn Hills, Mich.	Dec. 6-7	\$1,027,084 \$81,545/22.50	26/40 10th	Patricia Smith & Entertainment 31		Week 10, 31st Pop.
TRIA TRINITY, DRE CORBETT	America West Arena, Phoenix, Ariz.	Dec. 5	\$887,230 \$88,723/15.75	16/32 12/30th	Evening Star Prods.		
TRIA TRINITY, DRE CORBETT	Arrowhead Pond, Anaheim, Calif.	Dec. 6	\$727,136 \$91,142/15.25	11/30th	Nationwide Distribution 31		Week 10, 31st Pop.
THE JACOBI & JACOBI, THE JACOBI & JACOBI	Continental Airlines Arena, East Rutherford, N.J.	Nov. 30	\$716,000 \$71,600/15.25	16/30th	Meridian/Entertainment 31		Week 10, 31st Pop.
THE JACOBI & JACOBI, THE JACOBI & JACOBI	Blatt Dress Arena, Richards, N.Y.	Dec. 9	\$691,000 \$69,100/15.25	16/30th	Meridian/Entertainment 31		Week 10, 31st Pop.
THE JACOBI & JACOBI, THE JACOBI & JACOBI	Palace of Auburn Hills, Auburn Hills, Mich.	Dec. 8	\$661,000 \$66,100/15.25	16/30th	Patricia Smith & Entertainment 31		Week 10, 31st Pop.
THE JACOBI & JACOBI, THE JACOBI & JACOBI	North Charleston Coliseum, North Charleston, S.C.	Dec. 12	\$660,700 \$66,070/15.25	11/30th	Gordon Concerts 24		Week 10, 31st Pop.
THE JACOBI & JACOBI, THE JACOBI & JACOBI	Coz Arena at the Coliseum, San Diego, Calif.	Dec. 15	\$660,112 \$66,011/15.25	16/30th	Hustle of Blues		
THE JACOBI & JACOBI, THE JACOBI & JACOBI	Hartford Civic Center, Hartford, Conn.	Dec. 9	\$602,670 \$60,267/15.25	11/30th	Meridian/Entertainment 31		Week 10, 31st Pop.
THE JACOBI & JACOBI, THE JACOBI & JACOBI	Marlin Arena, Miami	Nov. 18	\$600,520 \$60,052/15.25	11/30th	Entertainment 31		Week 10, 31st Pop.

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Artists & Music

THE BEAT

(Continued from page 24)

IN OTHER TOUNG NEWS: Despite the Diana Ross scandal, there were a number of very successful outings this year, including a sold-out-to-the-rattlers 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**, **Brave Springsteen**, **Dixie Chicks**, and the reunited **Crosby, Stills, Nash & Young**.

Sadly, Turner was just one of

the acts saying *sayonara* to the road in 2000. Turner announced this would be her last major-arena tour. Kiss said the band would not tour again at all. **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 guesstwork 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 Coughing**; **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 Kirtz**;

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 APART: 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. With 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 be kind that hometown spirit going, no matter where you are." Pictured, from left, are band members **Vincent Tattarelli**, **Hampson**, **Jeremy Dean**, **Brian Desvieux**, 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 **Onasie** and **Spice Girls**, have found the U.S. giving their new efforts the cold shoulder.

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

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

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

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

- Work for hire: In a rare move, Congress voted to repeal a portion of a bill that would have made sound 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 **Sherly 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 Arista 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 Arista Records because he wouldn't name a successor. Given that Davis ended up remaining in the BMG family, one had to wonder what the whole song and dance was for. After BMG Entertainment president/CEO **Stranass Zelnick**—the public face for the company during the Davis public-relations fiasco—and parent Bertelsmann were unable to come to terms on a new contract that would have seen Zelnick and his boss, BMG Entertainment chairman **Michael Dornemann**, continuing in diminished roles, both decided to leave their posts. Coming back to run BMG Entertainment and possibly oversee its merger with EMI

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

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

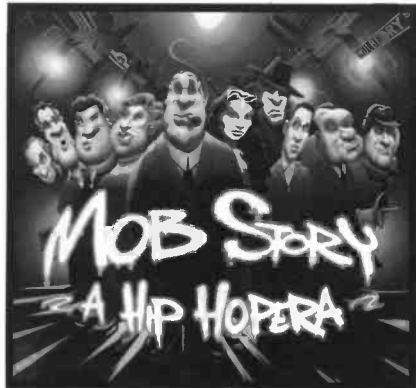
GOODBYE: Cornet player **Nat Adderley**, the Rankins' **John Morris Rankin**, School Of Fish's **Josh Clayton-Felt**, the Shirelles' **Doris Kenner-Jackson**, **Big Punisher**, Foghat's **Lonesome Dave Preverett**, **Screamain'** **Jay Hawkins**, **Ora Haza**, Social Distortion's **Deann Danell**, country band leader and songwriter **Pee Wee King**, **Tan Drury**, the **Jordanaires'** **Neal Matthews Jr.**, **Vicki Sue Robinson**, **Tex Beneke**, **Tito Puente**, **Mike + the Mechanics'** **Paul Young**, Gov't Mule's **Allan 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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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 25-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."

Multon 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 Warren 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 Martinez and Santiago Jimenez Sr., to the current accordion giants such as Flaco Jimenez, Eva Ybarra, and Mingo Saldivar."

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

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*, *cumbias*, *corridos*, *boleros*, *redovas*, and even occasional country and jazz 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 Aun Heming Schøyen says, "We definitely hope to see a commercial effort for both Hamazotti 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 Sævi 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.

Michael R. Morris & Valensi, Rose & Magaram, PLC

Applaud **Bradley** (Old Skool Productions) for producing (with Joshua P. Thompson) O-Town's history-making debut #1 single "Liquid Dreams"

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BILLBOARD'S HEATSEEKERS ALBUM CHART

WEEK	LAST	WEEK ON CHART	ARTIST	ALBUM	WEEKS ON CHART	COMPILER
1	5	9	CRAPY TOWN	COLUMBIA 63854/CD (1.98) E21.98	1	NO. 1
2	1	7	SAMANTHA MUMBA	WILD COUNTRY/ARISTA 5484 (1.98) E21.98	1	THE GIFT OF GAMES
3	4	7	LOUIE DEVITO	EASTRICK 5002 (1.98) CD	1	GOTTA TELL YOU
4	7	3	NEWSONG BENSON	83327/INT (1.98) 7-98	1	N.Y.C. UNDERGROUND PART VOLUME 3
5	7	3	BRAZ PAISLEY	ARISTA NASHVILLE 1887/AR (1.98) 1-98	1	SHELTERING TREE
6	3	17	SOLDECISION MCA	12361 (1.98) 1-97 7-98	1	WHO NEEDS PICTURES
7	10	6	COLDPLAY	NETWORK 3010/CAPIX/AT (1.98) CD	1	NO ONE DOES IT BETTER
8	2	5	UNDER EMBERTER THE BROADWAY GIGS	CHORAL CAPITAL 83406/AG (12.98) 8-98	1	PARACHUTES
9	NEW	7	FIELD MOB	MCA 12348 (12.98) 8-98	1	CHRISTMAS STRUTS THE SAME
10	14	28	RASCAL FLATTS	UNIVERSAL 16601/UNIVERSAL (8.98) 1-98	1	613: ASHY TO CLASSY
11	9	18	ZOEGRIL	SPARKSW 51734 (1.98) CD	1	RASCAL FLATTS
12	17	24	PHIL VASSAR	ARISTA NASHVILLE 1888/AR (1.98) 8-98	1	ZOEGRIL
13	16	25	STACIE ORRICO	FORENTO 25253 (1.98) 8-98	1	PHIL VASSAR
14	15	7	JAMIE O'NEAL	MERCURY (NASHVILLE) 170132 (8.98) 2-98	1	GENUINE
15	17	7	HOKU OFFEN	4064/ARISTANETWORK (1.98) 7-98	1	SHIVER
16	20	4	EVAN AND JARON	69937/ROCK (1.98) CD (17-98)	1	HOKU
17	18	5	CLEDUS T. JUDD	HARMONY 65106/SONY (NASHVILLE) (1.98) 5-97 1-98	1	EVAN AND JARON
18	9	8	NELLY FURTADO	4064/ARISTANETWORK (1.98) 7-98	1	JUST ANOTHER DAY IN PARADISE
19	16	17	DONNIE MCKELKIN	VERITY 43150 (1.98) 9-98	1	WHO, ME, NELL
20	13	8	REBECCA ST. JAMES	FORENTO 25251 (1.98) CD	1	LIVE IN LONDON AND MORE...
21	10	10	KEB MO'	ONE/550 MCA 4124/EPIC (12.98) 6-97 2-98	1	TRANSFORM
22	28	4	M. CR. THE SLIDE MAN	6160/UNIVERSAL (12.98) 8-98	1	THE DOOR
23	12	8	ROY D. MERCER	UNION (NASHVILLE) 50003 (12.98) 6-98	1	CHA-CHA SLIDE
24	2	2	DOGGY ANGELS	00009 STYLE 21307/INT (1.98) 7-98	1	HOW BOY ARE YOU VOLUME 2: UNWANTED
25	4	3	KEITH URBAN	CAPITOL (NASHVILLE) 95951 (12.98) 8-98	1	PLEASEZAVE IT!

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 level, the album and the artist's subsequent albums are immediately eligible to appear on the Heatseekers chart. All artists are eligible on compact disc. * denotes indicates Vinyl LP is available. □ Albums with the greatest sales gains, a 2000. Billboard® Communications.

26	27	10	AT THE DRIVE-IN	GRAND ROYAL 49999/MAJOR (19.98) CD	1	RELATIONSHIP OF COMMAND
27	27	NEW	TOMMY WALKER	HARMONY/ARISTANETWORK 1884/AR (19.98) 5-98	1	NEVER GONNA STOP
28	29	7	CHRIS CRIST	ROCKWORTH/WORD 61474/EPIC (11.98) 6-98	1	SMELL THE COLOR 9
29	39	2	CHRIS CHESTNUT & FRIENDS	ARISTANETWORK 83366/AG (11.98) 7-98	1	A CHARLIE BROWN CHRISTMAS
30	30	30	SONIEFLOOD	GOTTE 2852 (15.98) CD	1	SONIEFLOOD
31	26	31	NICKELBACK	ROCKWORTH/WORD 60955 (9.98) 3-98	1	THE STATE
32	47	10	GOOD CHARLOTTE	DAYLIGHT 41462/EPIC (11.98) 9-97 8-98	1	GOOD CHARLOTTE
33	32	8	RODNEY CARINGTON	CAPITOL (NASHVILLE) 24257 (10.98) 7-98	1	MORNING WOOD
34	24	8	THE NEW LIFE COMMUNITY	FEATURING JIMMYE FARRITT 43159 (12.98) 8-98	1	NOT QUITE, THE EXPERIENCE
35	31	22	THE UNDERGROUND	PORTFOLIO/ARISTANETWORK 67778/EPIC (7.98) 1-98	1	AN JUDICIAL IN REBELLION
36	25	4	VICENTE FERNANDEZ	SONY DISCOS 84185 (9.98) 6-97 1-98	1	HISTORIA DE UN IDOLO VOL. 1
37	36	2	ROCKAPELLA	1 BIRD 80240 (11.98) CD	1	CHRISTMAS
38	37	8	PASSION WORSHIP BAND	SPARKSW 51740 (11.98) CD	1	PASSION: ONE DAY IN LIFE
39	46	17	RACHAEL LAMAR	WORD 41006/EPIC (11.98) 6-97 6-98	1	LIVE FOR YOU
40	44	10	THE OC SUPERTONES	ICE 17740 (11.98) CD	1	LOUD AND CLEAR
41	38	2	WONDER KIDS	EMERSON WORSHIP 12744/MCA 92196	1	KIDS SILENT SINGERS: 22 ANNUAL FARE THE
42	35	4	INTOCABLE	EMI LATIN 23730 (8.98) 12-98	1	ES PARA TI
43	33	4	DELERIUM NETWORK	30185 (8.98) CD	1	POEM
44	41	13	DEBLAH MORGAN	THE LABS/LABANTIC 83534/INT (11.98) 7-98	1	DANCE WITH ME
45	43	10	CHAYANNE	SONY DISCOS 84058 (10.98) 6-97 5-98	1	SIMPLEMENTE
46	48	11	PAUL OAKENFOLD	WORLD 41006/EPIC (13.98) 1-98	1	PERFECTO PRESENTS ANOTHER WORLD
47	45	6	RAZE	FORENTO 25257 (11.98) CD	1	THE PLAN
48	40	10	OSCAR DE LA HOYA	EMERSON 21967 (11.98) 7-98	1	OSCAR DE LA HOYA
49	RE-ENTRY	1	MONTEGGY CRYSTAL	COLUMBIA (NASHVILLE) 69136/SONY (12.98) 6-98	1	TATTOOS & SCARS
50	RE-ENTRY	1	BEBE GILBERTO	2000/SONY 12526/EPIC (11.98) 8-98	1	TANTO TIEMPO

POPULAR PRISONS

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 breeding these acts.

In the case of 3 **Doors Down**—the Heatseekers act with the biggest sales of the year—the band did it the old-fashioned way: Building a local



Heatseekers Sales Act Of The Year. Mississippi's 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 appeal for their albums didn't heat up until about a year after the release of the sets.

Moby's "Play" (V2 Records) gained early exposure via its music being used in film and TV projects before main-

2000 ★ IN ★ REVIEW

THE TOP STORIES

- **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 Crossed Over To Mainstream Pop Success.**

stream airplay kicked into high gear. Meanwhile, touring was crucial early support for Vertical Horizon's "Everything You Want" (RCA Records). Gaudied in Billboards' winter 2000 Weather Bureau supplement as "brilliant...a real find," as well as Dido's "No Angel" (Arista Records), David Gray's "White Ladder" (ATO Records), and Slipknot's self-titled album on the Air/Roadrunner 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

cross-over.

The placement of Son By Four's single "A Puro Dolor" in the Telemundo soap opera "La Vida En El Espejo" helped fuel sales of 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, "Pursuit Of Pain," was released Nov. 14.



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

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 indicated in bold type.

- "Who Needs Pictures," Brad Paisley, Arista/Nashville (2).
- "Witness Death Trip," State-K, Warner Bros. (2).
- "Play," Moby, V2 (2).
- "Slipknot," Slipknot, A/Roadrunner (1).
- "Kitty, Kitty, 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 Tunes In Belfast," Anthony Kearns/Roman Tynan/Finbar Wright, Masterpiece (1).
- "System Of A Down," System Of A Down, American/Columbia (1).
- "Who Needs Guilt Anyways?" Alice Deejay, Republic/Universal (2).
- "Slaves Of Purple," M2M, Atlantic (1).
- "SChub!," SChub!, Polygram/Interscope (2).
- "Son By Four," Son By Four, Sony Discos (1).
- "Born For You," Robbie Lee/Oldfury, On The Lamb/Valley (1).
- "Sinner Or Later," BMMK, Hollywood (2).
- "Lara Fabian," Lara Fabian, Columbia (5).
- "Mountain High... Valley Low," Yolanda Adams, Elektra (1).
- "No Angel," Dido, Arista (1).
- "Book It," the Congregation, Bulletproof/Kreative General-Horizons (1).
- "Fragments Of Freedom," Morcheeba, Sire (1).
- "Who Let The Dogs Out," Baha Men, S-Curve/Sheridan Square/Artemis (1).
- "Tougher And The Rest Of My Life," Nina Gordon, Warner Bros. (1).
- "No One Does It Better," soulDecision, MCA (5).
- "Genesis," Static Orbits, Pure/Pure (1).
- "Marvelous Thing," Mark Connor, Hossain/Integrity (1).
- "Live In London And More," Donnie McHarkin, Verve (2).
- "Oscar De La Hoya," Oscar De La Hoya, EMI Latin (1).
- "White Ladder," David Gray, ATO (1).
- "Not Guilty... The Experience," The New Life Community Choir/Featuring John P. Kee, New Life/tycoo/Verity (1).
- "I Will Sing," Don Moen, Hossain (1).
- "N.Y.C. Underground Part Volume 3," Louie Devito, E-Lastik (1).
- "Play," Moby, S-Curve/MCA, Warner Bros. (1).
- "The Gift Of Games," Crappy Town, Columbia (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. McLinn, 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 Redholic/Fifth Floor & their playing 2X's "Hurry Up." Giorgio Pasetto, one of the owners of the club says, "We've never had so many requests for a song, like we do this one." Even though the song is not released yet, there are a few copies floating around out there. He's successful because "he's a perfectionist and very genuine," declares his personal manager, Mark Shayatovich. Ladies and Gentleman, kids of all ages please fasten your seat belts, as flight 2X is about to take off!

With Renowned Remixer/ Producer E-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.

www.americanradiohistory.com

HAPPY HOLIDAYS

*Thank you
for a
great year!*

*Wishing
you all
the best
in 2001!*

Billboard

Jason Acosta	Katia Duchéne	Katy Kroll	Ian Remmer
Hollie Adams	Daisy Ducré	Kwaku	Cebelo Rodriguez
Peggy Altenpohl	Thom Duffy	Howard Lander	Maria Ruiz
Andy Anderson	Len Durham	Larry LeBlanc	Terrence C. Sanders
Sam Andrews	Inga Esphenhain	Rodger Leonard	Frank Saxe
Howard Appelbaum	Ben Eva	Irv Lichtman	Ken Schlager
Melissa Arnold	Allison Farber	Stephanie Lopez	Gene Scialiti
Bradley Bamarger	Matt Fendall	Joe Maimone	Jeff Serrette
Stephanie Beames	Tom Ferguson	Maria Manilic	Paul Sexton
Sam D. Bell	Eileen Fitzpatrick	Mark Marone	Dylan Siegler
Jim Bessman	Larry Flick	Gordon Masson	Sylvia Strin
Barry Bishin	Brian Garrity	Derrick Mathis	Edward Skiba
Andrew Boorstyn	Marc Giauquinto	Linda Matich	Gene Smith
Dale Brady	Marie R. Gombert	Geoff Mayfield	Joellen Sommer
Lars Brandie	Steven Graybow	Steve McClure	Wolfgang Spahr
Evan Braunstein	Barbara Grieninger	Molira McCormick	Anthony T. Stallings
Paul Bridgen	Rashawn Hall	Dave McLean	Phyllis Stark
Fred Bronson	Phil Hart	Alexandra Merceron	Darren Strothers
Leilla Brooks	Carla Hay	Lydia Milkiko	Melissa Subach
Ramiro Burr	Bill Holland	Francois Millet	Julie Taraska
Raymond Carlson	Carolyn Horwitz	Gail Mitchell	Chuck Taylor
Keith Caulfield	Nigel Hunter	Chris Morris	Steve Traiman
Susan Chicola	Michelle Jacangelo	Gordon Murray	Rachel Wilson
Christine Chinetti	Jeanne Jamini	David Nathan	Alex Vitoullis
Ed Christman	Bruce Janicke	Melinda Newman	Eric Vitoullis
Leila Cobo	Barry Jeckell	Jeff Nisbet	Ray Waddell
Jonathan Cohen	Don Jeffery	Shawn Norton	Johny Wallace
Lisa Collins	Pat Jennings	Marcia Olival	Christopher Walsh
Anthony Colombo	Wade Jessen	Catherine Applefeld Olson	Adam White
Ricardo Companion!	Martin Jorgensen	Wes Orshoski	Timothy White
Michael Cusson	Aki Kaneko	Michael Paolotta	Gene Williams
Mary Decroce	Susan Kaplan	Jill Pesselnick	Nigel Williamson
Phyllis Demo	Marci Kenon	Silvio Pietrolungo	Michelle Wright
Chris Dexter	Adam Koelsch	Deborah Evans Price	Jaime Yates
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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 may have 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% (N)EW REVIEW

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, Wyclef Jean, R. Kelly, and Next, 2000 also played host to promising debuts by several newcomers who more than held their own.

CAME OUT SWINGING: Here are a few cases in point. Proving that body-rockin' rhythms, image-rich lyrics, world-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 its first time 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 black-music fixtures. Leading the pack was D'Angelo with the January 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."

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

SHAKING YOUR SOCIAL CONSCIOUSNESS: While Sade, Mystikal, 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 Eye 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 [Anthony as male artist], says Billboard male artist of the year winner Sade, who topped the charts in 2000 with "Thong Song."

gospel's crossover bid was another prominent 2000 theme. Helping to further spread the word: Mary Mary, B.B. Jay, Michael Speaks, Donnie McClurkin, Tonéx, 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," "Shut," 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 Tyne Records and Kevin "The Kerve" Briggs, Violator principal Mona Scott's Momami 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," B. 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.R. 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, Lench 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 Boyz, No Limit/Ryders (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 K.I.M./Lil' Kim, Queen Bee/Undeas/Atlantic (1).
- "Ryde Or Die Vol. II," various artists, Ruf Ryders/Interscope (1).
- "Nuttty Professor II: The Klumps," soundtrack, Def Soul/Def Jam (1).
- "Country Grammar," Nelly, Fo' Real/Universal (6).
- "DJ Clue Presents: Backstage—Mixtape (Music Inspired By The Film)," DJ Clue, Roc-A-Fella/Def Jam (1).
- "Trapped In Crime," C-Murder, Tru No Limit/Priority (1).
- "Cool J," Def Jam (2).
- "Let's Get Ready," Mystikal, Jive (2).
- "Rule 3:36," Ja Rule, Murder Inc./Def Jam (3).
- "The Dynasty Roc La Familia (2000—)," Jay-Z, Roc-A-Fella/Def Jam (1).
- "TP-2," R. Kelly, Jive (3).
- "The W," Wu-Tang Clan, Loud/Columbia (1).
- "The Understanding," Memphis Bleek, Roc-A-Fella/Def Jam (1).

SINGLES

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

- "U Know What's Up," Donell Jones, LaFace/Arista (5).
- "Hot Boyz," Missy Elliott Featuring Nas, Eve, and Q-Tip, Gold Mind/EastWest/Elektra (8).
- "Get It On Tonight," Montell Jordan, Def Soul (3).
- "Thank God I Found You," Mariah Carey Featuring Joe & 98*, Columbia (1).
- "Say My Name," Destiny's Child, Columbia (3).
- "Maria Maria," Santana Featuring The Product G&B, Arista (3).
- "He Wasn't Man Enough," Toni Braxton, LaFace/Arista (4).
- "I Wish," Carl Thomas, Bad Boy/Arista (6).
- "Separated," Avant, Magic Johnson Music/MCA (1).
- "Let's Get Married," Jagged Edge, So So Def/Columbia (3).
- "Incomplete," Sade, Dragoon/Def Soul (6).
- "No More," Ruff Endz, Epic (1).
- "Wifey," Next, Arista (1).
- "Bounce With Me," Lil' Bow Wow Featuring Xscape, Columbia (1).
- "Liar," Profile, Motown (1).
- "Bag Lady," Erykah Badu, Motown (7).
- "I Wish," R. Kelly, Jive (2).
- "I Just Wanna Love U (Give It 2 Me)," Jay-Z, Roc-A-Fella/Def Jam (1).
- "Ms. Jackson," OutKast, LaFace/Arista (1).
- "Independent Women Part I," Destiny's Child, Columbia (1).

DECEMBER 30, 2000

WEEK	LAST WEEK	2 WEEKS RANK	WEEKS ON CHART	ARTIST & ALBUM (DISTRIBUTING LABEL) (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE	PEAK POSITION
1	NEW	1	1	XZIBIT (COLUMBIA) 1188-0000 (12.98 EQ 18.98) 1 week at #1	RESTLESS	1
2	1	1	6	R. KELLY (JIVE 4737) (12.98 18.98)	TP-2 COM	1
3	1	1	2	MEMPHIS BLEEK (A&M) 44784 (12.98 18.98) 1	THE UNDERSTANDING	1
4	6	3	3	SADE (Epic 65185) (12.98 18.98)	LOVERS ROCK	2
5	4	4	8	OUTKAST (A&M) 20207 (12.98 18.98)	STANKANK 2	2
6	10	13	13	SHAGGY (A&M) 20209 (12.98 18.98)	GREATEST GAINER	5
7	14	17	12	LI BOW WOW (50) 50-000 (COLUMBIA) 69981 (12.98 18.98)	BWARE OF DOG 3	3
8	6	8	8	JAY-Z (RCA) 21-000 (JIVE) 54803 (12.98 18.98)	THE DYNASTY ROX LA FAMILIA (2000)	1
9	7	5	4	ERIKAM BADI (MCA) 10309 (12.98 18.98)	MAMA'S GUN	3
10	3	2	2	K-CI & JODI (MCA) 112228 (12.98 18.98)		X
11	11	11	5	MUSIQ SOULCHILD (JIVE) 4738 (12.98 18.98)	ALJUSWANASING (I JUST WANT TO SING)	7
12	16	15	25	NELLY (JIVE) 4739 (12.98 18.98)	COUNTRY GRAMMAR	1
13	5	2	2	FUNKMASTER FLEX (JIVE) 4740 (12.98 18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAP 5	5
14	19	18	12	MYSTIKAL (JIVE) 4741 (12.98 18.98)	LET'S GET READY 1	1
15	5	2	3	MASTER P (NO LIMIT) 20200 (12.98 18.98)	GHEETTO POSTAGE 2	2
16	13	5	3	WU-TANG CLAN (JIVE) 4742 (12.98 18.98)	THE W 1	1
17	12	7	3	VARIOUS ARTISTS (MCA) 10310 (12.98 18.98)	LYRICIST LOUNGE VOL. 2	7
18	15	10	5	CAPONE - N. NOREGA (MCA) 10311 (12.98 18.98)	THE REUNION 8	8
19	18	14	5	KEITH SWEAT (Epic) 65186 (12.98 18.98)	DIDN'T I SEE HIM COMING 5	5
20	12	19	13	LUDAKIS (JIVE) 4743 (12.98 18.98)	BACK FOR THE FIRST TIME 2	2
21	17	9	4	B.G. (JIVE) 4744 (12.98 18.98)	CHECKMATE 5	5
22	20	15	4	DAVE HOLISTER (JIVE) 4745 (12.98 18.98)	CHICAGO '98... THE MOVIE 10	10
23	25	21	10	J.A. RULE (JIVE) 4746 (12.98 18.98)	IS... THE MOVIE 10	10
24	28	28	8	ENIMEM (JIVE) 4747 (12.98 18.98)	THE MARSHALL MATHERS LP 1	1
25	21	12	4	BBALL & MJC (JIVE) 4748 (12.98 18.98)	SPACE AGE EVA 9	9
26	23	22	2	3LW (JIVE) 4749 (12.98 18.98)	3LW 23	23
27	27	23	8	SOUNDTRACK (COLUMBIA) 61045 (12.98 18.98)	CHARLIE'S ANGELS 9	9
28	26	24	22	JILL SCOTT (JIVE) 4750 (12.98 18.98)	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 9	9
29	24	22	8	TAMIA (Epic) 65187 (12.98 18.98)	A NU DAY 4	4
30	34	32	65	YOLANDA ADAMS (Epic) 65188 (12.98 18.98)	MOUNTAIN HIGH... VALLEY LOW 5	5
31	33	33	3	CHRISTMAS WITH YOLANDA ADAMS (Epic) 65189 (12.98 18.98)		31
32	31	29	14	CASH MONEY MILLIONAIRES (CASH MONEY) 5123 (12.98 18.98)	BALLER BRONX 2	2
33	35	30	36	CARL THOMAS (JIVE) 4751 (12.98 18.98)	EMOTIONAL 2	2
34	30	25	32	AVANT (MCA) 10312 (12.98 18.98)	MY THOUGHTS 6	6
35	NEW	1	1	FIELD MOB (MCA) 112229 (12.98 18.98)	61-3: ASHY TO CLASSY 35	35
36	39	45	73	DESTINY'S CHILD (COLUMBIA) 61046 (12.98 18.98)	THE WRITINGS ON THE WALL 2	2
37	47	61	37	PRODIG (JIVE) 4752 (12.98 18.98)	CANT TAKE ME 23	23
38	29	20	6	IMFAGE OF MOBB DEEP (JIVE) 4753 (12.98 18.98)	H-N-G 3	3
39	40	47	5	VARIOUS ARTISTS (ARISTAZONA) 4754 (12.98 18.98)	PLATINUM CHRISTMAS 39	39
40	NEW	1	1	VARIOUS ARTISTS (JIVE) 4755 (12.98 18.98)	THE SOURCE - HIP-HOP HITS VOL. 4 40	40
41	38	37	17	FRANKIE FLEAN (JIVE) 4756 (12.98 18.98)	NOTHIN' BUT DRAMA 13	13
42	37	31	17	WYCLE FLEET (JIVE) 4757 (12.98 18.98)	THE ECLECTIC: 2 SIDES IN A BOOK 3	3
43	26	5	5	CHANTE MOORE (JIVE) 4758 (12.98 18.98)	EXPOSED 10	10
44	35	60	34	NYA (JIVE) 4759 (12.98 18.98)	FEAR OF FLYING 7	7
45	41	42	6	SOUNDTRACK (MCA) 10313 (12.98 18.98)	RUGRATS IN PARIS: THE MOVIE 41	41
46	52	50	10	MR. T (JIVE) 4760 (12.98 18.98)	CHA-CHA SLIDE 46	46
47	36	27	11	SCARFACE (JIVE) 4761 (12.98 18.98)	THE LAST OF A DYING BREED 2	2
48	43	48	48	JAGGED EDGE (JIVE) 4762 (12.98 18.98)	J.E. HEARTBREAK 1	1

49	NEW	1	1	SPM DOTT (MCA) 10314 (12.98 18.98)	TIME IS MONEY	49
50	45	44	34	TONI BRAXTON (JIVE) 4763 (12.98 18.98)	THE HEAT 1	1
51	41	41	41	TALIB KUI & MI-TEX (KEMP) 4764 (12.98 18.98)	REFLECTION ETERNAL 3	3
52	53	45	25	KELLY PRICE (JIVE) 4765 (12.98 18.98)	MIRROR MIRROR 1	1
53	48	43	26	LL' KIM (JIVE) 4766 (12.98 18.98)	THE NOTORIOUS KM 1	1
54	61	58	57	DR. DRE (A&M) 4767 (12.98 18.98)	DR. DRE - 2001 1	1
55	49	55	5	PRU (JIVE) 4768 (12.98 18.98)	PRU 49	49
56	50	50	14	BOYZ II MEN (JIVE) 4769 (12.98 18.98)	NATHAN MICHAEL SHAWN WAYNE 1	1
57	51	51	13	SHYNE (JIVE) 4770 (12.98 18.98)	SHYNE 2	2
58	59	59	15	MACK 10 (JIVE) 4771 (12.98 18.98)	THE PAPER ROUTE 4	4
59	52	58	14	RACHELLE FERRELL (JIVE) 4772 (12.98 18.98)	INDIVIDUALITY (CAN I BE ME) 16	16
60	46	45	7	JOE (JIVE) 4773 (12.98 18.98)	WHERE I WANNA BE 1	1
61	42	34	6	OUTLAW (JIVE) 4774 (12.98 18.98)	RIDE WIT US OR COLIDE WIT US 1	1
62	RE-ENTRY	2	2	NATALIE COLE (JIVE) 4775 (12.98 18.98)	NATALIE COLE'S GREATEST HITS VOL. 1 62	62
63	69	79	35	NATALIE COLE (JIVE) 4776 (12.98 18.98)	MY NAME IS JOE 1	1
64	75	57	4	NATALIE WILSON & THE S.O.P. CHORALE (JIVE) 4777 (12.98 18.98)	GIRL DIRECTOR! 54	54
65	71	73	15	DONNIE MCCURKIN (JIVE) 4778 (12.98 18.98)	LIVE IN LONDON AND MORE 1	1
66	81	89	73	MACK GRAY (JIVE) 4779 (12.98 18.98)	ON HOW LIFE IS 1	1
67	54	35	4	TUPAC SHAKUR (JIVE) 4780 (12.98 18.98)	THE ROSE THAT GREW FROM CONCRETE VOLUME 1 39	39
68	57	40	5	BONE THUGS-N-HARMONY (JIVE) 4781 (12.98 18.98)	THE COLLECTION: VOLUME TWO 15	15
69	72	77	33	MIAMI MARY (JIVE) 4782 (12.98 18.98)	THANXFUL 22	22
70	78	64	25	SOUNDTRACK (JIVE) 4783 (12.98 18.98)	LOVE & BASKETBALL 15	15
71	54	53	5	RAYFACE (JIVE) 4784 (12.98 18.98)	A COLLECTION OF HIS GREATEST HITS 78	78
72	NEW	1	1	CYPRESS HILL (JIVE) 4785 (12.98 18.98)	LIVE AT THE FILMSTORE 2	2
73	56	51	23	BEENIE MAN (JIVE) 4786 (12.98 18.98)	ART AND LIFE 18	18
74	82	82	14	LL' COOL J (JIVE) 4787 (12.98 18.98)	G.O.A.T., FEAT. JAMES T. SMITH: THE GREATEST OF ALL TIME 1	1
75	60	58	2	SOUNDTRACK (JIVE) 4788 (12.98 18.98)	SOUL FOOD: THE SERIES - THE BEST R&B OF 2000 60	60
76	58	58	39	DOGGY ANGELS (JIVE) 4789 (12.98 18.98)	PIEEZBALEWIT! 35	35
77	72	70	5	WON-G (JIVE) 4790 (12.98 18.98)	ROYAL IMPRESSION 54	54
78	67	57	15	NO QUESTION (JIVE) 4791 (12.98 18.98)	NO QUESTION 47	47
79	65	54	8	WILLIE D (JIVE) 4792 (12.98 18.98)	LOVED BY FEW, HATED BY MANY 25	25
80	80	81	53	DMX (JIVE) 4793 (12.98 18.98)	AND THEN THERE WAS X 1	1
81	63	56	8	PAT LABELLE (JIVE) 4794 (12.98 18.98)	WHEN A WOMAN LOVES 26	26
82	95	94	54	SISQ (JIVE) 4795 (12.98 18.98)	UNLEASH THE DRAGON 2	2
83	82	76	8	THE NEW LIFE COMMUNITY CHOR (JIVE) 4796 (12.98 18.98)	NOT GUILTY... THE EXPERIENCE 41	41
84	94	91	31	BIG TIMBERS (JIVE) 4797 (12.98 18.98)	I GOT THAT WORK 1	1
85	96	96	13	LL' ZANE (JIVE) 4798 (12.98 18.98)	YOUNG WORLD: THE FUTURE 4	4
86	70	63	7	SNOOP DOGG (JIVE) 4799 (12.98 18.98)	DEAD MAN WALKIN 1	1
87	97	93	27	WHITNEY & MAFIA (JIVE) 4800 (12.98 18.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	1
88	98	94	26	THREEEY HUSTON (JIVE) 4801 (12.98 18.98)	WHITNEY: THE GREATEST HITS 1	1
89	75	71	16	BEBE (JIVE) 4802 (12.98 18.98)	LOVE AND FREEDOM 11	11
90	77	68	16	C-MURDER (JIVE) 4803 (12.98 18.98)	TRAPPED IN CRIME 1	1
91	NEW	1	1	SOUNDTRACK (JIVE) 4804 (12.98 18.98)	DISAPPEARING ACTS 91	91
92	RE-ENTRY	5	5	SOUNDTRACK (JIVE) 4805 (12.98 18.98)	HIS WOMAN, HIS WIFE 71	71
93	83	80	5	CHARLIE SMITH (JIVE) 4806 (12.98 18.98)	BRIDGING THE GAP 70	70
94	79	69	10	E-COLE (JIVE) 4807 (12.98 18.98)	LOYALTY AND BETRAYAL 4	4
95	87	75	10	M.O.P. (JIVE) 4808 (12.98 18.98)	WARRIOR 5	5
96	88	87	62	CONNEL JONES (JIVE) 4809 (12.98 18.98)	WHERE I WANNA BE 1	1
97	92	82	55	JOHNNIE TAYLOR (JIVE) 4810 (12.98 18.98)	GOTTA GET THE GROOVE BACK 38	38
98	RE-ENTRY	88	88	ENIMEM (JIVE) 4811 (12.98 18.98)	THE SLIM SHADY LP 1	1
99	NEW	1	1	WIS & ILL (JIVE) 4812 (12.98 18.98)	PRESENTS QUEENSBREED: THE ALBUM 99	99
100	78	78	21	GURU (JIVE) 4813 (12.98 18.98)	JAZZMATTAZ STREETSOUL 1	1

Albums with the greatest sales gains this week. *Receding industry. Of America (RIAA) certification for shipment of 500,000 album units (2000). *RIAA certification for shipment of 1 million units (2000). *RIAA certification for shipment of 10 million units (Diamond). *RIAA certification for shipment of 20 million units (Platinum). *RIAA certification for shipment of 30 million units (3x Platinum). *RIAA certification for shipment of 40 million units (4x Platinum). *RIAA certification for shipment of 50 million units (5x Platinum). *RIAA certification for shipment of 60 million units (6x Platinum). *RIAA certification for shipment of 70 million units (7x Platinum). *RIAA certification for shipment of 80 million units (8x Platinum). *RIAA certification for shipment of 90 million units (9x Platinum). *RIAA certification for shipment of 100 million units (10x Platinum). *RIAA certification for shipment of 110 million units (11x Platinum). *RIAA certification for shipment of 120 million units (12x Platinum). *RIAA certification for shipment of 130 million 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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

PO Box 4541 Portland, OR 97208

we reach the top 75 of the Hot R&B/Hip-Hop Singles chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. (C) Cassette single available. (D) CD single available. (DV) DVD single available. (M) Cassette map single available. (T) Vinyl map single available. (V) Vinyl single available. (DD) CD map single available. Catalog number is for (D). * Indicates (D) unavailable. In which case, catalog number is for (C), (DD), (T), (DV) or (M) respectively, based on availability. © 2000, Billboard/EMI Communications and SoundScan, Inc.

Hot R&B/Hip-Hop Airplay

Compiled from a national survey of approximately 1,000 radio stations by Broadcast Data Systems' Radio Tracks. The top 50 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross expenditures, including airplay on stations not electronically monitored, are indicated by asterisks. The data is based on the Hot R&B/Hip-Hop Singles chart.

THIS WEEK	TITLE	LAST WEEK	WEEKS ON CHART
1	MS. KISSIN' ON THE PHONE DAVID NAVARRA (RCA)	38	51
2	I JUST WANNA LOVE U (GIVE IT 2 ME) JAY-Z (RCA)	1	1
3	I WISH CHANCE CRAMPTON (JIVE)	2	1
4	MY FIRST LOVE NATY NATY (JIVE)	4	1
5	JUST FRIENDS JAY-Z (RCA)	5	1
6	DANGER (BEEN SO LONG) JAY-Z (RCA)	6	1
7	EMOTIONAL CHANCE CRAMPTON (JIVE)	7	1
8	INDEPENDENT WOMEN PART 1 DEBBIE GIBSON (JIVE)	8	1
9	ONE WOMAN MAN JAY-Z (RCA)	9	1
10	MY FIRST LOVE NATY NATY (JIVE)	10	1
11	HOW BOW THAT'S MY NAME JAY-Z (RCA)	11	1
12	HELLO (BE RECLUSIVE) JAY-Z (RCA)	12	1
13	WHAT YOUR FANTASY JAY-Z (RCA)	13	1
14	PROMISE JAY-Z (RCA)	14	1
15	WITHIN ME AND YOU JAY-Z (RCA)	15	1
16	PROJECT CHOCOLATE JAY-Z (RCA)	16	1
17	OVER MY MIND JAY-Z (RCA)	17	1
18	YOU SHOULD'VE TOLD ME JAY-Z (RCA)	18	1
19	OPEN MY MIND JAY-Z (RCA)	19	1
20	IS THAT YOUR NAME JAY-Z (RCA)	20	1
21	WASH YOUR FACE JAY-Z (RCA)	21	1
22	SHAKE YA ASS JAY-Z (RCA)	22	1
23	STRANGER IN MY HOUSE JAY-Z (RCA)	23	1
24	LIAR JAY-Z (RCA)	24	1
25	GIRLS MAKE ME JAY-Z (RCA)	25	1
26	RAG LADY JAY-Z (RCA)	26	1
27	STUTTER JAY-Z (RCA)	27	1
28	X JAY-Z (RCA)	28	1
29	NO MORE (BABY I'M DO RIGHT) JAY-Z (RCA)	29	1
30	INCOMPLETE JAY-Z (RCA)	30	1
31	JUST BE A MAN ABOUT IT JAY-Z (RCA)	31	1
32	PUT IT ON ME JAY-Z (RCA)	32	1
33	LET'S GET MARRIED JAY-Z (RCA)	33	1
34	OH NO JAY-Z (RCA)	34	1
35	A LONG WALK JAY-Z (RCA)	35	1
36	NO MORE JAY-Z (RCA)	36	1
37	DIDN'T CHA KNOW JAY-Z (RCA)	37	1

TITLE	LAST WEEK	WEEKS ON CHART
CHACHA CHACHA CHANCE CRAMPTON (JIVE)	38	51
TU TRATA (LA MILLON BUENA) CHANCE CRAMPTON (JIVE)	39	51
ALL SLOOT* CHANCE CRAMPTON (JIVE)	40	51
HOW MANY LICKS* CHANCE CRAMPTON (JIVE)	41	51
FREE CHANCE CRAMPTON (JIVE)	42	51
MY AMOR CHANCE CRAMPTON (JIVE)	43	51
GETTING IN THE RAIN CHANCE CRAMPTON (JIVE)	44	51
AFTER PARTY CHANCE CRAMPTON (JIVE)	45	51
ROBITA CHANCE CRAMPTON (JIVE)	46	51
BY YOUR SIDE CHANCE CRAMPTON (JIVE)	47	51
STRAIGHT UP CHANCE CRAMPTON (JIVE)	48	51
DOWN FOR ME CHANCE CRAMPTON (JIVE)	49	51
REASON FOR BEING CHANCE CRAMPTON (JIVE)	50	51
COULD IT BE CHANCE CRAMPTON (JIVE)	51	51
STAN CHANCE CRAMPTON (JIVE)	52	51
THIS LUV CHANCE CRAMPTON (JIVE)	53	51
DO YOU CHANCE CRAMPTON (JIVE)	54	51
THANK YOU IN ADVANCE CHANCE CRAMPTON (JIVE)	55	51
CRAYZ CHANCE CRAMPTON (JIVE)	56	51
NO CLEAN CHANCE CRAMPTON (JIVE)	57	51
POP YA COLLAR CHANCE CRAMPTON (JIVE)	58	51
THAT'S GANGSTA CHANCE CRAMPTON (JIVE)	59	51
LET'S GET HIGH CHANCE CRAMPTON (JIVE)	60	51
WALK MAN CHANCE CRAMPTON (JIVE)	61	51
I KNOW CHANCE CRAMPTON (JIVE)	62	51
CANDLES CHANCE CRAMPTON (JIVE)	63	51
CASE OF THE DEWHATCHA GONNA DO CHANCE CRAMPTON (JIVE)	64	51
GUILLI GULLI PHOENIX INCANTANT CHANCE CRAMPTON (JIVE)	65	51
ETERNAL BORN CHANCE CRAMPTON (JIVE)	66	51
LADIES MAN CHANCE CRAMPTON (JIVE)	67	51
LOVE CHANCE CRAMPTON (JIVE)	68	51
MY FIRST LOVE CHANCE CRAMPTON (JIVE)	69	51
MAYBE I DESERVE CHANCE CRAMPTON (JIVE)	70	51
THE RAIN CHANCE CRAMPTON (JIVE)	71	51
GRAVEL RYD CHANCE CRAMPTON (JIVE)	72	51
LOVE DON'T COST A THING CHANCE CRAMPTON (JIVE)	73	51

* Records with the greatest airtage in 2000. Billboard® Communications and SoundScan, Inc.

R&B SINGLES A-Z

1	THE (Pleasure - Loving) D.O. DAVID NAVARRA (RCA)	38	51
2	I JUST WANNA LOVE U (GIVE IT 2 ME) JAY-Z (RCA)	1	1
3	I WISH CHANCE CRAMPTON (JIVE)	2	1
4	MY FIRST LOVE NATY NATY (JIVE)	4	1
5	JUST FRIENDS JAY-Z (RCA)	5	1
6	DANGER (BEEN SO LONG) JAY-Z (RCA)	6	1
7	EMOTIONAL CHANCE CRAMPTON (JIVE)	7	1
8	INDEPENDENT WOMEN PART 1 DEBBIE GIBSON (JIVE)	8	1
9	ONE WOMAN MAN JAY-Z (RCA)	9	1
10	MY FIRST LOVE NATY NATY (JIVE)	10	1
11	HOW BOW THAT'S MY NAME JAY-Z (RCA)	11	1
12	HELLO (BE RECLUSIVE) JAY-Z (RCA)	12	1
13	WHAT YOUR FANTASY JAY-Z (RCA)	13	1
14	PROMISE JAY-Z (RCA)	14	1
15	WITHIN ME AND YOU JAY-Z (RCA)	15	1
16	PROJECT CHOCOLATE JAY-Z (RCA)	16	1
17	OVER MY MIND JAY-Z (RCA)	17	1
18	YOU SHOULD'VE TOLD ME JAY-Z (RCA)	18	1
19	OPEN MY MIND JAY-Z (RCA)	19	1
20	IS THAT YOUR NAME JAY-Z (RCA)	20	1
21	WASH YOUR FACE JAY-Z (RCA)	21	1
22	SHAKE YA ASS JAY-Z (RCA)	22	1
23	STRANGER IN MY HOUSE JAY-Z (RCA)	23	1
24	LIAR JAY-Z (RCA)	24	1
25	GIRLS MAKE ME JAY-Z (RCA)	25	1
26	RAG LADY JAY-Z (RCA)	26	1
27	STUTTER JAY-Z (RCA)	27	1
28	X JAY-Z (RCA)	28	1
29	NO MORE (BABY I'M DO RIGHT) JAY-Z (RCA)	29	1
30	INCOMPLETE JAY-Z (RCA)	30	1
31	JUST BE A MAN ABOUT IT JAY-Z (RCA)	31	1
32	PUT IT ON ME JAY-Z (RCA)	32	1
33	LET'S GET MARRIED JAY-Z (RCA)	33	1
34	OH NO JAY-Z (RCA)	34	1
35	A LONG WALK JAY-Z (RCA)	35	1
36	NO MORE JAY-Z (RCA)	36	1
37	DIDN'T CHA KNOW JAY-Z (RCA)	37	1

* Records with the greatest airtage in 2000. Billboard® Communications and SoundScan, Inc.

Hot R&B/Hip-Hop Singles Sales

Compiled from a national sales survey of 1,000 retail outlets by SoundScan. The top 50 singles are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross expenditures, including airplay on stations not electronically monitored, are indicated by asterisks. The data is based on the Hot R&B/Hip-Hop Singles chart.

THIS WEEK	TITLE	LAST WEEK	WEEKS ON CHART
1	NO. 1 DAVID NAVARRA (RCA)	38	51
2	CHACHA CHACHA CHANCE CRAMPTON (JIVE)	39	51
3	TU TRATA (LA MILLON BUENA) CHANCE CRAMPTON (JIVE)	40	51
4	ALL SLOOT* CHANCE CRAMPTON (JIVE)	41	51
5	HOW MANY LICKS* CHANCE CRAMPTON (JIVE)	42	51
6	FREE CHANCE CRAMPTON (JIVE)	43	51
7	MY AMOR CHANCE CRAMPTON (JIVE)	44	51
8	GETTING IN THE RAIN CHANCE CRAMPTON (JIVE)	45	51
9	AFTER PARTY CHANCE CRAMPTON (JIVE)	46	51
10	ROBITA CHANCE CRAMPTON (JIVE)	47	51
11	BY YOUR SIDE CHANCE CRAMPTON (JIVE)	48	51
12	STRAIGHT UP CHANCE CRAMPTON (JIVE)	49	51
13	DOWN FOR ME CHANCE CRAMPTON (JIVE)	50	51
14	REASON FOR BEING CHANCE CRAMPTON (JIVE)	51	51
15	COULD IT BE CHANCE CRAMPTON (JIVE)	52	51
16	STAN CHANCE CRAMPTON (JIVE)	53	51
17	THIS LUV CHANCE CRAMPTON (JIVE)	54	51
18	DO YOU CHANCE CRAMPTON (JIVE)	55	51
19	THANK YOU IN ADVANCE CHANCE CRAMPTON (JIVE)	56	51
20	CRAYZ CHANCE CRAMPTON (JIVE)	57	51
21	NO CLEAN CHANCE CRAMPTON (JIVE)	58	51
22	POP YA COLLAR CHANCE CRAMPTON (JIVE)	59	51
23	THAT'S GANGSTA CHANCE CRAMPTON (JIVE)	60	51
24	LET'S GET HIGH CHANCE CRAMPTON (JIVE)	61	51
25	WALK MAN CHANCE CRAMPTON (JIVE)	62	51
26	I KNOW CHANCE CRAMPTON (JIVE)	63	51
27	CANDLES CHANCE CRAMPTON (JIVE)	64	51
28	CASE OF THE DEWHATCHA GONNA DO CHANCE CRAMPTON (JIVE)	65	51
29	GUILLI GULLI PHOENIX INCANTANT CHANCE CRAMPTON (JIVE)	66	51
30	ETERNAL BORN CHANCE CRAMPTON (JIVE)	67	51
31	LADIES MAN CHANCE CRAMPTON (JIVE)	68	51
32	LOVE CHANCE CRAMPTON (JIVE)	69	51
33	MY FIRST LOVE CHANCE CRAMPTON (JIVE)	70	51
34	MAYBE I DESERVE CHANCE CRAMPTON (JIVE)	71	51
35	THE RAIN CHANCE CRAMPTON (JIVE)	72	51
36	GRAVEL RYD CHANCE CRAMPTON (JIVE)	73	51
37	LOVE DON'T COST A THING CHANCE CRAMPTON (JIVE)	74	51

* Records with the greatest sales in 2000. Billboard® Communications and SoundScan, Inc.

America Gets into The Groove In 2000 As It Embraces Dance

WITHOUT QUESTION, 2000 will go down as the year that America, once again, got wise, as well as hip, to dance music—or, more accurately, to dance. The multi-billed dance floors 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 (terrestrial, satellite, and the Internet) and computer games (Sony’s PlayStation).

In fact, each and every track from Moby’s 1999 V2 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



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 21,000 units, according to SoundScan). **Paul Oakenfold’s** “Perfecto Presents Another World” (London-Sire) peaked at No. 114 the week of Oct. 21 (67,000 units sold, according to SoundScan), and **Louie DeVito’s** “N.Y.C. Underground Party, Vol. 3” (E-Lastic) 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 clubgoer 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 a “proper” artist album, “One True And Back” (Mute), which, according to SoundScan, has sold 72,000 units. Upping the ante with artist albums were **Eiffel 65** (“Europop”) Repub-



licans Do It Best. Italy’s Angels of Love celebrated its 10th anniversary with a party at the Eneenni club in Naples. Following the evening’s musical soundtrack were DJs Frankie Knuckles, David Morales, “Lil’ Louie Vegas,” and Tryn Parrish. 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 Furillo, Patterson, Angels of Love co-founder Roy Lovelace, Vegas, Knuckles, and Morales.

li/Universal, 2.3 million), Sonique (“Hear My Cry,” Funn Club/Republic/Universal, 402,000), Alicia Keys (“Who Needs Guitars Anyway?,” Republic/Universal, 378,000), and Madonna (“Music,” Maverick/Warner Bros., 1.5 million).

While Zingitubom/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 (Mid-Atlantic), New Adult Albums (Pacific), **Heatsseekers**, and Top World Music Albums charts. Thus far, it has sold 90,000 copies.

Completely lost in the shuffle was **Kristine W’s** RCA set, “Stronger,” which failed to find an audience much 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 project with a new marketing plan (that extends beyond the singer’s core audience) and additional promotional clips. 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. Leading 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 radio sessions at the gym. (Try gliding atop the treadmill during **Moloko’s** “The Time Is Now” as it blends into **Joey Negro Featuring Taka Room’s** “Must Be The Music,” and you’ll see what we mean.)

(Continued on next page)

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 Both Billboard’s Hot Dance Music/Club Play and Hot Dance Music/Maxi-Singles Sales Charts.
- Urb Magazine Partners With Dance 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 Dinklage 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 Cheren, François Kevorkian, Nile Rodgers, Tom Silverman, And Nicky Siano For The “Pioneers & Innovators Of Dance Music” Panel.
- Carl Craig, Along With 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 “Groovejet (If This Ain’t Love)” And Azido Da Bass’ “Dooms Night” Top European Charts.
- U.K. Garage/2-step Explodes Throughout England, While The Rave Scene Explodes In The U.S.



“I feel 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 20 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**, **Dave Morales**, **Armand Van Helden**, **Peter Rauhofer**, **Deep Dish**, **Manny Lehman**, **Paul Van Dyk**, and **Junior Vasquez**.

Such turntable 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**, **Diana Collins**, **Terry Mullins**, **Jimmy Van M.**, **Kimball Collins**, **Jerry Bonham**, **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 this 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. That’s a very strong record, quality dance music. This bodes well for the future.” Not bad, eh?

STILL NOT SURE of the DJ phenomenon? Consider this: Three DJ-driven, best-mixed compilations



Producer/Twilo 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 feisty remixes, Vasquez launched a label, **Junior Vasquez Music**, along with Two Records and Virgin issued “Two Volume 1: Junior Vasquez.”

The emotion-packed, soul-drenched 18-track set includes many of our fave songs of the year, including **Basement Jaxx’s** “Bingo Bango.”

(Continued on next page)

Billboard

HOT Dance Breakouts

DECEMBER 30, 2000

CLUB PLAY

1. ABOVE THE SEA PARADIS JALIBIAN
2. PAPA'S GOT A BRAND NEW PIGGIE
3. UNUS PROLE HORRORUM (RE-EDIT)
4. SCHIEBER 1 TIMO MAAS MIX
5. EASY LOVE (STAY THE NIGHT) LADY COLEMAN
6. THE FIELDS OF LOVE ATB REMIX

MAXI-SINGLES SALES

1. GANCE WITH ME PLASMIC HONEY
2. TOTALLY SHABOOM ATLANTIC
3. UNUS PROLE HORRORUM (RE-EDIT)
4. LIVIN' FOR LOVE NATALIE COLE
5. DO YOU LOVE ME JOE T. VANELLI PROJECT FEAT. MIJAN JALIBIAN

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

COMPILED FROM A NATIONAL SAMPLE
OF DANCE CLUB PLAYLISTS.

TITLE _____

40. 1

1 week

ARTIS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600	601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700	701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724	725	726	727	728	729	730	731	732	733	734	735	736	737	738	739	740	741	742	743	744	745	746	747	748	749	750	751	752	753	754	755	756	757	758	759	760	761	762	763	764	765	766	767	768	769	770	771	772	773	774	775	776	777	778	779	780	781	782	783	784	785	786	787	788	789	790	791	792	793	794	795	796	797	798	799	800	801	802	803	804	805	806	807	808	809	810	811	812	813	814	815	816	817	818	819	820	821	822	823	824	825	826	827	828	829	830	831	832	833	834	835	836	837	838	839	840	841	842	843	844	845	846	847	848	849	850	851	852	853	854	855	856	857	858	859	860	861	862	863	864	865	866	867	868	869	870	871	872	873	874	875	876	877	878	879	880	881	882	883	884	885	886	887	888	889	890	891	892	893	894	895	896	897	898	899	900	901	902	903	904	905	906	907	908	909	910	911	912	913	914	915	916	917	918	919	920	921	922	923	924	925	926	927	928	929	930	931	932	933	934	935	936	937	938	939	940	941	942	943	944	945	946	947	948	949	950	951	952	953	954	955	956	957	958	959	960	961	962	963	964	965	966	967	968	969	970	971	972	973	974	975	976	977	978	979	980	981	982	983	984	985	986	987	988	989	990	991	992	993	994	995	996	997	998	999	1000

POWER PICK

24	35	2	LOVIN' YOU (CA PROMO)	KRISTINE W
25	28	33	6 ROCK DJ CAPITOL PROMO 1	ROBBE WILLIAMS
26	34	4	1 TESTIFY (AM GOSPEL 2005)CAPITOL	DONALD LAWRENCE PRESENTS "THE TRILCITY SINGERS"
27	32	36	5 SHE BANGS COLUMBIA PROMO 1	ROCKY MARTIN
28	13	15	1 LOVE ONE ANOTHER TOMMY BOY 2145 1	AMBER
29	39	—	2 BOY (REMIX) REPRISE PROMO	BOOK OF LOVE
30	30	23	8 FEEL IT STRICTLY RHYTHM 12586	INAYA DAY
31	38	43	3 NIGHT IN THE CITY REPRISE PROMO	PM DAWN
32	43	—	2 BY YOUR SIDE (PROMO) 1	SURE
33	37	45	3 YOU TAKE MY BREATH AWAY GROOVIOUSCOOL 2345STRICTLY RHYTHM	DAVIDE
34	23	13	11 STANBORN GROOVIOUSCOOL 22345STRICTLY RHYTHM 1	DARLIDE
35	35	39	5 SUNSET (DIRTY OF PREY) SHANT 38745MUSICAL FRANCHISE 1	FATBOY SIMI
36	27	24	8 MY HEART GOES BOOM (LA DI DA DA) GOLD 79125 1	KIM AFFAIR
37	20	15	13 HIGHER THINGS NERVOUS 20432	FRENCH ENGLISH
38	44	—	2 NOT THAT KIND DAYLIGHT 7548312 1	ANASTASIA
39	46	—	2 IDOL WARRIOR BROS 44887 1	AMANDA GHOST
40	41	38	6 SEM CONTINENCIA ZENITH/GOLD 5025 RX DEGREES	BEBEL GILBERTO
41	48	—	3 DRYN MY HEART (EXTRA CUT) 18825 1	YU ANNA ADAMS

NOT SHOT DEER

42	NEW	1	CAN'T FIGHT THE NIGHTMOR (7/20/12)	LEANN RIMES
43	NEW	1	HOLLER (W/HEAVY PRECIPIT)	SPIKE GIRLS
44	31	26	WHAT YOU DO SUNDAYBORN (12/25/11) AMERICA	BIG BASS VS. MICHELLE LORNE
45	34	30	WITHIN OR WITHOUT YOU (MAMAS OCEANIC) RHYTHM	NATASHA
46	NEW	1	BY YOUR SIDE (NEW) BOY SILVER LABEL (2/14/2010) BOY	MAJIMA
47	NEW	1	CHANGING WEST (END 1008)	LINDA GIFFORD
48	NEW	1	PASADIA (JULYEST 2010)	AFRO MEDICINE
49	NEW	1	ALL GOOD? (DEMYX NOV 27/12)	DE LA SOLA, FEATURING CHAMKA HAIN
50	NEW	1	MANGAMAMA (WIKILOGY 00014) PLAY	COSMOAND

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

NUMBER OF BUILDING LABELS

O. 1/GREAT

LSD 00 COLUMBIA 794

ARTIST

1	1	8	12	INDEPENDENT WOMEN PART I (T) DO COLUMBIA 79493CRG †	2 weeks at No. 1	DESTINY'S CHILD
2	40	—	2	STRONGER (T) DO JIVE 79405 †		BRITNEY SPEARS
3	2	1	14	MOST GIRLS (T) DO LAFACE 24490ARISTA †		PINK
4	3	2	18	MUSIC (T) DO JAWYRICK 44909UNIVERSAL 8905 †		MADONNA

Hot Shot

MOBY FEATURING GWEN STEFANI

5	4	3	34	DESERT ROSE (7) 01 AAM 49732 UNTERSTOPE T	STING FEATURING CHEB MARR
7	5	4	29	JUMPIN', JUMPIN' (7) 01 COLUMBIA 744636 T	DESTINY'S CHILD
8	8	37	3	ALL GOOD? (7) 01 TAYLOR 801218 T	DE LA SOUL FEATURING CHAZA RHOAN
9	NEW	1	3	CAN'T FIGHT THE MUSEMENT (7) 01 CBBW 77098 T	LEANN RIMES
10	6	5	8	THAT OTHER WOMAN (7) 01 ATLANTIC 849365 T	CHANGING PACE
11	7	41	3	ONE MORE TIME (7) 01 VERBENT 39758	DUFFY PUNK
12	9	6	18	THE HAMPTERDANCE SON (7) 01 AORH 836 T	HAMPTON THE HAMPTON
13	12	7	26	TOKA'S MIRACLES (7) 01 GROUCHOVSKI 1225121 RHYTHM T	FRAGMA
14	11	10	37	WHAT A GIRL WANTS (7) 01 RCA 60294 T	CHRISTINA AGUILERA
15	14	15	33	KERNKRAFT 400 (7) 01 DISNEY 99027 T	ZOMBIE NATION
16	13	9	21	DANCE WITH ME (7) 01 THE DGS LABRANTIC 854828 T	DEBELAH MORAN
17	10	2	2	LULLABY OF CLUBLAND (7) 01 ATLANTIC 850089	EVERYTHING BUT THE GIRLS
18	NEW	1	1	SPENTE LE STELLA (7) 01 RADIAL 99050	OPERA TRANCE FEATURING EMMA SHAPLIN
19	17	15	41	SAY MY NAME (7) 01 COLUMBIA 753456 C/R	DESTINY'S CHILD
20	16	14	20	I WANT YOU TO MEET ME/THAT'S THE WAY IT IS (7) 01 SMO 744783 C/T	CELINE DION
21	15	11	30	DON'T CALL ME BABY (7) 01 VIRGUS GROSCHENKOWSKI 793713 C/T	MADISON AVANCE

○ Titles 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 Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. † Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi single availability. (X) CD maxi-single availability. © 2000.

(Continued from preceding page.)

Madison Avenue's "Don't Call Me Baby," Barbara Tucker Featuring Darryl D'Bonneau's "Stop Playing With My Mind," Ministers-De-La-Funk Featuring Jocelyn Brown's "Believe," Afro Medusa's "Pasilda," Sessomato'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 116).

but get excited each time we hear the following:

• Singles: "Flowers," Sweet
Female Attitude (Milk/Wea U.K.);
 "Bad Habit," A.T.F.C. Presents
OnePhatDeeva Featuring Lisa
 Millett (Subliminal); "Groovejet (If
 This Ain't Love)," Spiller (Positiva
 U.K.); "Your Child," Mary J. Blige
 (MCA); "Try Again," Aaliyah
 (Blackground/Virgin).

Is Jill Scott? Words And Sounds, Vol. 1," **Jill Scott** (Hidden Beach/Epic); "Out There And Back," **Paul Van Dyk** (Mute); "Lovers Rock," **Sade** (Epic); "Voodoo," **D'Angelo** (Columbia Sound/Virgin); "Wide Angle," **Hybrid** (Distinctive/Kinetic); "Release," **Ananda Project** (Nite Grooves/King Street Sounds); "Whoa, Nelly!," **Nelly Furtado** (DreamWorks); "Faith And Courage," **Sinéad O'Connor** (Atlantic); "Bubler No. 2," **Aimee**

Live At The Paradise Garage (West End/Strut U.K.), "INCredible Sound Of Gilles Peterson" (Giant Step/Epic), "Bossa Mundo... Where Brazil Meets The World" (Wave Music), "Sound Of The Pirates: Mixed By Zed Bias" (Locked On/XL Recordings U.K.), "Joey Negro Can't Get High Without You" (Azule U.K.), "Frankie Knuckles: Choice: A Collection Of Classics" (Azule U.K.), "Monsters At Work: The Tont

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

BEFORE 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 Ofra Haza, radio DJ Frankie Crocker, singer Johnnie Taylor, singer/songwriter Les

Industry Readers 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 illegal distribution and intellectual property issues.

Billboard surveyed a group of industry leaders representing various facets of the country music business to determine what they thought 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.

Don Bain
Agent

Great Artists Agency

1. The Time Warner/AOL merger: It's the 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 headliners, by line 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, which I think is significant. Kenny Chesney is certainly selling some serious records, and I think the Brad Paisley phenomenon is kind of neat, because there's another hat act 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 Management

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.

TO OUR READERS

Nashville Scene will return in the next issue.

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 fulfilling their way right up the pop charts, which proves to me the big story with the Dixie Chicks is that country can become pop. No one has out-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. Merger mania. The Universal/PolyGram merger, and although it hasn't happened yet, there is an awful lot of talk of BMG buying something. There are rumors of more mergers. Those always affect country. They always affect the way we do business in the music industry, because any time you merge and there are two people doing the same job, someone's going to lose their job. 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 Kerlikowske
GM
Tower Records Nashville

1. Garth Brooks announcing his retirement. Its 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 the [some] 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 album, 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 also by the acts who are 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.

Eric Logan
Creative Services Manager
WQVQ/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 throughout 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 market. 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 the markets that George came through see the same thing. The difference is that instead of just having one icon 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
McVey Media

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

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

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.

B) Internet radio. Beyond the issue of royalties for streaming [see below], the long-term implications of a "seamless" radio, where the consumer cannot 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?

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

[Also,] the very recent ruling on the payment of royalties to radio stations streaming their audio on the Internet [Billboard, Dec. 23] will have a huge impact if it is allowed to stand.

Very few terrestrial broadcasters are in a position to write an additional royalty check for a venture which produces little or no revenue at present.

3. Country format alternatives. KPLX [the Wolf] Dallas caught the attention of industry programmers and music executives when they did 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 Group that has shrunk and is looking 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 fallen off the edge of the earth. 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 was in the early '80s again, which is interesting.

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 musically, and it's totally different musically, and they've sold [millions of] albums. The audience is out there and they want to buy it, but 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 a year, there's only two. The web less money being earned that way.

Fredyn Shriver
President
Asylum Records

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

2. Corporate domination of everything—radio, labels, booking agencies, non-management companies. It's 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 greedy to me when an album can open with 90,000 units and everybody is saying it's over. For the majority of the history of the music business, people were making a good bit of money and became the fat cats that are on 10,000-15,000 units a week. Now anything that can't open in the 150,000-plus range isn't worth your time. It's like, "Business is tough." Business isn't tough. Business is fucking great! It's 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 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 a buck out of music. They aren't bemoaning the loss of country music as a stretch.

(Continued on page 78)

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

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
					No. 1	
1	1	34	MY NEXT THIRTY YEARS	G. BALLANCE, J. STEPHENSON (J. LUTHERY)	TIM MCGRAW	1
2	2	3	WITHOUT YOU	P. HUNTER (P. HUNTER, J. MARKS, S. SILVER)	DIXIE CHICKS	2
3	4	8	BORN TO FLY	D. L. LUTHERY (P. HUNTER, J. MARKS, S. SILVER)	SARA EVANS	3
4	3	6	I LOST IT	K. CHESNEY (K. CHESNEY)	KENNY CHESNEY	3
5	5	2	WE DANCED	B. PASLEY (B. PASLEY, J. LUTHERY)	BRAID PASLEY	3
6	6	8	WHY REMEMBER	A. JACKSON (A. JACKSON, J. LUTHERY)	ALAN JACKSON	3
7	7	9	TELL HER	L. S. LUTHERY (L. S. LUTHERY, J. LUTHERY)	LONIS LUTHERY	7
8	9	7	JUST ANOTHER DAY IN PARADISE	P. HUNTER (P. HUNTER, J. LUTHERY)	PHIL VASSAR	8
9	10	11	BURN	J. DEE MESSINA (J. DEE MESSINA, J. LUTHERY)	JO DEE MESSINA	9
10	9	5	BEST OF INTENTIONS	T. TRAVIS (T. TRAVIS, J. LUTHERY)	TRAVIS TRITT	9
11	11	12	ASHES BY NOW	L. E. ANN WORMACK (L. E. ANN WORMACK, J. LUTHERY)	LEE ANN WORMACK	11
12	14	16	THERE IS NO ARIZONA	J. O'NEAL (J. O'NEAL, J. LUTHERY)	JAMIE O'NEAL	12
13	15	17	THIS EVERYDAY LOVE	R. J. LUTHERY (R. J. LUTHERY, J. LUTHERY)	RASCAL FLATTS	13
14	12	10	THE LITTLE GIRL	J. LUTHERY (J. LUTHERY, J. LUTHERY)	JOHN MICHAEL MONTGOMERY	14
15	13	14	A LITTLE GASOLINE	T. CLARK (T. CLARK, J. LUTHERY)	TERO CLARK	15
16	17	22	BUT FOR GRACE OF GOD	R. J. LUTHERY (R. J. LUTHERY, J. LUTHERY)	KEITH URBAN	16
17	18	27	WILD HORSES	G. BROOKS (G. BROOKS, J. LUTHERY)	GARTH BROOKS	17
18	21	28	YOU SHOULDN'T KISS ME LIKE THIS	T. KEITH (T. KEITH, J. LUTHERY)	TOBY KEITH	18
19	19	18	MEANWHILE BACK AT THE RANCH	G. BALLANCE, J. STEPHENSON (J. LUTHERY)	THE CLARK FAMILY EXPERIENCE	19
20	20	24	A GOOD DAY TO RUN	D. W. LUTHERY (D. W. LUTHERY, J. LUTHERY)	DARRYL WORLEY	20
21	22	26	WHEN IT ALL GOES SOUTH	C. ALABAMA (C. ALABAMA, J. LUTHERY)	ALABAMA	21
22	16	15	MY LOVE CAME ON AND ON	C. ALABAMA (C. ALABAMA, J. LUTHERY)	CHRIS CAGLE	22
23	26	30	YOU MADE ME THAT WAY	A. J. LUTHERY (A. J. LUTHERY, J. LUTHERY)	ANDY GRANT	23
24	23	32	KISS A LITTLE	M. J. LUTHERY (M. J. LUTHERY, J. LUTHERY)	AARON TIPPIN	24
25	27	31	LUCKY 4 YOU (TODAY I'M TYPING)	J. LUTHERY (J. LUTHERY, J. LUTHERY)	SHEADY	25
26	29	33	ONE MORE DAY	D. LUTHERY (D. LUTHERY, J. LUTHERY)	DIAMOND RAY	26
27	30	32	GEORGIA	C. ALABAMA (C. ALABAMA, J. LUTHERY)	CAROLYN DAWN JOHNSON	27
28	33	38	WHO I AM	J. LUTHERY (J. LUTHERY, J. LUTHERY)	JESSICA ANDERSON	28
29	34	41	DON'T MAKE ME COME OVER THERE AND LOVE YOU	J. LUTHERY (J. LUTHERY, J. LUTHERY)	GEORGE STRAIT	29
30	31	34	MOVE ON	M. J. LUTHERY (M. J. LUTHERY, J. LUTHERY)	THE WARREN BROTHERS	30
31	34	35	ALL NIGHT LONG	J. LUTHERY (J. LUTHERY, J. LUTHERY)	MONTGOMERY GENTRY	31
32	32	36	WHAT DO YOU KNOW ABOUT LOVE	J. LUTHERY (J. LUTHERY, J. LUTHERY)	JOE DEE MESSINA	32
33	37	47	WHERE ARE YOU CHRISTMAS?	J. LUTHERY (J. LUTHERY, J. LUTHERY)	FAITH HILL	33
34	38	21	WE'RE SO GOOD TOGETHER	J. LUTHERY (J. LUTHERY, J. LUTHERY)	REBA MCENTENTRE	34
35	36	42	SHE MISSES HIM	J. LUTHERY (J. LUTHERY, J. LUTHERY)	TIM RUSLOW	35
36	41	40	THINGS CHANGE	J. LUTHERY (J. LUTHERY, J. LUTHERY)	THE KINLEYS	36
37	40	45	POUR ME	J. LUTHERY (J. LUTHERY, J. LUTHERY)	THE KINLEYS	37

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
38	42	43	OKLAHOMA	J. LUTHERY (J. LUTHERY, J. LUTHERY)	BILLY GILMAN	38
39	43	41	RIGHT WHERE I NEED TO BE	J. LUTHERY (J. LUTHERY, J. LUTHERY)	GARY ALLAN	39
40	37	39	EVERY MAN FOR HIMSELF	J. LUTHERY (J. LUTHERY, J. LUTHERY)	NEAL MCCOY	40
41	44	46	WRONG FIVE O'CLOCK	J. LUTHERY (J. LUTHERY, J. LUTHERY)	ERIC HATCHER	41
42	38	37	I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT)	J. LUTHERY (J. LUTHERY, J. LUTHERY)	MARK WILLIS	42
43	45	44	THE HUNGER	J. LUTHERY (J. LUTHERY, J. LUTHERY)	MARSHALL DYLAN	43
44	45	50	PLEASE	J. LUTHERY (J. LUTHERY, J. LUTHERY)	THE KINLEYS	44
45	56	65	THE CHRISTMAS SHOES	J. LUTHERY (J. LUTHERY, J. LUTHERY)	THE KINLEYS	45
46	53	60	I'M IN	J. LUTHERY (J. LUTHERY, J. LUTHERY)	THE KINLEYS	46
47	51	10	MERRY CHRISTMAS FROM THE FAMILY	J. LUTHERY (J. LUTHERY, J. LUTHERY)	MONTGOMERY GENTRY	47
48	50	53	SHOCK YOUR MALL	J. LUTHERY (J. LUTHERY, J. LUTHERY)	COLLEEN FAYE	48
49	45	55	GO BACK	J. LUTHERY (J. LUTHERY, J. LUTHERY)	SHEDAD	49
50	51	52	IT'S MY TIME	J. LUTHERY (J. LUTHERY, J. LUTHERY)	MARTINA MCBRIDE	50
51	52	52	SCREAM	J. LUTHERY (J. LUTHERY, J. LUTHERY)	MINDY MCCREARY	51
52	54	54	LOOKIN' FOR LOVE	J. LUTHERY (J. LUTHERY, J. LUTHERY)	SAVATY BROWN	52
53	51	52	BOY	J. LUTHERY (J. LUTHERY, J. LUTHERY)	NEAL MCCOY	53
54	56	56	LEGACY	J. LUTHERY (J. LUTHERY, J. LUTHERY)	BILLY GILMAN	54
55	57	58	WARM & FUZZY	J. LUTHERY (J. LUTHERY, J. LUTHERY)	THE KINLEYS	55
56	57	58	JINGLE BELLS	J. LUTHERY (J. LUTHERY, J. LUTHERY)	SHEDAD	56
57	58	59	O HOLY NIGHT	J. LUTHERY (J. LUTHERY, J. LUTHERY)	MARTINA MCBRIDE	57
58	59	66	IT'S A GREAT DAY TO BE ALIVE	J. LUTHERY (J. LUTHERY, J. LUTHERY)	TRAVIS TRITT	58
59	60	66	SANTA'S GOT A SEMI	J. LUTHERY (J. LUTHERY, J. LUTHERY)	KEITH HARRING	59
60	61	67	WHAT YOU WANT FROM ME NOW	J. LUTHERY (J. LUTHERY, J. LUTHERY)	MARTINA MCBRIDE	60
61	62	67	CHRISTMAS IN YOUR ARMS	J. LUTHERY (J. LUTHERY, J. LUTHERY)	STEVE WARNER	61
62	63	67	OLD TIME CHRISTMAS	J. LUTHERY (J. LUTHERY, J. LUTHERY)	GEORGE STRAIT	62
63	64	67	THE CHRISTMAS SONG CHESTNUTS ROASTING ON AN OPEN FIRE	J. LUTHERY (J. LUTHERY, J. LUTHERY)	MARTINA MCBRIDE	63
64	65	67	OLD TOY TRAINS	J. LUTHERY (J. LUTHERY, J. LUTHERY)	TOBY KEITH	64
65	66	67	SANTA CLAUS IS COMIN' TO TOWN	J. LUTHERY (J. LUTHERY, J. LUTHERY)	LONEY HART	65
66	67	67	WINTER WONDERLAND	J. LUTHERY (J. LUTHERY, J. LUTHERY)	MARTINA MCBRIDE	66
67	68	67	THE KID IN ME	J. LUTHERY (J. LUTHERY, J. LUTHERY)	CRAG MORRIS	67
68	69	67	WINTER WONDERLAND	J. LUTHERY (J. LUTHERY, J. LUTHERY)	LONEY HART	68
69	70	67	THINK IT OVER	J. LUTHERY (J. LUTHERY, J. LUTHERY)	ALLISON MOORE	69
70	71	67	IT NEVER RAINS IN SOUTHERN CALIFORNIA	J. LUTHERY (J. LUTHERY, J. LUTHERY)	TRENT LUTHERY	70
71	72	67	RAVE YOURSELF	J. LUTHERY (J. LUTHERY, J. LUTHERY)	THE KINLEYS	71
72	73	67	MERRY LITTLE CHRISTMAS	J. LUTHERY (J. LUTHERY, J. LUTHERY)	THE KINLEYS	72

Records showing the biggest increase in detections over the previous week, regardless of chart movement. Awarded to songs appearing in the top 20 on both the *Billboard* and *Country* charts for the first time with increases in both detections and detections. Titles below the top 20 are awarded from the chart after 20 weeks. 1. Videoclip available. 2. Videoclip available. 3. Videoclip available. 4. Videoclip available. 5. Videoclip available. 6. Videoclip available. 7. Videoclip available. 8. Videoclip available. 9. Videoclip available. 10. Videoclip available. 11. Videoclip available. 12. Videoclip available. 13. Videoclip available. 14. Videoclip available. 15. Videoclip available. 16. Videoclip available. 17. Videoclip available. 18. Videoclip available. 19. Videoclip available. 20. Videoclip available. 21. Videoclip available. 22. Videoclip available. 23. Videoclip available. 24. Videoclip available. 25. Videoclip available. 26. Videoclip available. 27. Videoclip available. 28. 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Billboard **TOP COUNTRY ALBUMS**
DECEMBER 30, 2000

COMPILED FROM A NATIONAL SAMPLE OF
RETAIL STORE, MASS MERCHANT, AND INTER-
NET SALES REPORTS COLLECTED, COMPILED

DECEMBER 30, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST (IMPACT & NUMBER ROSTERING LABEL, SUGGESTED RET. PRICE OR EQUIVALENT FOR CASSETT/CD)	TITLE (IMPACT & NUMBER ROSTERING LABEL, SUGGESTED RET. PRICE OR EQUIVALENT FOR CASSETT/CD)	PEAK POSITION
1	1	1	4	TIM MCGRAW & CAROL 7/2781 12 (96/14.95)	4. Number 10 No. 1	GREATEST HITS
GREATEST GAINS						
2	2	2	58	FAITH HILL & WARMER BROS. 4/7372WNN (12.98/15.95)	BREATHE	1
3	3	3	68	DIXIE CHICKS & MONUMENTAL 9/678TSON (11.98/14.75/50)	FLY	1
4	5	4	26	BILLY GILMAN & CMC 4/2685WNOV (7.95/10.95/1.80)	ONE VOICE	2
5	7	7	12	KENNY CHESNEY & BNA 6/756RSL (11.98/17.95)	GREATEST HITS	1
6	6	6	6	ALAN JACKSON & ARISTA NASHVILLE 9/593SRJ (11.98/17.95)	WHEN SOMEBODY LOVES YOU	1
7	4	5	9	BILLY GILMAN & CMC 4/2595WNOV (11.98/17.95)	CLASSIC CHRISTMAS	4
8	8	8	30	LEE ANN WOMACK & CMC NASHVILLE 1/700911 (9.98/17.95)	I HOPE YOU DANCE	1
9	9	9	12	JOHN MICHAEL MONTGOMERY & ATLANTIC 8/337RNG (11.98/17.95)	BRAND NEW ME	2
10	12	13	20	JO JO MESSINA & CMC 7/7977 (11.98/17.95)	BURN	1
11	14	'4	10	SARA EVANS & CMC 4/766ARSL (11.98/17.95)	BORN TO FLY	8
12	15	16	34	SHEDEASY & CMC STREET 4/80024HOLLYWOOD (10.98/15.95/1.80)	THE WHOLE SHERMAN	6
13	10	10	12	SHEDEASY & CMC STREET 4/80024HOLLYWOOD (10.98/17.95)	BRAND NEW YEAR	10
14	13	12	20	LOUD RATTEN & CMC 7/8013 (11.98/17.95)	COYOTE UGLY	1
15	17	19	59	YORBY KEITH & DREAMWORKS 4/80289DEPTREC (12.98/18/15.95)	HOW DO YOU LIKE ME NOW?	1
16	18	17	13	GEOFFREY STRAIT & CMC NASHVILLE 1/701 (43.15/17.95)	GEORGE STRAIT	1
17	11	11	10	LONESTAR & BNA 6/775SRJ (11.98/17.95)	THIS CHRISTMAS TIME	11
18	16	15	21	AARON MURRAY & CMC STREET 1/60014HOLLYWOOD (10.98/15.95)	PEOPLE LIKE US	5
19	22	24	14	EMMYLOU HARRIS & MONUMENTAL 7/6015AEG (11.98/17.95)	RED DIRT GIRL	5
20	20	20	81	LONESTAR & BNA 6/775SRJ (11.98/17.95)	LONELY GRILL	3
21	18	11	11	TRAVIS TRITT & CMC 4/2165WNOV (11.98/14.95/1.80)	DOWN THE ROAD I GO	13
22	21	21	81	BRAD PAISLEY & ARISTA NASHVILLE 1/887RSL (10.98/15.95/1.80)	WHO NEEDS PICTURES	1
23	24	25	81	TIM MCGRAW & CMC 7/7547WNOV (10.98/17.95)	A PLACE IN THE SUN	1
24	23	29	61	ANNE MURRAY & STRANDED 7/23231 (19.98/19.95)	WHAT A WONDERFUL WORLD	4
25	26	27	41	GEOFFREY STRAIT & CMC NASHVILLE 1/71031 (11.98/17.95)	LATEST GREATEST STRAIGHT HITS	7
26	27	26	7	DWIGHT YOMAK & MONUMENTAL 4/7827WNOV (11.98/17.95)	TOMORROW'S SOUNDS TODAY	7
27	28	31	28	RASCAL FLATTS & CMC STREET 1/60014HOLLYWOOD (10.98/15.95/1.80)	RASCAL FLATTS	13
28	30	33	43	PHIL VASSAR & ARISTA NASHVILLE 1/8891RSL (11.98/15.95/1.80)	PHIL VASSAR	14
29	29	26	7	JAMIE O'NEAL & MONUMENTAL 1/10332 (8.98/12.95/1.80)	SHIVER	22
PACESETTER						
30	43	43	10	MERLE HAGGARD & MONUMENTAL 1/85519DEPTREC (11.98/17.95)	IF I COULD ONLY FLY	26
31	31	29	5	CLEO LUS T. JUDD & MONUMENTAL 4/7361RSL (11.98/17.95)	JUST ANOTHER DAY IN PARADISE	25
32	25	22	7	VARIOUS ARTISTS & MONUMENTAL (11.98/12.95)	A COUNTRY SUPERSTAR CHRISTMAS III	25
33	32	32	60	ALAN JACKSON & ARISTA NASHVILLE 1/886RSL (10.98/17.95)	UNDER THE INFLUENCE	2
34	32	30	84	KENNY ROGERS & DREAMWORKS 4/7611 (11.98/15.95)	SHE RIDES HOT HORSES	6
35	35	37	56	REBA MCKENTREE & CMC NASHVILLE 1/70111 (9.98/17.95)	SO GOOD TOGETHER	11
36	37	35	31	JOHNNY CASH & MONUMENTAL 4/80289DEPTREC (10.98/14.95/1.80)	AMERICAN IN SOLITARY MAN	11
37	38	39	11	ROY D. MERCER & MONUMENTAL 4/7361RSL (11.98/17.95)	HOW BIGA BOY ARE YAT VOLUME SEVEN/HIGH TON	32

THIS WEEK	LAST WEEK	# WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
			ARTIST & NUMEROUS LOCATIONS (LAST SUGGESTED LIST PRICE OR \$0.99/ALBUM FOR CASSETTES)		
38	35	36	TERRI CLARK MERCURY 170157 (11/96/17.98)	FEARLESS	3
39	39	35	MARTINA MCCABE RCA 61824N/LG (11/96/16.98)	EMOTION	3
40	40	42	KEITH URBAN COLUMBIA 97559 (11/96/16.98)	KEITH URBAN	1
41	42	41	JOHNNY CASH LANTANA/UMCA 673950N/1 (7/98 EQ1 1.98)	16 BIGGEST HITS	1
	46	44	RANDY TRAVIS WARNER BROS. 47895W/1 (11/96/17.98)	INSPIRATIONAL JOURNEY	41
43	46	45	RODNEY CARLTON COLUMBIA 24827 (11/96/17.98)	MORNING WOOD	18
44	41	34	BILLY RAY YARVIS MONUMENT 421656N/1 (11/96 EQ17.98)	SOUTHERN RAIN	13
45	34	40	KENNY ROGERS DREAMCATCHER 106 (11/96/17.98)	THERE YOU GO AGAIN	9
46	45	46	GARY ALLAN • COLUMBIA 170101 (11/96/17.98)	BEST OF GARY ALLAN IN THE DARK	9
	48	50	ROY D. MERCEY VIRGIN 41084 (11/96/15.98)	GREATEST FTS. THE SMOKE OF HOW HIGH A BOY ARE YA?	25
48	56	59	KENNY CHESNEY • RCA 67658N/LG (11/96/15.98)	EVERYWHERE WE GO	5
49	47	48	BILL ENVALLE • RCA 69311/LRG (11/96/16.98)	NOW THAT'S AWESOME	4
	55	61	JEFF FOXWORTH WARNER BROS. 47427W/1 (11/96/15.98)	GREATEST FTS.	1
	59	63	LEANN RIMES • CUBA 77547 (11/96/17.98)	LEANN RIMES	1
52	53	52	MONTEGOMERY GENTRY • COLUMBIA 691565N/1 (11/96/16.98)	TATTOOS & SCARS	10
53	57	—	SOUNDTRACK MERCURY 170091 (11/96/15.98)	O BROTHER, WHERE ART THOU?	53
54	50	49	SAWYER BROWN • CUBA 77975 (11/96/17.98)	THE HITS LIVE	25
55	34	53	VINCE GILL • COLUMBIA 170098 (11/96/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
56	31	47	SOUNDTRACK RCA 67963N/LG (11/96/17.98)	WHERE THE HEART IS	1
57	58	56	CHRIS LUDFOLD COLUMBIA 98781 (11/96/16.98)	20 GREATEST HITS	1
58	64	57	VARIOUS ARTISTS TIME LIFE 13435 (11/96/15.98)	CLASSIC COUNTRY LATE '60S	60
	72	71	VARIOUS ARTISTS TIME LIFE 13433 (11/96/15.98)	CLASSIC COUNTRY 1970 — 1974	86
60	63	53	PATSY CLINE VLP 56021 (11/96/15.98)	THE ULTIMATE COLLECTION	45
61	52	55	RONNIE MILLSAP VIRGIN 48871 (11/96/24.98)	40 #1 HITS	28
	75	70	VARIOUS ARTISTS TIME LIFE 13434 (11/96/15.98)	CLASSIC COUNTRY EARLY '70S	1
63	60	50	CHAD BRIDGEMAN BROS. 47656W/1 (11/96/17.98)	YES!	1
64	62	65	CLINT BLACK • RCA 67623N/LG (11/96/16.98)	O'CEANICIZED	7
65	61	54	BRYAN WHITE LANTANA 47559W/1 (11/96/17.98)	GREATEST HITS	25
66	66	73	DWIGHT YOAKAM • RCA 67438N/LG (11/96/15.98)	LAST CHANCE FOR A THOUSAND YEARS. GREATEST HITS FROM THE 30S	10
67	71	—	ALAN KRAUSS BOUNDER 8154M/CALYPT (11/96/17.98)	FORGET ABOUT IT	3
68	65	72	CHRIS LUDFOLD COLUMBIA 24860 (11/96/17.98)	COWBOY	17
69	74	—	NICKEL CREEK SUGAR HILL 3309 (11/96/16.98)	NICKEL CREEK	69
	RE-ENTRY	26	JEFF FOXWORTH DREAMCATCHER 106/ALCANTORP/CD (11/96/15.98)	BIG FUNNY	1
	RE-ENTRY	36	TRISHA YARBWOOD • RCA NASHVILLE 170101 (11/96/17.98)	REAL LIVE WOMAN	4
	RE-ENTRY	17	ELVIS PRESLEY RCA 23275N/1 (11/96/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY	19
73	73	69	ERIC HEATHERLY MERCURY 170124 (11/96/19.98)	SWIMMING IN CHAMPAGNE	17
74	68	66	PATTY LOVELESS CFC 08859N/1 (11/96 EQ17.98)	STRONG HEART	13
75	67	62	JOHN BERRY ARC 211 (11/96/11.98)	MY HEART IS BETHLEHEM	1

Albums with the greatest sales gains this week. ● Recording Industry Association (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ■ RIAA certification for net shipment of 10 million units (Diamond). Number of copies of Diamond-sellers album, also multi-platinum label. For boxed sets and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Artist indicates top 10 on chart. Most late prices and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked CD and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage week-to-week increase. Heatseeker imprint shows albums marketed by Heatseekers this week. 25 indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan.

Billboard® Top Country Catalog Albums™

DECEMBER 30, 2000

[illegible]

THIS WEEK	LAST WEEK	ARTIST	WEEKS ON CHART	PEAK POSITION	REVENUE LABEL	(SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE)	TITLE	TOTAL CUMULATIVE SALES
14	18	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 42065634 (3.98c/9c)	105				HEARTACHES	105
15	9	VINCE GILL ▲ MCA Nashville 110677 (3.98c/9c)	82				LET THERE BE PEACE ON EARTH	82
16	12	REBA MCENTIRE ▲ MCA Nashville 440311 (3.98c/9c)	54				MERRY CHRISTMAS TO YOU	54
17	10	TRISHA YEARWOOD ▲ MCA Nashville 111091 (3.98c/9c)	28				THE SWEETEST GIFT	28
18	17	GEORGE STRAIT ▲ MCA Nashville 353480 (2.98c/7c)	21				MERRY CHRISTMAS STRAIT TO YOU	21
18	20	JOHN DENVER MCA/MSY 4750 (3.98c/9c)	119				THE BEST OF JOHN DENVER	119
20	19	JOHN DENVER & THE MUPPETS ▲ LASERLIGHT 12761 (1.98c/1c)	35				A CHRISTMAS TOGETHER	35
21	21	HANK WILLIAMS JR. ▲ MCA 3797 (7.95c/13.98c/9c)	341				GREATEST HITS, VOL. 1	341
22	25	PATSY CLINE ▲ MCA Nashville 320012 (8.98c/11.98c)	114				12 GREATEST HITS	114
23		FATHI HALI ▲ WARNER BROS. 458727 (9.98c/11.98c)	727				IT MATTERS TO ME	727
24	10	JO DEE MESSINA ▲ MCA 77954 (10.98c/16c)	142				I'M ALRIGHT	142
25		TOBY KEITH ▲ MERCURY 550692 (11.99c/17c)	107				GREATEST HITS VOLUME ONE	107

*All figures are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or releases of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ●Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲RIAA certification for net shipment of 1 million units (Platinum) ●RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the ratio of discs and/or tapes. *Asterisk indicates very LP is available. Most tape prices, and CD prices for RIAA and WGA labels are suggested lists. Tape prices marked LDC, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ● Indicates paid. Reissue: H ● 2000, Billboard/BPI Communications and SoundScan, Inc.

TOP BLUES ALBUMS

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

ARTIST

TIME	LAST	TITLE / HOME/VIDEO/DISTRIBUTING LABEL	ARTIST
NO. 1			
1	27	RIDING WITH THE KING DUPLICATE 476129/AMERICA 8905.	B.B. KING & ERIC CLAPTON 27 weeks at #1
2	4	SRV DUPLICATE 487/487C	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
3	10	THE DOOR DUPLICATE 5050 MUSIC 61/4208/EPIC	KEP MO'
4	13	MILK COW BLUES DUPLICATE 5050 MUSIC 53/5050	WILLIE NELSON
5	6	BEST OF B.B. KING THE MILLENNIUM COLLECTION DUPLICATE 5050 MUSIC 53/5050	B.B. KING
6	13	CROSSING MUDDY WATERS DUPLICATE 5050 MUSIC 53/5050	JOHN HATT
7	NEW	MATRACHI OF THE BLUES PRIVATE MUSIC/MILMANN HILL, BEZANSONCA	ETTA JAMES
8	9	THE REAL DEAL, GREATEST HITS VOLUME 2 LEGACY 1565/LEGACY	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
8	9	NEW MILLENNIUM BLUES PRIVATE MUSIC	VARIOUS ARTISTS
10	62	LIVE ON DUPLICATE 5472/SWEETWATER 8905.	KENNY WAYNE SHEPHERD BAND
11	58	GOTTA GET THE GROOVE BACK WALTON 7/89	JOHNNIE TAYLOR
12	11	BLUES AT SUNRISE DUPLICATE 5050 MUSIC 53/5050	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
13	13	CIRCLE PRODIGEUM 6/88	INDIGENOUS
14	16	BEST OF ETTA JAMES MCA 1119/53	ETTA JAMES
14	16	WISH I WAS IN HEAVEN SITTING DOWN DUPLICATE 5050 MUSIC 53/5050	R.L. BURNIS/ST

TOP REGGAE ALBUMS

		No. 1		BEENIE MAN	
1	23	ART AND LIFE HOLLYWOOD BROS. 1993/7/MTW	23 weeks at No. 1		
2	2	THE VERY BEST OF UB40 VIRGIN 80255			UB40
3	57	CHANT DOWN BABYLON B LIFT RECORDS/40 55445/MTW			BOB MARLEY
4	3	STRICTLY THE BEST 26 VP 1615			VARIOUS ARTISTS
5	4	STRICTLY THE BEST 25 VP 1615			VARIOUS ARTISTS
6	30	REGGAE GOLD 2000 UNION SQUARE			VARIOUS ARTISTS
7	17	UNCHAINED SPIRIT INTERPRETIVE DIS. BEEREN/1/TAH B			BLUJI BANTON
8	8	BIGGEST REGGAE RANCH ANTHEMS 2000 GIGAWATT 4452			VARIOUS ARTISTS
9	26	SCHOOLS OF THE DRAGONH — THE BEST OF PETER TOSH LUMINA 59921/CRG			PETER TOSH
10	6	LIVE CUMULUM 1 ELECTRA			ZIGGY MARLEY AND THE MELODY MAKERS
11	NEW	THE BEST OF BEENIE MAN SHOCKING NEWS 161/1/MTW			BEENIE MAN
12	7	REGGAE PARTY POLYGRAM TWILAND 565654/DJMG			VARIOUS ARTISTS
13	12	HOW... THE STORY ARTISTS ONLY 55			BABY CHAM
14	RE-ENTR	JIMMY CLIFF — ULTIMATE COLLECTION HPC 5454/UNIVERSAL			JIMMY CLIFF
15	33	STAGE ONE HPC 5454/UNIVERSAL			SEAN PAUL

TOP WORLD MUSIC ALBUMS.

		No. 1		BAHA MEN	
		19 weeks of No. 1			
1	21	WHO LET THE DOGS OUT ▲ THE DOGS (JAY-Z, REMUR)			
2	99	POYDON SAYOZ 54222		ANDREA BOCELLI	
3	3	A CELTIC CHRISTMAS: PEACE ON EARTH WINDHAM (M. 146)		VARIOUS ARTISTS	
4	13	TANTO TEMPO ZUCCHERATO - L'ORNERI DEIGUES		BEREL GILBERTO	
5	53	THE IRISH TENORS THE IRISH TENORS (RESCUPE)		JOHN McDERMOTT (ANTHONY KEARNS, RONNIE TYNAN, MARY MCGEE)	
6	7	THE IRISH TENORS LIVE IN THE RAILFAST MASTERTON, SOLOMONT		ANTHONY KEARNS/TYNAN/MCGEE/RESCUPE	
7	14	CHANCHULLO WORLD GEM - TROUSADU (A. 1)		RUBEN GONZALEZ	
8	15	VOLARE! VERY BEST OF THE GIPSY KINGS NORMAN		GIPSY KINGS	
9	12	VULCANI VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO CLUB PRESENTS OMARA PORTUONDO		OMARA PORTUONDO	
10	3	HAWAIIAN SLACK KEY CHORDS DAVID GARDNER/HILLARY HILBRAND		VARIOUS ARTISTS	
11	14	VULCANI VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER CLUB PRESENTS IBRAHIM FERRER		IBRAHIM FERRER	
12	13	PUTUMAYO WORLD CHRISTMAS RICK VICTOR 63627		VARIOUS ARTISTS	
13	35	WATER FROM THE WELL RICK VICTOR 63627		THE CHIEFTAINS	
14	RE-ENTRY	CHRISTMAS IN ROME WINDHAM (M. 146)		PADDY MALONEY	
15	12	PEACE: A CELTIC CHRISTMAS WINDHAM (M. 146)		SHEILA WALSH	

Artists & Music

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 or 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, outside of John

Scofield's immersion in the jam-band scene, and isolated incidents such as **Greg Osby** jamming with (ex-**Grateful Dead** bassist) **Phil Lesh & Friends**, it seems that these followers of improvised funk/rock music have been largely untouched by the traditional



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 accompanied 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, barbs 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



by Steve Graybow

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



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

IEW

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.

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, "Trio 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" (Milstone/Fantasy)
- 8) Joshua Redman, "Beyond" (Warner Bros.)
- 9) Roy Haynes Trio Featuring Danilo Perez And John Patitucci (Verve)
- 10) Wallace Roney, "No Room For Argument" (Stretch/Concord)

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

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 E-mailed to graybow@billboard.com. Happy holidays and best wishes for 2001.

IMPORT & EXPORT

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Top Contemporary Christian

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANDISE, AND INVENTORY SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

WEEK	LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART	ALBUM	WEEKS ON CHART
1	1	7	VARIOUS ARTISTS •		WOW 2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	
2	2	7	YOLANDA ADAMS		CHRISTMAS WITH YOLANDA ADAMS	
3	5	65	YOLANDA ADAMS •		ELECTRA 65214/CHORDANT	
4	4	4	DC TALK		FOREBORN 5274/CHORDANT	
5	3	7	LONESTAR		IRMA/PARSON 65236/CHORDANT	
6	8	4	MICHAEL W. SMITH		REUNION 15002/PROVIDENT	
7	12	41	AVALON		SPINROW 1734/CHORDANT	
8	3	10	PLUS ONE		14341/LANTIC 65236/CHORDANT	
9	18	4	NEWSONG		BENSON 81234/PROVIDENT	
10	9	15	JACI VELASQUEZ		WOW 7992	
11	10	8	NEWSBOYS		SPINROW 1783/CHORDANT	
12	13	79	VARIOUS ARTISTS •		WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	
13	11	51	ANNE MURRAY •		STONEMOUNTAIN 6211/CHORDANT	
14	21	23	THIRD DAY		ESSENTIAL 10670/PROVIDENT	
15	16	64	P.O.D. •		ATLANTIC 65240/CHORDANT	
16	17	VARIOUS ARTISTS			ESSENTIAL 10670/PROVIDENT	
17	17	38	VARIOUS ARTISTS •		WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	
18	12	6	BILL & GLOUE GAITHER AND THEIR HOMECOMING FRIENDS		CHRISTMAS IN THE COUNTRY	
19	21	29	MARY MARY •		C220/UMBA 7602/ROCK	
20	14	8	CARMAN		SPINROW 1755/CHORDANT	
21	19	18	ZOE GIRL		SPINROW 1734/CHORDANT	
22	16	22	STACIE ORRICO		FOREBORN 5253/CHORDANT	
23	24	17	DONNIE MCLURKIN		VERITY 43150/PROVIDENT	
24	8	REBECCA ST. JAMES			FOREBORN 5253/CHORDANT	
25	27	28	VARIOUS ARTISTS		KERRY 52069/ROCK	
26	31	57	VARIOUS ARTISTS •		WOW 2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	
27	33	79	STEVEN CURTIS CHAPMAN •		SPINROW 16555/CHORDANT	
28	NEW	4	TOMMY WALKER		HC5ANNA/INTEGRITY 1846/ROCK	
29	5	4	VARIOUS ARTISTS		CHILD OF THE PROMISE: A MUSICAL CELEBRATING THE BIRTH OF CHRIST	
30	14	10	CADDOEN'S CAST		ESSENTIAL 10670/PROVIDENT	
31	26	16	BREK		MOTOWN/UNIVERSAL 15045/PROVIDENT	
32	RE-ENTRY		RANDY TRAVIS		ATLANTIC 63417/CHORDANT	
33	32	8	GAITHER VOCAL BROS.		SPINROW 16555/CHORDANT	
34	37	1	CHRIS IRIE		ROCKTOWN 7912/ROCK	
35	39	11	SOUNDTRACK		REUNION 15002/PROVIDENT	
36	35	95	SONICFOOL		GOTIE 26020/CHORDANT	
37	8	THE NEW LIFE COMMUNITY CHOR			FEATURING JOHN P. KEE	
38	24	VARIOUS ARTISTS			MYRRIS 7023/ROCK	
39	RE-ENTRY		WOW 2000		30 LANDMARK CHRISTIAN SONGS OF THE '70s, '80s AND '90s	
40	RE-ENTRY		KIRK FRANKLIN PRESENTS INC		KIRK FRANKLIN PRESENTS INC	

Records with the greatest number of weeks on chart. * Recording industry, Inc. (RIAA) certification for shipments of 500,000 units (Gold); 1,000,000 units (Platinum). RIAA certification for shipment of 100,000 units (Diamond). Numbers indicate shipments of Diamond symbol indicate shipments of multiple platinum level. For listed sets, and include shipping a running time of 100 minutes or more, the RIAA multiple shipments by the number of discs and/or tapes. All albums available on cassette and CD. * denotes vinyl available. CD indicates paid or direct artist seller. © 2000, Billboard® RIAA Communications.

Artists & Music



by Deborah Evans Price

IN REVIEW: It was a highly unusual year in Christian music, marked by changes that would have been unthinkable at the time last year. Who would have ever imagined that after 28 years with the company, Wov Entertainment president Roland Lantey would depart? Could anyone have foreseen Wov and Myrrh merging into one label? Who knew that after several years of belated growth, CBA (Christian Bookcase Assoc.) market sales would slip? And what about the rumored merger of Zomba's Provident label with Wov? All in all, it was a tumultuous year for the Christian music business that left many people scratching their heads.

"It's been a very distracting year in the Christian music industry," affirms EMI Christian Music Group president/CEO Bill Hearn. "There have been major distractions throughout the business. Early in the year, the proposed Warner Music Group and EMI Music merger not only distracted the industry and the key people at both those companies; that also trickles down into the smaller businesses such as the Christian Music Group. I think we navigated those waters well. We stuck to our knitting, kept our eye on the ball, and we have a great year. Now it's no secret there are discussions going on between BMG and EMI. That's been somewhat distracting, but again we're going to end the year at EMI Christian Music up 4 or 5% on sales from last year. Our profitability is going to be increased this year. Even though the distractions that have specifically affected us, we've ended up having a very respectable year."

Gospel Music Assn. president Frank Breeden agrees that it's been a distracting year. "Business dynamics like that consume energy, and you only have so much energy to apply to anything on any given day," he relates. "That's energy you aren't able to apply to your real mission, and that is making and selling records. So I do think we have seen a large part of our industry distracted for a goodly amount of 2000, and quite frankly, I'll be anxious for that to be put behind us so we can focus on our top priority, which is making great records and getting them out there to the people."

However, out of the ashes of corporate consolidation and merger frenzy, independent labels stand poised to make a stronger impact in Christian music. The last few years have seen the emergence of Rocketown, Gotie, Inpop, Ministry Music, M2.0 Communications, and other indie labels that are carving a successful path in the industry.

"With that fact that there's corporate ownership in Christian music like never before, I think some things at times are more uncertain than they've ever been in terms of the larger labels," says Jeff Moseley, president of M2.0 Communications and INVO Records, as well as a partner in Inpop records. "I think there are a group of artists out there that really desire to be in a smaller-type situation [and] not controlled by a corporate climate. Because of that, it's opened up all kinds of avenues for independent labels. In today's more bottom-line-driven environment, independent labels are able to take more chances artistically and ministry-wise than ever before, and I think that's where the innovation is going to come from. The reason we have all these labels that have been consolidated and bought out is because at one time, they were independent labels. They took all kinds of creative chances, and really produced some incredible music that touched a lot of people."

The search for new music and artists with the potential to impact people will be even more crucial in 2001, because for the first time in several years, Christian music sales declined this past year. "The CBA at mid-year was somewhere around 8 to 9%, says Breeden. "Because the year hasn't finished yet, we're not sure where we'll finish up. We've had a much heavier release schedule the second part of the year than the first. I believe the midyear was just more of the release schedules than anything, but the second [half] this year in CBA sales I would attribute directly to the less-than-strong participation in those stores in our mainstream generated titles."

As yet such as Mary Mary, Yolanda Adams, Belle Wiles, and P.O.D., enjoy phenomenal mainstream sales, yet CBA retailers were reluctant to join the party. "Even though some of those artists had done albums with some of our hometown labels before, all of those have been signed by mainstream companies outside of the [contemporary Christian music] community that is based here in Nashville," says Breeden. "What that represented in terms of sales is the mainstream side had a lot of good activity and did very, very well. Our challenge remains the Christian bookstore side of things. We did not see growth on the CBA side of this interview, and our challenge is to find a way to get Christian music in on the mainstream side, as being introduced by the mainstream side. It's almost in reverse of what we had in earlier years when we had an occasional crossover Christian artist that was trying to get ownership all through the company on the mainstream side of things. Until that ownership takes place, your muscles aren't fully flexed in terms of radio and retail shelf space and other attended resources that make an album sell. Somehow we've got to make sure that these artists coming from the mainstream side get better penetration [into] the CBA marketplace."

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

Hearn agrees. "It holds well for the continuing positive growth forecast for Christian music," he says. "P.O.D. on Atlantic, Mary Mary on Columbia, and Yolanda Adams on Elektra are great stories, huge sales, and are creating tremendous awareness not only for Christian music, but for Christian artists and the art and quality of Christian music by mainstream labels. I view that as very positive for our industry, and I think it also proves—that whether you are on a mainstream label or a Christian label—when you sell 800,000 to a million records in one year, that is a very, very positive sign as to the consumer's interest and desire for positive music that we provide. That's one silver lining around this year that has been clouded by the distractions and the little downturn on our historical growth."

Hearn says the second "silver lining" is the breaking through of several new acts. "Young new artists are breaking through on their first albums like never before," he says. "That is a good sign for our future growth prospects in Christian music. I'm thinking specifically of Plus One, Stacie Orrico, Zoe Girl, and Rachael Lampa. These are all very exciting stories."

As exciting as it has been to see talented newcomers break through this year, behind the scenes, so to speak, it's been an unsettling year for Christian music. There are many, myself included, still trying to imagine Wov without Lantey. Beyond the personal feelings his departure generated, some see a loss as signaling a pivotal shift in the life of the Christian music industry.

(Continued on next page)

Top Gospel Albums..

COMPILER FROM A NATIONAL SAMPLE OF RETAIL STORES, WALSH MUSICWARE, AND INDEPENDENT SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY



WEEK	ARTIST	ARTIST & NUMBER/DISTRIBUTING LABEL	TITLE
1	YOLANDA ADAMS	NO. 1	CHRISTMAS WITH YOLANDA ADAMS
2	YOLANDA ADAMS	ELECTRA 04295705	MOUNTAIN HIGH... VALLEY LOW
3	MARY MARY	CGOULMBIA 63740908	THANKFUL
4	DONNIE MCCURKIN	VERITY 4175	LIVE IN LONDON AND MORE...
5	BEBE	MOTOWN 158405UNIVERSAL	LOVE AND FREEDOM
6	THE NEW LIFE COMMUNITY CHOIR	FEATURING JOHN P. KEE	NOT QUILTY... THE EXPERIENCE
7	KIRK FRANKLIN PRESENTS INC.	B-SITE 4903295UNIVERSITY	KIRK FRANKLIN PRESENTS INC.
8	AARON NEVILLE	LIVE IT 20287181 GOSPEL	DEVOTION
9	VARIOUS ARTISTS	WOW GOSPEL 2000... THE YEAR'S TOP GOSPEL ARTISTS AND SONGS	
10	CECCE WINANS	WELSPRING GOSPEL 00000000	ALABASTER BOX
11	FRED HAMMOND & RADICAL FOR CHRIST	VERITY 4163	PURPOSE BY DESIGN
12	KURT CARR & THE KURT CARR SINGERS	DOLOPO CMTHC 4904707UNIVERSITY	AWESOME WONDER
13	NATALIE WILSON & THE S.O.P. CHORALE	GOSPEL CENTRIC 4906729UNIVERSITY	IGIRL DIRECTORI
14	THE OTTIE PEOPLES	ISLAND INTL 10258	SHOW UP & SHOW OUT
15	LEE WILLIAMS	MOG 7018	GOOD TIME
16	SHIRLEY CAESAR	MYRSHAW 610737LPG	YOU CAN MAKE IT
17	YOLANDA ADAMS	JOHN 43144	THE BEST OF YOLANDA ADAMS
18	KEITH "WONDERBOY" VERNON & THE SPIRITUAL VOICES	WORLD WIDE GOSPEL 3635	LIVE & ALIVE
19	LUTHER BARNES & THE SUNSET JUBILIARS	TOP GOSPEL 10265181AMERICA INTL	WHEREVER I GO
20	A.R. JAKES	MYRSHAW 61065900	GET READY! THE BEST OF T.O. JAKES
21	GORDY THORNTON WITH MIAMI MASS CHOR	DALCRO 0558	OLE RICKETY BRIDGE
22	RICKY DILLARD & "NEW G" NEW	CRYSTAL ROSE 30660	NO LIMIT
23	TRIN-TEE 5-7	B-SITE 4903295UNIVERSITY	SPIRITUAL LOVE
24	DR. CREFLO A. DOLLAR JR. AND "CHANGING YOUR WORLDP MASS CHOR	ARSHW 8010	FROM THE HEART OF GOD
25	THE BROOKLYN TABERNAACLE CHOR	MO2 CMA-MUSIC/IMPRESSO 538565CPC	GOO IS WORKING... I LIVE
26	SOUNDTRACK	GOSPEL CENTRIC 49045181UNIVERSITY	HIS WOMAN, HIS WIFE
27	CHESTER D.T. BALDWIN & MUSIC MINISTRY MASS-	JOH 1259	SING IT ON SUNDAY MORNING!
28	THE BROOKLYN TABERNAACLE CHOR	ARSHW 8010	HALLELUJAH THE VERY BEST OF THE BROOKLYN TABERNAACLE CHOR
29	JEFF MAJORS	MUSIC ONE 1400	SACRED HOLIDAYS
30	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOR	VERITY 4318	FAMILY AFFAIR
31	NORMAN HUTCHINS	MO 1258	BATTLEFIELD
32	TANEX	TOMMY BOVENYER 43153UNIVE	PRONOUNCED TOE-NAY
33	VARIOUS ARTISTS	GREAT WOMEN OF GOSPEL VOLUME II	
34	DONALD LEWIS PRESENTS THE TRI-CITY SINGERS	EMO GOSPEL 00291	TRI-CITY/CITY
35	B.B. JAY	HARREL 414596UNICE	UNIVERSAL CONCUSSION
36	BISHOP CARLTON PEARSON	ALANTIC 03900000	BISHOP CARLTON PEARSON PRESENTS: A2USA PRAISE JUBILEE
37	WINANS PHASE2	MYRSHAW 0886176LPG	WE GOT NEXT
38	TYO TIDWELL & RIGHTEOUSLY LIVING	WEEK 401	GET YOUR PRAIZE ON
39	T.O. JAKES	ISLAND IMPRESSO 52463030MOG	SACRED LOVE SONGS
40	BISHOP ANDER WOODS AND CHOSEN	BISHOP ANDER WOODS AND CHOSEN	

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In the SPIRIT

by Lisa Collins

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

The year began with confirmation that Def Jam Records would dismantle Island Inspirational, despite the growing successes 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 only to 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 the new recording with BeBe Winans' "Love, Word, 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 premium 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 captivated on major releases 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 intended to get the label back on track and on top in 2001. And after 1½ years of litigation, there was a settlement in the \$76 million, 11-count lawsuit filed by Bob's Property founder Linda Seairight against B-Rite Music, Vicki and Claude Lattalade, and Kirk Franklin. A sophomore release from Gods Property is due this summer.

The Music Music Group retained its status as the No. 3 label. Nashville-based EMI Gospel-based on its pit star to become a major player with its signing of pop artist 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 J. Hammond's Music Series, a full-fledged label forged by Hammond and Verity 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 Ministrel House Music to the Los Angeles-based AFIT Music. Now 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 nominations with projects from Norman Hutchins and the Rev. Chester D.T. Baldwin, while CeCe Winans' Welping Records celebrated the gold certification of its debut release, "A Little Word," and MCG Records thrived with the growing stardom and commercial success of Lee Williams' and the Spiritual QCs.

All in all, it was a very good year. My own top picks included Natalie Wilson's debut release, "Girl Director," Keith Carr's "Mountain High... Valley Low," Christmas LP, McClurkin's "Live In London And More," and Mary Mary's "Thankful." As for gospel's biggest story, 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 hurricane is real, with the storm on the next one, and who that will be remains to be seen. "Truth is, there is a yet-unopened 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 Mosley, "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 community. His 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 turns 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 that's been talking about for years. It was an instant 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 compilations. Sparrow's "Roaring Lambs" album was a wonderful, fitting tribute to the late Bob Briner. Released on CD and video by New Haven Records, "Whatever It Takes: The 'Said' Say Project" celebrated the life of slain Columbia High school chess champion. It featured songs by Delirious, dc Talk, Sarah Sanson, Fernando Ortega, and the Kry. Out Of Eden, and others. Those involved donated royalties from the project to the Cassie Bernall Foundation.

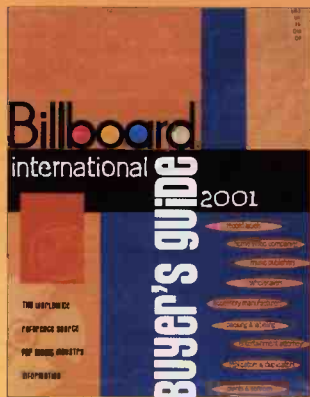
Another great multi-artist project was "The Mercy Project," issued on Word, the compilation contained music from a variety of musicians, including Donna Summer, Martina McBride, Darlene Zschech, Amy Grant, Point of Grace, Michelle Truant, Kim Hill, Lisa Bevil, O'Donnell, and Christine Dente. The project was spearheaded by one of my favorite Nashville songwriters/producers, husband and wife team Jeff and Gayla Borders. I proceed from the project benefit: Mercy Ministries of America, a non-profit organization founded by president Nancy Alcorn to provide a

home for troubled girls.

I can't let 2000 go by without relating what I consider to be among the year's most incredible accomplishments. James Roy "Pop" Lewis, patriarch of the Lewis Family, celebrated his 55th 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 50th birthday this year, and the couple celebrated 75 years of marriage Oct. 25.

Thoroughbred Records—the Daywind and the Lewis Family records on—is planning a special 50-year anniversary project. Due next year. Congratulations to Pop, Pauline, and the entire Lewis family on so many years of serving the Lord and making great music. Don't we all hope that, when we get to age 85, we will have Pop's songwriting, music, dedication, and commitment. That's the kind of track record in the music industry, not to mention having maintained a successful marriage for 75 years, is something to be applauded. God bless 'em.

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Artists & Music

Classical KEEPING SCORE



by Bradley Hamberger

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 YE-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 **Ane 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 Oclair Assad** (Nonesuch). Also noteworthy are two full-opera sets that ended the year in the top 50: Massenet's "Thais" (Decca) and Handel's "Alcina" (Erato), with the common thread being soprano **Renée Fleming**. The only releases to place high were eminently worthy ones: EMI and Deutsche Grammophon evergreens from the hands of pianist **Maria 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). On 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 deal with the devil, in the April '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 CD, and a deeply moving account of **Karl Amadeus Hartmann's** "A Concerto Finishes" 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-played albums this year, even though it only came out in November. Other high-rating 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 **BBC Legends** line. The pick of the litter features **Benjamin Britten** on the piano accompanying **Dietrich Fischer-Dieskau** in Schubert

and **John Shirley-Quirk** and **Peter Pears** in **Hugo Wolf**. With his 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 label-based **Naïve**, which has set a new industry standard for alluring, utterly contemporary album art, packaging, and promotional materials. Naïve's musical offerings were attractive, too—see **Quatuor Mosaïque's** Haydn and harpsichordist **Claude Verlet's** Froberger, the Bach of **Julian Bonifant Smith** and chamber group the **Rare Fruits Council**, 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, Steinbock, Sept. 2). Honorable mention goes to Sony for its enlightened retail promotion revolving around Bach (Billboard, Oct. 28).

RAARON'S ANNUM: This year brought several recordings to mark **Aaron Copland's** centenary, including a hit ICA disc from the composer's finest current interpreter, **Michael Tilson Thomas**. But none is so meaningful as Sony Classical's list-into-trio 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 the best of 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. **Ae clarinetist Charles Neidich** debated the original, more militantly virtuosic version of the **Concerto for Clarinet and Piano** composed for **Benny Goodman** but 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 three oboes, 30s and 40s films, with the lovely but long-overdue scores retrieved from the Library of Congress. **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.

REQUISCAT 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 500 albums from her watch, 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 A&R highlights range from pianist **Paul Jacobs** and mezzo **Jan 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 includes tributes to **Bolcom**, **Crumb**, pianist **Gilbert Kalish**, 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

BILLBOARD DECEMBER 30, 2000

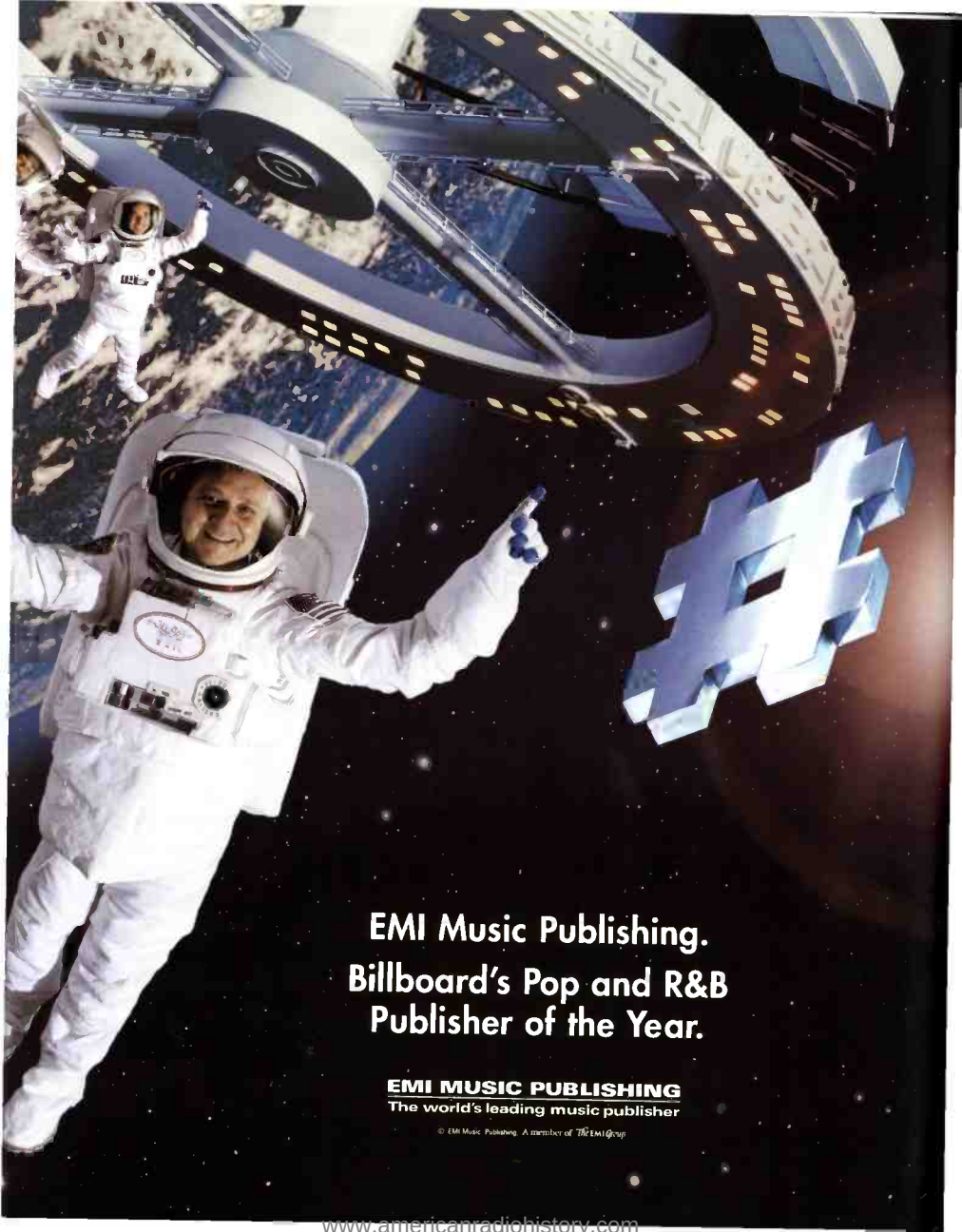
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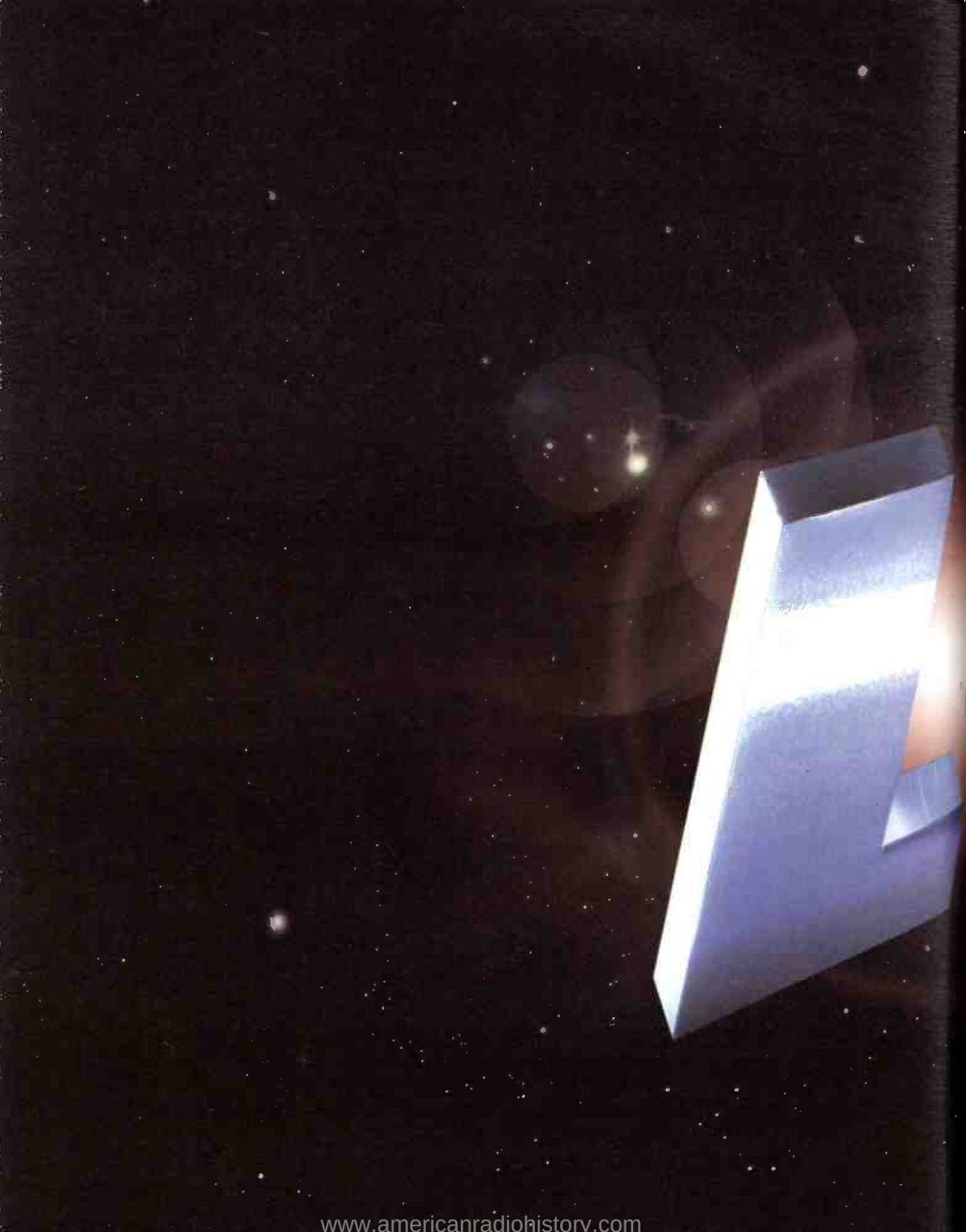




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The Year In Music 2000

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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 YE-6



BRADLEY BAMBERGER

Keeping Score Columnist/Contributing Editor

1. **Leonard Bernstein**, "Leonard Bernstein Live" boxed set (New York Philharmonic Special Editions)
2. **Ryan Adams**, "Heartbreakers" (Bloodshot). And, even better, live at New York's Mercury Lounge.
3. **Christian Zacharias**, Mozart Piano Works (MDG).
4. **Tie: Shabazz Nazer/Dastan Ensemble**, "Through Eternity" (Sounds True) and Shweeta Jhaveri, "Anahita" (Inhibition).
5. **Henri Dutilleul**, Complete Orchestral Works. BBC Philharmonic, Van Pascal Tortelier (Chandos).
6. **Jeff Buckley**, "Mystery White Boy" and "Live in Chicago" DVD VHS (Columbia).
7. **Karl Amadeus Hartmann**, Concerto Funebre/Symphony No. 4/Chamber Concerto. Isabelle Faasi, violin/Munich Chamber Orchestra, Christoph Foppert. (ECM New Series).
8. **Maria Schneider Jazz Orchestra**, "Allégresse" (Enja).
9. **Stevie Ray Vaughan**, "SRV" boxed set (Epic/Legacy).
10. **Singles** Goin' Steady: **Peter Pears/Benjamin Britten**, Wolf, "No Wanders, Maria" (BBC Legends), **The Twilight Singers**, "Verte Maria" (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 pop brilliance with more recent classical explorations in sequel to 1982 masterpiece.
3. **The Cecil Rims**, "Eraser On Pencils" (Mima Rekizid). Laura Love, "Fountain Days" (Zoe/Rounder). Celtic Christian rock band and Afro-Celtic singer-songwriter offer new testament to supreme ecumenity.
4. **Doug Sahm**, "The Return Of Wayne Douglas" (Tornado). No one loved baseball, people and music more than the great, late Doug Sahm. This country disc—recorded before his untimely demise last year, under 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, powerful, 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**, "WYSIWYG" (Republic/Universal). Clinging 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 ballad suits renegade country star fine in a splendid return to form than label change.
9. **Tie: Jess Klein**, "Draw Them Near" (Slow River/Tykko), **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 BOSTRYN

Copy Editor

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



DALET 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 Leave Behind" (Interscope).
3. **PJ Smith**, "Clear Of Flying" (unassigned).
4. **Victoria Williams**, "Water To Drink" (Atlantic).
5. **Saw Doctors**, March 21 at the Roxy in Los Angeles.
6. **Jane Siberry**, "Hush" (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 indulgent.
3. **Doves**, "Lost Souls" (Eaverville). Hypnotic 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 ladies in music.
5. **Jeff Buckley**, "Mystery White Boy" (Sony Music). Selection of live tracks shows the journey rock edge to the late genius' work.
6. **Badly Drawn Boy**, "The Hour Of Bewilderbeast" (Twisted Nerve/XL). Deserving Mercury Music Prize winner.
7. **Dandy Warhols**, "Thirteen Tales From Urban Bohemia" (Capitol). Still the best British band to come out of the 90s.
8. **Primal Scream**, "Extremist" (Creation). Brilliantly alive.
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 review" (WEA). Classical meets techno with not a hint of ecumeny.



FRED BRONSON

Contributing Writer

1. **Barbados**, "Rosalia" (Mariann Gram-mofon Sweden). Modern pop with strong pre-beatles influences. The Swedes to it again.
2. **Paola & Chiara**, "Television" (Columbia Italy). Third album is the claim as femme duo from Milan turn irresistible pop.
3. **Unlabeled Brothers**, "Wings Of Love" (CMC Denmark). Demographic demographic. 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 it doesn't make it big in U.S.
5. **Kirsky MacColl**, "Tropical Brainstorm" (V2 U.K.). Bitterness and brilliance mix well for sharp-angled Brit.
6. **Various Artists**, "Dansk Melodi Grand Prix 2000" (CMC Denmark). They had the best national final for Eurovision, and this is the evidence. No wonder they won.
7. **BrainStorm**, "Among The Sims" (Discophone/EMI Latvia). If you didn't know Latvians could make world-class pop, not feel bad—neither did I.
8. **The Supremes**, "The Supremes" (Motown). You can "return to love" in your own living room with Motown CD boxed set, and Mary and Cindy are included this time (and

Fla. of course).

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 Luvas" (Sony/Columbia). Fresh songs inspire perennial crowd.
4. **Son By Four**, "Son By Four" (Sony/Columbia). Powerful vocalist sings these engine.
5. **Various Artists**, "Price Of Glory" (New Line). From punk to metal, rap to rock, it's all and more relevant.
6. **Monica Naranjo**, "Minage" (Sony Discos). Haunting vocals highlight this inspiring fusion of pop ballads and rock.
7. **Luis Miguel**, "Vivo" (WEA/Latin). Luisi's raw energy captured live.
8. **Banda El Recodo**, "Lo Mejor De Mi Vida" (Fonovisa). Heartbreaker nudes and affecting melodies bring it home.
9. **Los Tigres Del Norte**, "Herencia De Familia" (Fonovisa). Rous northen delivered with vitality and conviction.
10. **Los Temerarios**, "Noche De Graduación Se Fue" (Fonovisa). Afro-Spanish. Key-note-driven cumbia ballads with touching lyrics.



LEILA COBO

Caribbean/Latin American Bureau Chief

1. **Juanes**, "Fijate bien" (Sony/Universal). Perfect marriage of artistry and commercialism. A brave new voice.
2. **Luis Miguel**, "Vivo" (WEA/Latin). A definitive collection.
3. **Best Songs**, "La Moca" (Pera No Veré Mas) (EMI Latin). Café Quijano, "La Vida" (Vive) (Vive).
4. **Michel Camilo & Tomatito**, "Spain" (Verve). Flamenco 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, Crónicas E Declaraciones De Amor" (EMI). Gorgeously intimate: The Jewish-Morelenbaum Quartet, "Quarteto" (Velas). An exquisite reworking of Brazilian classics.
7. **Mongo Santamaría**, "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" (Musart), **Ricardo Arjona**, "Galeria Caribe" (Sony Discos). Different styles, good songmanship.
10. **Eladades Ochoa**, "Trálate To The Cuarteto Patria" (Highly 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 Found" (Western Vinyl). Home-spun ambient masterpieces, with a rare depth of emotion.
4. **Ween**, "White Pepper" (Elektra). New Hope, P.J.'s favorite sons unleash more inspired genre-jumping.
5. **Electra**, "Elektra" (Elektra). The most creative, thought-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 Jiggle). Lush, nearly perfect pop.
8. **PJ Harvey**, "Stories From The City, Stories From The Sea" (Island). Stories as only PJ can can tell them.
9. **Outkast**, "Stankonia" (LaFace/Arista). Hip-hop's most inspiring duo does it again.

Continued on page YE-28

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come through
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The Year in Music 2000

THE YEAR IN CHARTS

BY FRED BRONSON

Feats 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, Brityne Spears, B2K 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 Bad 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. Faith Hill takes top honors for 2000. To find another Hot 100 No. 1 single of the year that was also a No. 1 hit on the country chart, you'd have to go back to 1966, when S.G.T. 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 slots. 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 the kind of coincidence a reporter on the chart beat could only dream about. In 1999, the No. 1 single of the year was a one-word title beginning with the letter B by a solo female artist on the Warner Bros. label. And in 2000, the No. 1 single of the year is a one-word title beginning with the letter B by a solo female artist on the Warner Bros. label. You better believe "that, just as Cher astonished the industry by taking first place last year, Faith Hill offers a surprise of her own this year by capturing top honors with 'Breathe,' a song that never went all the way on the Hot 100. The single did spend three weeks at No. 2, making it the first non-No. 1 single to be the top hit of the year since 1965, when Sam The Sham & The Pharaohs ranked first with 'Woolly Bully.'"

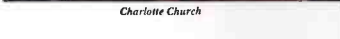
The other country song to the year-end top 10 is "Amazed" (BNA) by Lonestar. Both Hill and Lonestar employed a successful formula to earn crossover success at top-40 and adult-contemporary radio: Produce an all-out pop mix of a country song. If other country artists follow this route, it's likely there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

"Smooth" Move

One of the most successful singles of the last dozen years is "Smooth" by Santana featuring Rob Thomas. But the 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. And this year, it 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 two 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).

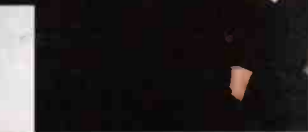
The highest-ranked single by a solo male artist is "I Wanna Know" by Joe. This may come as a surprise to those who expected the highest-ranked live single of 2000 to come from one of the label's teen acts, like Brityne Spears, 'N Sync or the Backstreet Boys.

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 Kluge." In which she took a leading role opposite Eddie Murphy.

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

Faith And Destiny

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



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" (Lava/Admco). 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, Brityne 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 reared 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 quench 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 imperiled by the industry's ceaseless winds of change. Despite vocal artists and industry opposition, BMG eventually persuaded Clive 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 bankrolling 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 artists who were more vocal on issues such as work-for-hire and the music "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 mimicked the CD two decades ago, little it knew 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 past year.

In April, Metacritic 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 court 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 left 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 employees 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.

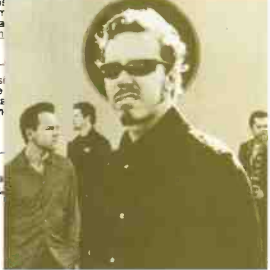
However, the deals were anything but rubber-stamped. Combined, the transactions had global implications, at the core of the proposals, enemy's terms of power in areas ranging from Internet access to music publishing (the deal would merge the two largest music publishers, EMI Music Publishing and Warner/Chappell 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. The deal still has to be cleared by U.S. authorities. Issues such as open access to set-top cable boxes, Internet service providers and instant-messaging services still have to be—and are expected to be—resolved.

SEAGRAM'S NEW SPIRIT

EMI may have been left at the 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,

Continued on page 12-B



HERE COMES THE JUDGMENT

In May, U.S. District Judge Jed Rakoff ruled that MP3.com's My.MP3 service violated copyrights, and the RIAA and Metacritic 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 November. BMG announced it had come to terms with

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GOLDEN YEARS Space Oddity **STARMAN** China Girl **SCARY MONSTERS** FAME **UNDER PRESSURE** Cat People
LET'S DANCE Rebel Rebel **SOLID** AIN'T NO MOUNTAIN HIGH ENOUGH **RAY CHARLES** You're All I Need to Get By
MAYA ANGELOU Reach Out and Touch (Somebody's Hand) **DIANA ROSS** Ain't Nothing Like the Real Thing **THE BOSS**
Your Precious Love **TAMMI TERRELL** **MARVIN GAYE** **WHITNEY HOUSTON** I'm Every Woman **CHAKA KHAN**
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
AIN'T NOTHING LIKE THE REAL THING I Heard It Through The Grapevine **INNER CITY BLUES (MAKE ME WANNA HOLLER)**
Mercy Mercy Me (The Ecology) **WHAT'S GOING ON** Trouble Man **SEXUAL HEALING** My Mistake (Was To Love You)
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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, in a three-way stock-swap merger deal worth more than \$30 billion.

CHANNELS AND CONCERTS

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 trading 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, Delaney-Slater, Cellar Door and Avalon Attractions, as well as a bevy of outdoor amphitheaters, until his company, SFX, was the 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, saw the departures of Warner Bros. Bob Daly 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 have a successor in line, 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 Grammy) 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 his new label, J Records. Ironically, he settled for a joint-venture deal with BMG and brought in his Arista alumni as Charles Goldstick, Richard Palmese, Tom Gerson, Julie Swiller, Keith Nulaly and Alan Newham. Already signed to the label are Luther Vandross, Olivia, Alicia Keys, Jimmy Cozier, O-Town and Wyclef Jean, who will also launch Clief 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 Donaghy, 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 label 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, the public-relations debacle of the Clive Davis/Arista affair and a difference of opinion over the company's Napster agreement.

Elsewhere in the industry, Daniel Glass was named president of Artemis Records, and Hiram Hicks, former president of Island Black Music, launched a joint-venture label deal with Capitol Records, giving the Tower its second foray into the black-music imprint arena. And in October, the promotion departments of Epic Records and 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 pet 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 communalities—as well as several consumers—from suing the labels for price fixing.

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

FCC Commissioner William Kennard believes the stations will add diversity to the dial; the major radio groups, such as the National Association of Broadcasters, believe they will add interference to the signals of the commercial radio stations. Although a bill to drastically scale back the concept was tacked onto a late-year appropriations bill, it has yet to be signed, and the LPMF 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 had provided that users 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 lobbed 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 lyrically 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 revised voluntary labeling system. In hearings on how the entertainment markets exploit material to teenagers and children, some experts complained that sanitized, for-ratio versions of explicit songs serve as a veritable "bait-and-switch" ploy to get kids to listen to the uncensored all-in versions. 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 that in 2000, Of course, plenty of records were shipped up by American consumers. As of November, album sales were up over 4%, highlighted by platinum-plus debut weeks by 'N Sync (2.4 million), Backstreet Boys (1.6 million), Britney Spears (1.8 million), Eminem (1.3 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, consolation notwithstanding. Although Diana Ross' reunion Supreme 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 Aerosmith's 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 jaunts of Tina 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 sustained interest from the business as is unsettled as it has ever been. But in other, more important ways—specifically the passion in music as both an entertainment and cultural force—the sky on still be the limit. ■



Clive Davis



L.A. Reid

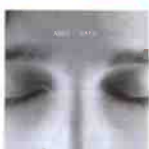
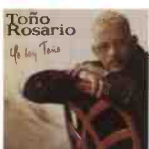


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The Year in Music 2000

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 value of AUS \$18 million (U.S. \$10.7 million).

The Australian 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 52 cents to the U.S. dollar (it was about 64 cents last year), concert promoters found big international headlines 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 faced ruin. Tours like Ricky Martin worked. Others were forced to keep prices down—particularly with acts that had a teen audience—and experimented with multi-tiered pricing policies.

Music festivals eschewed international headlines 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 ChosonMusic 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 worth 3% of the music-retail sector—most

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

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



Area 7, Lo-Tel, Sunk Lotto and the Testeagles 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 21,000 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, Groove Terminator, Biffey, 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, Tinxide, Alex Lloyd, Frenzal Rohad, David Bridie, Youth, Yindi, Bardot, Tommy Emmanuel and

Inverrig, 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 Capdi.

"There is no consensus of opinion on how that is going to affect the music industry," admits Capdi. "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 signalling their intentions.

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



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 9% 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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www.americanradiohistory.com

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 failed merger bid with 42.9 million pounds (\$61 million) in fees.

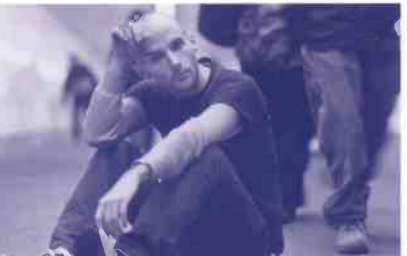
When it came to mergers and acquisitions, the real winners were a former French water utility called Vivendi, which in one fell swoop acquired Universal parent company Seagram with a check for \$34 billion. The move not only gave the new entity the world's biggest major music company, but also instantly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

That deal thrust the name of Jean-Marie Messier into the music-industry limelight. Six years ago, Messier took the helm of a French utility company, changed its name to Vivendi and began transforming the business into a new entertainment powerhouse—a mission he finally completed in 2000. However, don't expect the Frenchman to rest on his laurels, as he is 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 swayed 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 8 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...

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13 wks at #1 - Soundscan

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Launch of new album
"Estilo Libre"
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New production "De Mis Manos"
Single coming soon "Brazilian Girl"

Christian Castro &
Kike Santander



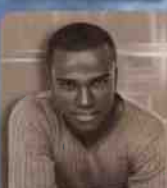
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RIAA award for Double Platinum
80 wks in Billboard's Latin Top 50

Juan Gabriel



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

Banda Maguey



Grammy Nominated for Best
Banda Performance
"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 Santoro



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

Pablo Montero



Album Launch
"Que Voy A Hacer Sin Ti"
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



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Best Male Regional Mexican album of the Year &
New Artist Regional Mexican Album of the Year

Los Fabulosos
Cadillacs

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Illegales



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



Grammy Nominated for Best Rock
Performance by a duo or group
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The Year in Music 2000

THE YEAR IN JAPAN:

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

BY STEVE McCURE

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

According to the Recording Industry Assn. of Japan, production of audio software by its 24 member companies in the January–September period was down 4% from the corresponding period of 1999 to 314,740 units, for a value of 392.9 billion yen (\$3.6 billion), down 6%.

As in 1999, sales of non-Japanese music (*yokaku*) continued to fall faster than the market's overall decline. Production of non-Japanese repertoire companies was down 9% to 52.8 million units in the first nine months of the year, for a value of 75 billion yen (\$688 million), down 13%. Those totals represented 17% and 19% of the market, respectively.

In 1999, by way of comparison, non-Japanese repertoire accounted for roughly 20% of the Japanese market, according to the RIAJ, down from close to 25% in 1995.

While many in the Japanese industry sat back and bemoaned the sorry state of foreign-music sales, the Zomba Record Group saw the *yokaku* slump as an opportunity to meet latent demand for foreign product. In October, Zomba set up a stand-alone operation in Japan, with Tak Kitazawa, previously head of publisher FujiPacifica Music's international division, as president. Sales and distribution for Zomba Records (Japan) K.K. are being handled by Avex, Zomba's licensee in Japan since 1995.

One bright spot on the Japanese music scene was the vigor shown by independent labels and artists. The Indies sector now accounts for between 5% and 6% of music sales in Japan, and that could rise to 10% in a few years, some industry figures predict.

Domestic acts that sold well in 2000 included female rocker Ringo Shtena (Toshiba-EMI), female vocalist Ayumi Hamasaki (Avex) and idol group Morning Musume (Zetima). On the *yokaku* front, Mercury Music Entertainment scored a surprise hit with Ron Jovi's album "Crush," which sold close to 900,000 units after its May 17 Japan release.

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



Morning Musume

Am I Blood

Music: Heavy Metal
 Instrumental: Heavy
 Lyrics: Inspiring
 Genre: Metal
 Years as a band: 8 years
 Largest pop music label
 Country: Poland

Iwata, who became chairman of that company.

In April, Japan's biggest independent label, Avex, began online music sales through its Avex Network site (<http://www.avexnet.or.jp>), with individual songs available for 350 yen (\$3.30). Product sold through the site is available only to residents of Japan. In November, Avex launched a digital-download site (<http://atmusic.avexnet.com>) aimed at users in Canada and the U.S. through another subsidiary, AV Experience America, featuring a total of 20 single tracks by eight of Avex's Japanese artists. Each track is priced at \$3. Avex was again in the news in November when it signed a licensing deal with leading South Korean label SM Entertainment, under which Avex product will be released in South Korea. It is believed to be the first such deal between

Japanese and Korean labels.

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

SPECIAL ONLINE DELIVERY

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

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

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

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Japan's controversial *saitan* fixed-price system continued to weaken in 2000, as BMG (Intune), Toshiba-EMI and Sony announced relaxation of their *saitan* policies.

In September, Alex Abramoff, formerly president/CEO of Tokyo-based Mercury Music Entertainment, was named president of Liquid Audio Japan, LAJ was again in the news in October, when former LAJ president Masafumi Okanda was arrested along with four other men on suspicion of kidnapping and beating one of the company's former board members in June 1999.

Overseas music-information Web sites that moved into Japan in 2000 include RealNetworks, which launched a Japanese-language music-information site (<http://www.apex.com>) and Launch Japan (<http://www.launch.co.jp>), a joint venture between Tokyo-based Softbank Publishing, Yahoo Japan and Launch Media. In April, Stockholm-based digital A&R community Popwire.com set up Popwire Asia K.K. in Tokyo. The site (<http://www.popwire.com>) focuses on unsigned Japanese indie acts and features Japanese-language information about local and overseas acts.

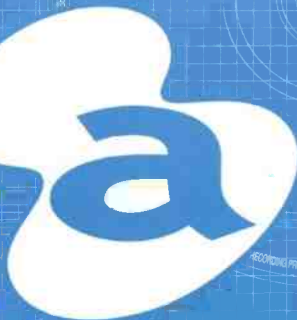
The Japanese government was expected to introduce legislation in the end of the year that would end Japanese authors' society (JASRAC)'s longstanding monopoly of music-copyright royalty collection and distribution by allowing private companies and individuals to offer services similar to JASRAC's. That move was seen as diminishing the impact of an agreement reached in August between JASRAC and a consortium representing software companies and Internet service providers where businesses selling music downloads will have to pay JASRAC 7% of the retail price charged for each download.

The Japanese industry ended the year shaken by the continuing decline in music sales but cautiously optimistic about the potential of new media—such as the Internet, mobile phones and music kiosks—to revive sales.

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The Year In Music 2000

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 glimmerings of a rebellion have started to show, as illustrated by the rise of rap-rap outfit Lazy Mathulicka—or LMF, as it is more properly referred to—and several other bands, including heavy-metal rockers Andize and Screw and Chinese rap outfit NT.

CHEUNG'S CLAN

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

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

"Until recently, there had never been a market for urban music," says Warner Music (HK) managing director Mark Lankester. "But now, you're seeing all these kids 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

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 Tse could signify that a new generation is about to take over the industry. While big multinationals such as PolyGram (now Universal), EMI Music and Rock Music had dominated the market for years, they have 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 EEC in 1999 and signed acts such as Dave Wang, David Tao and their net prize, rebellious heartthrob rocker Tse.

EEC has been encouraged enough by its initial success to spin off a new label, Music Plus, under which it has signed an array of new and old artists, such as old-timer 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 EEC 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 songs, 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 EEC, there is little doubt that they have provided a much needed injection of new blood into the languid Cantopop world. ■



Miriam Yeung



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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 Abaroa, 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 "Suavemente" with Brazilian pop group Araketu to ease his entry into the Brazilian market.

Further, in his new position as chairman for Sony Discos, Oscar Llorid 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 Velasquez

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 TE-23

Marco Antonio Solís

Trozos De Mi Alma



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FONOVISA

THE LEADER
IN LATIN MUSIC

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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. Enimyo 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" (Circus). 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. Enimyo Harris, "Red Dirt Girl" (Grapevine). Could the regular "Working Half" without Lanois, with a self-penned song? Yup.
4. Steve Earle, "Transcendental Blues" (E-Squared/Artemis). Earle tones down the bluegrass, turns up the amps. Made me get my Stanleys all about us.
5. Willard 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 @ Anones" (Rounder). Another decade, another great live album. A man in his element.
8. Cosmic Rough Riders, "Enjoy The Melodic Sunshine" (Optones). Classy Scottish act on Alan McGee's new label. Sounds like McCartney! Oh yes.
9. Primal Scream, "Extramatter" (Creation). Classy Scottish act on Alan McGee's old label. Sounds outrageous? Of course.
10. Johnny Cash, "American III: Solitary Man" (Columbia).

LARRY FICK

Talent Editor

1. Robbie Williams, "Sing When You're Winning" (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 Suck-A-Sucker 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 W., "Stronger" (RCA). Walking the tightrope between disband and popville has rarely been done with such finesse.
6. Mark Wiegman, "All That Matters" (Vet-A-Luna). Folk music with a goody, irresistible pop center.

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

BRIAN GARRITY

Financial Reporter

1. Radiohead, "Kid A" (Capitol).
2. Enimyo, "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-Our" (Matador).
5. PJ 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'm Shelby Lynne" (Island Def Jam).
9. The Sea & Lake, "On" (Thrill Jockey).
10. Best of the Rest: Supergass, "Supergass" (Island); Travis, "The Man Who" (Epic); Amos Tibon, "Supermodified" (Ninja Tune); D'Angelo, "Voodoo" (Cheeba Sounds/Virgin); Ida, "Will You Find Me" (Tigersyle); Ryan Adams, "Heartbreaker" (Bloodshot); Mojave 5, "Excuses For Travellers" (4AD/Beggars Group); Will Oldham, "Gnaraporo: Lost Blues 2" (Drag City).

RASHAUN HALL

New York Editorial Assistant

1. Common, "Like Water For Chocolate" (MCA). 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" (Hidden Beach/360). 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. Lucy Pearl, "Lucy Pearl" (Pookie/Beyond Music/BMG). R&B "supergroup" had everyone wanting to dance with their debut.
7. Musiq Soulchild, "Ajuswansejine" (Def Soul/Def Jam). Old soul sound fused with a hip-hop vibe.
8. Guru, "Jazzmatazz: Streetsoul" (Virgin). Volume 3 took it to the streets with neo-southern.
9. Pink, "Can't Take Me Home" (LaFace/Arista). Colorful soulgirl proved that teen pop could have an edge.
10. Best Tours: The Okayplayer Tour and The Spittaker 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" (Hidden Beach/Epic).
10. 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 Temerarios 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 Promasa, 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 attract 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 Abramo, has been the unflinching cooperation of every single record label in the fight against piracy. If the industry hasn't been able to produce a larger impact on piracy, he says, it 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 driving 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 Abramo. "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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The Year in Music

30 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 10.1% of 1960. Instead, 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 grown-ups controlled the album market, comedy was king: Three albums by comedians were ranked in the top 10. Shelley Berman was No. 2 with "Inside Shelley Berman" and No. 10 with the follow-up, "Outside Shelley Berman." And the droll Bob 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 Star" (from Germany, where Presley had been serving in the U.S. Army).

On the singles side, the biggest difference between 1960 and contemporary times is the song sitting at No. 1 on that year-end recap of the Hot 100 40 years ago. Percy Faith 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 20 of 1960's year-end tally. Jim Reeves was in the runner-up spot with "He'll Have To Go," a song that didn't reach No. 1 but spent three weeks at No. 2. That's a striking similarity to what happened to Faith Hill in 2000: Her "Breathe" never quite reached the top but did spend five weeks in second place. In 1960, Marty Robbins also 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 this upper echelon of the chart. The only other women in the top 10 were Connie Stevens, Dinah Washington and Miss Titi 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 vocalist on the runner-up single of the year, "They Long To Be Close To You" by the Carpenters. Other women in the top 10 were Diana Ross (No. 6 with "Ain't No Mountain High Enough") and Freda Payne (No. 10 with "Band Of Gold").

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



Blondie (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 must 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 lead Terrell-led vocal, "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 for 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 eponymously 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 album recap of 1980. A second wall ranked No. 4, Baby Jet 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 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." Rumoring out the top 10 was Bette Midler 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 Snokey Robinson's "Gustin," a song that would be revived in 2000 by the unlikely team of Lewis and Gwyneth Paltrow for the soundtrack of their film, "Dues." The other 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, Neil Bogart's imprint entered the new decade by posting two hits in the year-end top 10—neither of them belonging to their leading lady, Donna Summer. 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, and that was courtesy of her duet 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 had the No. 1 single of the year with "Hold On." 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 "Patriot Woman" soundtrack. The Irish flag 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 spun-off the Bee Gees' soul fourth position with their first single, "Poison." Genesis drummer/lead singer Phil Collins continued its winning solo ways with "Another Day In Paradise." Former Generation X lead singer Billy Idol crooned "Gimme Love" for "The Adventures Of Ford Fairlane" soundtrack and came in ninth for the year. And Bon Jovi founded 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 '90s. Young MC's "The Fly" 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 "A&R" (album) 181 came out on Jan. 29. Aerosmith had its first year-end ranking ever, with "Dump" at No. 4, and Paula Abdul struck pay dirt with her very first release, "Forever Your Girl," which ranked sixth. ■

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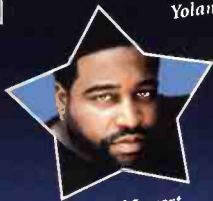
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The Year 1980

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 concert 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-movie 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 "This Could Be The Start Of Something Big," which captures the hip-swagger period of the '50s and '60s.

Singer/musician Tex Beneke, in Costa Mesa, Calif. Born Leonard Beneke, the mellow-voiced saxophonist became a member of Glenn Miller's Orchestra in 1938 and was featured soloist 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" Bowler, in Detroit. Bowler 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, Bowler played with Billie Holiday and Billy Eckstine at Detroit jazz bars. Additionally, Bowler 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 Songwriters 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 "Whittier Gonna Do Now," which peaked at No. 4. Collins also wrote two No. 1 songs for Merle Haggard: "Carols" 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 several 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 Four Heads, in 1970. Teaming with pianist/guitarist Chas Jankel, he signed to Stiff 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 Soul 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 Creedence Clearwater Revival, the Animals, Nina Simone and The Gravy World Of Arthur Brown. Hawkins himself rode 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 Hot 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 Azri. In the mid-'80s, Haza reached for a new audience with three albums of traditional Israeli songs performed with modern arrangements. Her next album, "Shaday" (Sire, 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-folk category.

Singer Joe Higgins, in Nashville. Higgins 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. Higgins also coached Wailers Peter Tosh and Bunny Wailer and reggae group the Wailing Souls. Often called "the father of reggae music," Higgins first recorded in 1959 with Roy Wilson in the duo Higgins & 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 Jimmy Cash, B.B. King, Elvis Costello, Steve Earle, Charlie Daniels and John Fogerty.

Musician Alphons "Country" Kellum, in Rochester, N.Y. Kellum was an original of funk guitar, 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 "Give It 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 vocal.

Musician/songwriter Peevée 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 1937, King pioneered the use of electronic instruments, drums and horns 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/likeable 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—the prolific singer/songwriter 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 "Cub" Koda, in Chelsea, Mich. Koda was the author of "Smokin' In The Boys Room," a top-five hit in 1973. In 1974, his band, the Koda 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, Hawaii. 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 Noe."

Zeke Manners, in Los Angeles. Hillbilly 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 vocalist Sam Cooke.

Singer/songwriter/musician Bobbi Martin, in Baltimore. Martin's biggest hit was 1970's "The Letter," 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 folk-music program for CJOR Radio was soon picked up by CBC Radio. In 1950, McCurdy recorded "McCurdy's Songs Of The Canadian Maritimes" and wrote the famous peace song "Last Night I Had The Strangers' Dream," which eventually became the official Peace Corps theme song.

Artist/producer Jack Nitzsche, in Hollywood. Nitzsche, a multi-instrumentalist, became an integral component of producer Phil Spector's potent "Wall Of Sound," crafting arrangements for the Ronettes' "Be My Baby" and "Baby 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 "Let's Spread The Night Together," "Play With Fire" and "Paint It Black."

Musician Benjamin Orr, in Atlanta, Ga. 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 She Comes" (No. 7, 1988).

Musician Dave Peeverett, in Orlando, Fla. Peeverett was

Continued on page YE-34



Tito Puente



Joe Higgins



Screamin' Jay Hawkins

Jimmie Taylor

Dennis Danell

FOR YOUR CONSIDERATION
BEST ORIGINAL SONG

"My Funny Friend and Me"

MUSIC BY STING & DAVID HARTLEY

LYRICS BY STING



Photo: Oskar Herve

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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 Blackwood, 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 is 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 Newst, and last year's Backstreet Boys.) Santana's "Supernatural," which ranked No. 20 in 1999, is the second best-selling album of 2000. One other rock act is in the top 10: Creed comes in with "Time of the Season." Any controversy surrounding Eminem just helped him sell records. "The Marshall Mathers LP" (Web/Affirmative/Interscope) is No. 3 and is accompa-



Eminem

nied in the top 10 by rappers Dr. Dre ("Dr. Dre—2001"—is No. 7) and DMX ("...And Then There Was X"—is, appropriately, No. 10). Rounding out the top 10 are two female artists: 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 Brandy'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 "Let's Get Married" (So So Def/Columbia). Jagged Edge has two songs in the top 20: "I Can't Love U" is No. 17.

The singles-and-tracks recap is incredibly male-dominated. The only female artist with a song 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 "Canto do Ocaso." Such international artists as Herbie Mann and Seig Mendes have recorded his songs.

Musician Tito Puente, in New York. Puente, a percussionist, was undoubtedly one of the towering figures of the 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 has been nominated for the award 10 times. In 1995, Puente received the 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 cast 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 Micki Rancucci. 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 Preager to publish Paros Audio Books and was a chief engineer for 12 audiobooks.

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 "Penetration 6-5000." 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 Sirova, in Melford, Ore. Sirova was a musician/arranger for Doris 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 rhythm guitar for KC & the Soulard 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 Fingers (before being Sam Cooke's replacement in the Soul Sisters), 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 Fullin and Max Roach's bands, he embarked on a lengthy solo career. In 1971, Turrentine's "Sugarfoot" became a pop radio hit and set the standard for the soulful 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 soul.

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

BUSINESS

Record executive Lew Bedell, in Los Angeles. Bedell was the founder of Dot Records in the mid-1950s, working with such acts as Pat & Dean, the Telly Tones and Billy Joe & The Checkmates. Bedell also 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 the Marshall Crenshaw, among others. He also served as editor of the annual issue "70s punk" and 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 Joe Port Washington, N.Y. Cohen was a prolific innovator 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 Crocker, in Miami. Crocker 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 and operated 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-to-one distribution, launching Galgano Distributing, now known as Galgano Records Inc. In addition to recordings, 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 Everly Brothers and the Everly Bros. He also worked in management for the Warner Bros. and joined 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

Continued on page YE-105



Cut Here

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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.

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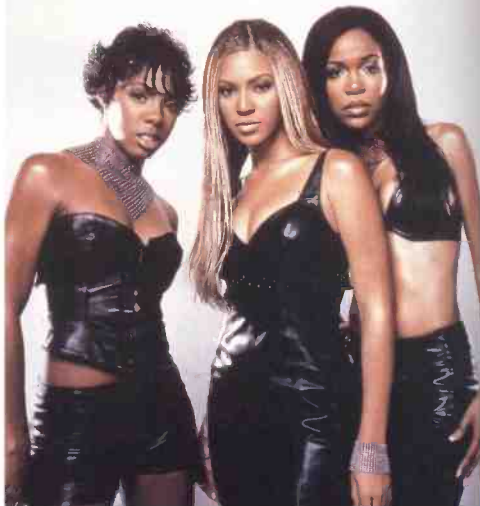
The Year In Music 2000

Top Pop Artists

Pos. ARTIST (No. of Charted Titles) Imprint/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) Monsum/Epic
- 4 **CHRISTINA AGUILERA** (7) RCA
(1) RCA/BMG Latin
- 5 **FAITH HILL** (2) Warner Bros. (Nashville)/WGN
(1) Warner Bros. (Nashville)/Warner Bros./WGN
(1) Warner Bros.
- 6 **SISQ** (4) Dragon/Df Soul/IDJMG
(1) Ruff Ryders/Df Jam/IDJMG
(1) Queen Bee/Undone/Atlantic
- 7 **CREED** (4) Wind-up
(1) Columbia/CRG
- 8 **MARC ANTHONY** (3) Columbia
(1) Columbia/CRG
(1) RAIN/Beats/Dance
- 9 **BRITNEY SPEARS** (6) Jive
(1) Columbia/CRG
- 10 **SAVAGE GARDEN** (2) Columbia
(1) Columbia/CRG
- 11 **JOE** (3) Jive
(1) Columbia
- 12 **BACKSTREET BOYS** (6) Jive
(1) Republic/Universal
- 13 **3 ODORS DOWN** (2) Republic/Universal
- 14 **EMINEM** (2) Web/Aftermath/Interscope
(1) Aftermath/Interscope
- 15 **VERTICAL HORIZON** (1) RCA
(1) Columbia/CRG
- 16 **DIXIE CHICKS** (4) Monument
(2) Monument/Sony (Nashville)
- 17 **MATCHBOX TWENTY** (2) Lava/Atlantic
(1) Lava/Atlantic/CRG
- 18 **PINK** (2) LaFace/Arista
- 19 **CELINE DION** (2) 550 Music/Epic
(1) 550 Music/550-Work
- 20 **LONESTAR** (4) BNA
(1) BNA/RLG

- 21 **KID ROCK** (2) Top Dog/Lava/Atlantic/AG
(1) Top Dog/Lava/Atlantic
- 22 **TONI BRAXTON** (3) LaFace/Arista
- 23 **MADY GRAY** (2) Epic
(1) Aftermath/Interscope
- 25 **ENRIQUE IGLESIAS** (3) Interscope
(1) Arista/Interscope
(1) Fantasy
- 26 **NELLY** (4) Fo' Real/Universal
- 27 **DMX** (2) Ruff Ryders/Df Jam/IDJMG
(1) Loud
- 28 **BRIAN MCKINIGHT** (2) Motown/Universal
(1) Motown
- 29 **AALIYAH** (3) Blackground/Virgin
(1) Blackground/Priority
- 30 **RED HOT CHILI PEPPERS** (4) Warner Bros.
- 31 **MADONNA** (3) Maverick/Warner Bros.
- 32 **JESSICA SIMPSON** (3) Columbia
(1) Columbia/CRG
- 33 **JAY-Z** (2) Roc-A-Fella/Df Jam/IDJMG
(1) Columbia
- 34 **WHITNEY HOUSTON** (6) Arista
(1) Arista/Interscope
(1) Arista/CRG
- 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/CRG
(1) So So Def/Columbia/CRG
- 41 **MONTELL JORDAN** (1) Df Soul/IDJMG
- 42 **JANET JACKSON** (1) Df Jam/Df Soul/IDJMG
- 43 **DONELL JONES** (3) Unsubakable/LaFace/Arista
(1) Lava/Columbia
- 44 **BLAUQUE** (1) Trick Master/Columbia
(1) Trick Master/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



Destiny's Child

- 48 **NINE DAYS** (1) 550 Music/550-Work
(1) 550 Music/Epic
- 49 **SHANIA TWAIN** (1) Mercury (Nashville)
- 50 **TIM MCGRAW** (3) Cowi
(1) Warner Bros. (Nashville)/Curb/WGN

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

Top New Pop Artists

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

- 1 **SISQ** (4) Dragon/Df Soul/IDJMG
(1) Ruff Ryders/Df Jam/IDJMG
- 2 **3 ODORS DOWN** (2) Republic/Universal
- 3 **PINK** (2) LaFace/Arista
- 4 **NELLY** (4) 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) Imprint/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) Monsum/Epic



Who were the biggest winners of 2000's chart wars? Each year, Billboard's Year In Music charts celebrate 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 that appeared throughout the tracking period. The chart year began with the Dec. 4, 1999, issue and concluded with the one dated Nov. 25.

The recaps are organized by Michael Cusson and Anthony Calabrese, with assistance from Alex Vitale, 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 December 1999, 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 labels. In the past, record companies were ranked according to the number of titles that had moved to Heatseeker impact status by moving into the top half of The Billboard 200. 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 compiled on The Billboard 200, including sales run 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 radio 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 R&B Singles) and album lists for country, R&B/hip-hop, Latin, jazz, classical, gospel, contemporary Christian, reggae, world, blues, new age,

internet, independent and kid audio are determined by accumulating the SoundScan units for each week titles appeared on the appropriate chart (including, for charts that are published bi-weekly, units from the unpublished weeks). During the course of the year, Asylum moved into Warner/Reprise Nashville (WRN), the Nashville-based RCA label 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 fields for our country charts, while RCA and Windham Hill each have standings as New Age distributing labels.

Similarly, the Publishing Corporation recaps reflect Warner/Chappell Music's recent acquisition of Starstruck Writers Group Music and Universal Music's purchase of Almo/MyMusic 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

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

- 9 **MADONNA** (3) *Mercury/Warner Bros.*
 10 **JESSICA SIMPSON** (3) *Columbia*
 (1) *Columbia/CRG*

Top Pop Artists—Male

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

- 1 **SISQO** (4) *Dragon/Del Soul/IDJMG*
 (1) *Huff/Island/Del Soul/IDJMG*
 (1) *Queen Bee/Universal/Atlantic*
 2 **MARC ANTHONY** (3) *Columbia*
 (1) *Columbia/CRG*
 (1) *RHAI/Sony Discs*
 3 **JOE** (3) *Jive*
 (1) *Columbia*
 4 **EMINEM** (2) *Web/Affirmative/InterScope*
 (1) *Affirmative/InterScope*
 5 **KID ROCK** (2) *Top Dog/Levee/Atlantic/AG*
 (1) *Top Dog/Levee/Atlantic*
 6 **DR. DRE** (2) *A&M/World/InterScope*
 7 **ENRIQUE IGLESIAS** (2) *InterScope*
 (1) *Arista/InterScope*
 (1) *Fonovisa*
 8 **NELLY** (3) *Fa' Real/Universal*
 9 **DMX** (2) *Huff/Island/Del Soul/IDJMG*
 (1) *Island*
 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*
 4 **PINK** (2) *LaFace/Arista*
 5 **CELINE DION** (2) *550 Music/Epit*
 (1) *550 Music/550 - Work*
 6 **TONI BRAXTON** (2) *LaFace/Arista*
 7 **MACY GRAY** (2) *Epit*
 8 **AALIYAH** (2) *Blackground/Virgin*
 (1) *Blackground/Priority*

The Year In Music 2000

Top Pop Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **COLUMBIA** (91)
 2 **JIVE** (50)
 3 **ARISTA** (33)
 4 **RCA** (27)
 5 **LAFACE** (18)
 6 **REPUBLIC** (16)
 7 **WARNER BROS.** (12)
 8 **DEF SOUL** (12)
 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

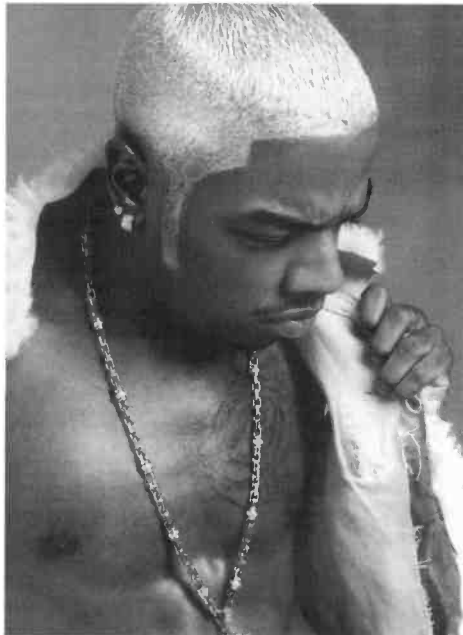
Pos. LABEL (No. of Charted Titles)

- 1 **COLUMBIA RECORDS GROUP** (101)
 2 **ARISTA** (70)
 3 **INTERSCOPE/GEFFEN/A&M** (59)
 4 **ISLAND DEF JAM MUSIC GROUP** (63)
 5 **JIVE** (40)

COLUMBIA



Christina Aguilera



Sisqo

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 charts 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 Sisqo, Sisqo 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./Orig./Label

- 1 BRITNEY SPEARS (2) Jive
- 2 'N SYNC (3) Jive
- 3 RCA
- 4 ERINEN (2) Web/Aftermath/Interscope
- 5 SANTANA (3) Arista
- 6 Legacy/Columbia/CRG
- 7 DR. DRE (3) Aftermath/Interscope
- 8 CREED (2) Wind-up
- 9 KID ROCK (2) Tap Dog/Lava/Atlantic/AG
- 10 CELINE DION (2) Sony Music/Epic
- 11 CHRISTINA AGUILERA (2) RCA
- 12 (1) RCA/BMG Latin
- 13 OXIE CHICKS (2) Monument/Sony (Nashville)
- 14 BACKSTREET BOYS (2) Jive
- 15 LIMP BIZKIT (2) Jive/Interscope
- 16 DMX (2) Bull Byers/Daf/JMG
- 17 SISO (2) Dragon/Daf/JMG
- 18 DESTINY'S CHILD (2) Columbia/CRG
- 19 NELLY (1) Fo' Real/Universal
- 20 FAITH HILL (2) Warner Bros. (Nashville)/WRN
- 21 JAY-Z (2) Roc-A-Fella/Daf/JMG
- 22 KORN (2) Immortal/Epic
- 23 3 DOORS DOWN (1) Republic/Universal
- 24 SHANIA TWAIN (1) Mercury (Nashville)
- 25 MACY GRAY (1) Epic
- 26 JUVENILE (2) Cash Money/Universal
- 27 RED HOT CHILI PEPPERS (1) Warner Bros.
- 28 98 DEGREES (2) Universal
- 29 (2) Motown/CRG
- 30 SAVAGE GARDEN (1) Columbia/CRG
- 31 PAPA ROACH (1) DreamWorks/Interscope
- 32 STING (2) A&M/Interscope
- 33 MARIAH CAREY (2) Columbia/CRG
- 34 EIFFEL 65 (1) Republic/Universal
- 35 BLINK-182 (2) MCA
- 36 METALLICA (1) Elektra/EEO
- 37 MARC ANTHONY (1) Columbia/CRG
- 38 (1) BMG/Sony Discs
- 39 JOE (2) Jive
- 40 WILL SMITH (2) Columbia/CRG
- 41 JOJO (2) RCA
- 42 ANDREA BOCELLI (1) Philips
- 43 (1) Polygram
- 44 MATCHBOX TWENTY (1) Lava/Atlantic/AG
- 45 KENNY G (2) Arista
- 46 TONY BRAXTON (1) LaFace/Arista
- 47 RICKY MARTIN (1) Oz/Columbia/CRG
- 48 ENRIQUE IGLESIAS (1) Interscope
- 49 (1) Fania
- 50 GODSMACK (2) Republic/Universal
- 51 GEORGE STRAIT (1) MCA (Nashville)
- 52 CHARLOTTE CHURCH (2) Sony Channel
- 53 THE NOTORIOUS B.I.G. (1) Bad Boy/Arista
- 54 TIM MCGRAW (1) Curb
- 55 BRIAN MCKNIGHT (1) Atlantic/Universal
- 56 FANGEL (1) Creative Sound/Virgin
- 57 WHITNEY HOUSTON (2) Arista
- 58 JESSICA SIMPSON (1) Columbia/CRG
- 59 GARTH BROOKS (2) Capitol (Nashville)
- 60 (1) Capitol
- 61 MANDY MOORE (2) Sony Music/Epic
- 62 RAGE AGAINST THE MACHINE (1) Epic
- 63 SMASH MOUTH (1) Interscope
- 64 JAGGED EDGE (1) So So Def/Columbia/CRG
- 65 LONESTAR (1) BNA/RLG



Britney Spears

- 56 BONE THUGS-N-HARMONY (1) Badtits/Epic
- 57 MADONNA (1) Maverick/Warner Bros.
- 58 ERIC CLAPTON (2) Duck/Daphne/Warner Bros.
- 59 MOBY (2) V2
- 60 (1) Elektra/EEO
- 61 PINK (1) LaFace/Arista
- 62 BAHIA MEN (1) So So Def/Columbia/CRG
- 63 THIRD EYE BLIND (1) Elektra/EEG
- 64 ALAN JACKETT (2) Arista (Nashville)/RLG
- 65 NO DOUBT (1) Trauma/Interscope
- 66 BLOODHOUND GANG (1) Republic/Interscope
- 67 LENNY KRAVITZ (2) Virgin
- 68 KENNY CHESNEY (2) BNA/RLG
- 69 MYSTIKAL (1) Jive
- 70 LFO (1) Arista
- 71 LFO (1) Arista
- 72 VERTICAL HORIZON (1) RCA
- 73 BON JOVI (1) Island/DJMG
- 74 CYPRESS HILL (1) Columbia/CRG
- 75 DONELL JONES (1) Unsubtable/LaFace/Arista
- 76 HAS (1) Columbia/CRG
- 77 MARY J. BLIGE (1) MCA
- 78 REBA MCKENTRE (1) MCA (Nashville)
- 79 LIL' KIM (1) Queen Bee/Universal/Atlantic/AG
- 80 A PERFECT CIRCLE (1) Virgin
- 81 THREE 6 MAFIA (1) Hipnotic/Musical/Loud
- 82 (1) Smoked Out/Street Level
- 83 INCUBUS (2) Immortal/Epic
- 84 EVE (1) Bull Byers/Interscope
- 85 DAVE MATTHEWS BAND (1) Bona Rpg/RCA
- 86 (1) RCA
- 87 SHEDAISY (1) Lyric Street/Hollywood
- 88 SODA BOYZ (1) No Limit/Priority
- 89 CARL THOMAS (1) Bad Boy/Arista
- 90 SLIPKNOT (1) A&M/Reckoner

Top Billboard 200 Albums

Pos. TITLE Artist—Imp./Orig./Label

- 1 NO STRINGS ATTACHED—N Sync—Jive
- 2 SUPERNATURAL—Santana—Arista
- 3 THE MARSHALL MATHERS LP—Emimem—Web/Aftermath/Interscope
- 4 OOPS!...I DID IT AGAIN—Britney Spears—Jive
- 5 OR. DRE — 2001—Dr. Dre—Aftermath/Interscope
- 6 HUMAN CLAY—Cred—Wind-up
- 7 ALL THE WAY...A DECADE OF SONG—Celine Dion—Epic Music/Epic
- 8 CHRISTINA AGUILERA—Christina Aguilera—RCA
- 9 MILLENNIUM—Backstreet Boys—Jive
- 10 ...AND THEN THERE WAS X—DMX—Ruff Ryder/Daf/JMG/DJMG
- 11 RLY—Ricky Martin—Monument/Sony (Nashville)
- 12 UNLEASH THE DRAGON—Suge—Dragon/Daf/JMG/Sony/DJMG
- 13 THE WRITING'S ON THE WALL—Deezay's Child—Columbia/CRG
- 14 COUNTRY GRAMMAR—Katy—Fo' Real/Universal
- 15 DEVIL WITHOUT A CAUSE—Kid Rock—Top Dog/Lava/Atlantic/AG
- 16 BREATHE—Faith Hill—Warner Bros. (Nashville)/WRN
- 17 ...BABY ONE MORE TIME—Britney Spears—Jive
- 18 THE BETTER LIFE—3 Doors Down—Republic/Universal
- 19 ISSUES—Korn—Immortal/Epic
- 20 COME ON OVER—Shania Twain—Mercury (Nashville)
- 21 ON HOW LIFE IS—Macy Gray—Epic
- 22 SIGNIFICANT OTHER—Lenny Kravitz—Ruff Ryder/Interscope
- 23 VOL. 3...LIFE AND TIMES OF S. CARTER—Tupac—Roc-A-Fella/Daf/JMG/DJMG
- 24 CALIFORNICATION—Red Hot Chili Peppers—Warner Bros.
- 25 AFFIRMATION—Savage Garden—Columbia/CRG
- 26 NOW 3—Vanessa Amorim—EMI—Zomba/UTV
- 27 INFEST—Papa Roach—DreamWorks/Interscope
- 28 BRAND NEW DAY—Suge—A&M/Interscope
- 29 EUROPOP—Eiffel 65—Republic/Universal
- 30 S & M—Meredith—Elektra/EEG
- 31 RAINBOW—Marsh Cree—Columbia/CRG
- 32 ENEMA OF THE STATE—Blink-182—MCA
- 33 NOW 4—Various Artists—EMI/Sony/Zomba/UMG

- 34 CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER—Lynyrd Skynyrd/Interscope
- 35 MY NAME IS JOE—Joe—Jive
- 36 A LITTLE BIT OF MAMBO—Lava Bogs—RCA
- 37 WILLENHUM—Will Smith—Columbia/CRG
- 38 MARC ANTHONY—Marc Anthony—Columbia/CRG
- 39 MAD SEASON—Various Artists—Lava/Atlantic/AG
- 40 THE HISTORY OF ROCK—Kid Rock—Top Dog/Lava/Atlantic/AG
- 41 THE HEAT—Toni Braxton—LaFace/Arista
- 42 RICKY MARTIN—Ricky Martin—Columbia/CRG
- 43 ENRIQUE—Enrique Iglesias—Interscope
- 44 FAITH: A HOLIDAY ALBUM—Arista—Arista
- 45 BORN AGAIN—The Notorious B.I.G.—Bad Boy/Arista
- 46 TOTALLY HITS—Various Artists—Warner Bros./Elektra/Arista
- 47 A PLACE IN THE SUN—Tim McGraw—Curb
- 48 BACK AT ONE—Bruno McMillan—Motown/Universal
- 49 VOOODOO—D'Angelo—Columbia/Sound/Virgin
- 50 400 DEGREE—Juvenile—Cash Money/Universal
- 51 SWEET KISSES—Jagged Edge—Columbia/CRG
- 52 RIDING WITH THE KING—B.B. King & Eric Clapton—Capitol/Warner Bros.
- 53 THE BATTLE OF LOS ANGELES—Rage Against The Machine—Epic
- 54 THE SLIM SHADY LP—Emimem—Web/Aftermath/Interscope
- 55 ASTRO LOUNGE—Smash Mouth—Interscope
- 56 J. HEARTBREAK—Jagged Edge—So So Def/Columbia/CRG
- 57 LONELY ROLL—Lonestar—BNA/RLG
- 58 STILL I RISE—Suge—Outlaw—Atlantic/Decca/Real
- 59 MISSION: IMPOSSIBLE 2—Soundtrack—Hollywood
- 60 ROMEO MUST DIE — THE ALBUM—Soundtrack—Blackground/Virgin
- 61 GODSMACK—Godsmack—Republic/Universal
- 62 THA G.O.O.B.—Lil' Kim—Cash Money/Universal
- 63 ETHANERRECTION—Stone Temple Pilots—N. Hemmings—Buckley/Epic
- 64 MUSIC—Madonna—Maverick/Warner Bros.
- 65 I GOT THAT THING—Big Tymers—Cash Money/Universal
- 66 CAN'T TAKE ME HOME—Paula Abdul/Arista
- 67 SACRED AREAS—Andrea Bocelli—Philips
- 68 WIDE OPEN PLACE—Dixie Chicks—Monument/Sony (Nashville)
- 69 PLAY—Baby—V2
- 70 WHO LET THE DOGS OUT—Baha Men—S. Carre/Arista
- 71 BLUE—Third Eye Blind—Elektra/EEG
- 72 POKEMON: THE FIRST MOVIE—Soundtrack—Atlantic/AG
- 73 RETURN OF SATURN—No Doubt—Trauma/Interscope
- 74 HOORAY FOR BOOBIES—Blackboard Jungle—Republic/Coffin/Interscope
- 75 LET'S GET READY—Mythology—Jive
- 76 LATEST GREATEST STRAIGHT HITS—Guns N' Roses—MCA
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- 84 SKULL & BONES—Gyrfax Film—Columbia/CRG

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- 97 EMOTIONAL—Carl Thomas—Bad Boy/Atlantic
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N Sync

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- 86 NASTRADAMUS—Nas—Columbia/CRG
- 87 MARY—Mary J. Blige—MCA
- 88 NUTTY PROFESSOR II: THE KLUMPS—
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- 89 THE NOTORIOUS B.I.M.—Lil' Kim—Queen Bee/
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- 90 MER DE NOMS—A Perfect Circle—Virgin
- 91 LET THERE BE...EVE—RUFF RYDERS' FIRST
LADY—Epic—Buff Bydies/Interlope
- 92 98 DEGREES AND RISING—98 Degrees—
Motown/Universal
- 93 N SYNC—N Sync—RCA
- 94 WHEN THE SMOKE CLEARS SIXTY 6, SIXTY
1—Tina Turner—Verve/Atlantic/AG
- 95 THE WHOLE SHEBANG—She Diddy—Lyrice
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- 107 MAKE YOURSELF—Lecrae—Universal/Epic
- 108 BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF
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- 109 NEXT FRIDAY—Soundtrack—Priority
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- 111 LISTENER SUPPORTED—Dance Maritimes Band—
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- 112 THA BLOCK IS HOT—Lil' Wayne—Cash Money/
Universal
- 113 RULE 3:36—Jay-Z—Murder Inc./Def Jam/IDJMG
- 114 I HOPE YOU DANCE—Lecrae—Arista
- 115 ONE VOICE—Billy Gilman—Epic (Nashville)/Sony
Nashville
- 116 SO REAL—Nelly—529 Music/Epic
- 117 THERE IS NOTHING LEFT TO LOSE—Foo
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- 142 G—Lenny Kravitz—Virgin
- 143 THE FUNDAMENTAL ELEMENTS OF
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- 144 FEEL OF FLYING—Mya—Universal/Interlope
- 145 CAUSIN' DRAMA—Dreya—Tight IV Life/Atlantic/AG
- 146 THIS CHRISTMAS—98 Degrees—MCA
- 147 FANMAIL—TLD—LaFace/Arista
- 148 FROM THE BOTTOM TO THE TOP—Santitas—
Freemove/Capitol
- 149 MY THOUGHTS—Aventura—Mercury/VEG
- 150 THE SCIENCE OF THINGS—Buck
Truman/Interlope
- 151 STIFF UPPER LIP—A.C./DC—EastWest/VEG
- 152 BINAURAL—Pearl Jam—Epic
- 153 ALL THAT YOU CAN'T LEAVE BEHIND—Us—
Interlope
- 154 A ROSIE CHRISTMAS—Busta O'Donnell—
Columbia/CRG

Top Billboard 200 Artists— Duo/Group

- | Pos. | ARTIST | Days of
Charted Titles | Impact/Label |
|------|---------------------------|---------------------------|---------------------------|
| 1 | N SYNC (3) | 1 | RCA |
| 2 | SANTANA (3) | 1 | Legacy/Columbia/CRG |
| 3 | CRUSH (2) | 1 | Island/IDJMG |
| 4 | DIXIE CHICKS (2) | 1 | Monument/Sony (Nashville) |
| 5 | BACKSTREET BOYS (2) | 1 | Jive |
| 6 | LIMP BIZKIT (2) | 1 | Flip/Interlope |
| 7 | DESTINY'S CHILD (1) | 1 | Columbia/CRG |
| 8 | KORN (1) | 1 | Universal/First |
| 9 | 3 DOORS DOWN (1) | 1 | Republic/Universal |
| 10 | RED HOT CHILI PEPPERS (1) | 1 | Warner Bros. |

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Voodoo | PLATINUM

IDEAL

Ideal | GOLD

LENNY KRAVITZ

5 | TRIPLE-PLATINUM

LENNY KRAVITZ

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featuring the #1 Aaliyah single "Try Again" | PLATINUM

SCARFACE

The Last Of A Dying Breed | GOLD

THE SMASHING PUMPKINS

MACHINA / the machines of God | GOLD

SPICE GIRLS

Forever | GOLD

TINA TURNER

Twenty Four Seven | GOLD

YANNI

If I Could Tell You | GOLD

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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) 550 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 MARIAH CAREY (2) Columbia/CRG
- 8 TONI BRAXTON (1) LaFace/Arista
- 9 CHARLOTTE CHURCH (2) Sony Classical
- 10 WHITNEY HOUSTON (2) Arista



- 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 Dads

Top Billboard 200 Imprints

Pos. IMPRINT (No. of Charted Titles)

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

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 SISDO (1) Dragon/Def Soul/IDJMG

- 8 REPUBLIC (10)
- 9 ELEKTRA (27)
- 10 DEF JAM (17)
- 11 WARNER BROS. (19)
- 12 WIND-UP (2)
- 13 CASH MONEY (2)
- 14 EPIC (16)
- 15 LAFACE (8)

Top Billboard 200 Labels

Pos. LABEL (No. of Charted Titles)

- 1 INTERSCOPE/GEFFEN/A&M (60)
- 2 JIVE (22)
- 3 COLUMBIA RECORDS GROUP (60)
- 4 ARISTA (39)
- 5 UNIVERSAL (47)



Top Billboard 200 Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 UNIVERSAL (228)
- 2 BMG (134)
- 3 SONY (100)
- 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 (5)



Top Heatseeker Labels

Pos. LABEL (No. of Charted Titles)

- 1 UNIVERSAL (9)
- 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) Imp./Label

- 1 BAHAMEN (3) S-Curve/Artemis
- 2 THREE 6 MAFIA (2) Hypnotize Minds/Levi
- 3 SLEPKNOT (1) AM/Roadrunner
- 4 KEINAY ROGERS (2) Dreamcatcher
- 5 THA EASTSIDAZ (2) Dugg House/TVT
- 6 KITTIE (2) M/Antennas
- 7 DE LA SOUL (2) Tummy Boy
- 8 SNOOP DOGG (1) Dugg House/TVT
- 9 KURUPT (1) Antena/Antennas
- 10 TONY TOUCH (2) Tummy Boy
- 11 EVERLAST (2) Tummy Boy
- 12 JIM JOHNSTON (1) Koch
- 13 JOHNNIE TAYLOR (2) Malaco
- 14 DEAD PREZ (1) Lead
- 15 NICKELBACK (2) Roadrunner
- 16 JIMMY BUFFETT (2) Mailboat
- 17 SEVENSTUD (1) TVT
- 18 MO THUGS FAMILY (1) Mo Thugs/State Street/Koch
- 19 ENRIQUE IGLESIAS (2) Fonovisa
- 20 LOS TEMERARIOS (1) Fonovisa

Top Independent Albums

Pos. TITLE Artist—Imp./Label

- 1 WHO LET THE DOGS OUT—Baha Men—S-Curve/Artemis
- 2 WHEN THE SMOKE CLEARS SIXTY 6, SIXTY—Three 6 Mafia—Hypnotize Minds/Levi
- 3 SNOOP DOGG PRESENTS THA EASTSIDAZ—Snoop Dogg & The Eastsidaz—Dugg House/TVT
- 4 SLEPKNOT—Slepknot—AM/Roadrunner
- 5 SPIT—Kittie—M/Antennas
- 6 SHE RIDES WILD HORSES—Kerney Rogers—Dreamcatcher
- 7 ART OFFICIAL INTELLIGENCE: MOSAIC THUMP—De La Soul—Tummy Boy

THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP

POSSE—Various Artists—Hypnotize Minds/Levi

9 LOVE AND BASKETBALL—Soundtrack—Overbrook/Nova Line

11 MTV: THE RETURN OF THE ROCK—Various Artists—Roadrunner

12 THA STREETZ IZ A MUTHA—Kurupt—Antena/Artemis

13 THE PIECE MAKER—Tang Tang—Tummy Boy

14 WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4—Jim Johnston—Koch

15 GOTTA GET THE GROOVE BACK—Johanne Taylor—Malaco

16 LET'S GET FREE—Dead Prez—Lead

17 AGAIN—C-Ghetto—TVT

18 THE STATE—Nickelback—Roadrunner

19 BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS—Jimmy Buffett—Mailboat

20 HOME—Sevendust—TVT

21 PUNK O RAMA #5—Various Artists—Epitaph

22 LIVE AT THE GREEK—Jimmy Page & The Black Crowes—TVT

23 LAZYBONE PRESENTS MO THUGS III: THE MOTHERSHIP—Mo Thugs Family—Mo Thugs/State Street/Koch

24 LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES—Various Artists—Time Life/Rainbow

25 EAT AT WHITEY'S—Furthest—Tummy Boy

26 REGGAE GOLD 2000—Various Artists—VP

27 EN LA MADRUGADA SE FUE—Las Tenoristas—Fonovisa

28 WARRIDOR—M.O.P.—Lead

29 PUMP UP THE VALIUM—XOXY—Epitaph

30 BACHELOR NO. 2 OR THE LAST REMAINS OF THE OOD—Aimee Mann—SuperEgo

31 THE PARTY ALBUM—Vengaboys—Grosswitsch/Sire

32 AMBER—Amber—Tummy Boy

33 THE BEST HITS—Enrique Iglesias—Fonovisa

34 PRIMITIVE—Soufly—Roadrunner

35 EBK4—Brotha Lynch Hung—Black Market

36 TRANSCENDENTAL BLUES—Steve Earle—E-Squared/Artemis

- 37 HEMPIN' AIN'T EASY—B-Legit—Sixt Wld/It's The Punk/Rock
- 38 MORIR DE AMOR—Canyanta Primavera—G.M.P./Fonovisa
- 39 MTV PARTY TO GO 2000—Various Artists—Tummy Boy
- 40 TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1—Various Artists—Legit Ballin'
- 41 ENEMY OF THE STATE—G-BO—West Coast Mafia/Venue
- 42 THUG WALKIN'—Tang Tang—Cali/Park
- 43 FANTASTIC VOL. 2—Slum Village—
- 44 Bunka/Good/Vibe/Atlantic Pop
- 45 WHITEY FORD SINGS THE BLUES—Earlcut—Tummy Boy
- 46 THE 3RD WISH TO ROCK THE WORLD—SPM—Dogg House/Dophehaus
- 46 RANDO—Rando—Hollis/Epitaph
- 47 DEAD MAN WALKIN'—Snoop Dogg—Dy/Death Row
- 48 THE ELVIS PRESLEY COLLECTION—COUNTRY—Elvis Presley—BCA/Time Life
- 49 ROME 2000 THANK YOU—Rome—JTF/Ground Level
- 50 INDUSTRY SHAKEDOWN—Bumby Knuckles—EJAC/Landmark

Top Independent Imprints

Pos. IMPRINT (No. of Charted Titles)

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



Top Independent Labels

Pos. LABEL (No. of Charted Titles)

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



Santana

Top Internet Artists

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

- 1 SANTANA (1) Arista
- 2 'N SYNC (2) Jive
- 3 CELINE DION (1) SGO Music/Epitaph
- 4 BRITNEY SPEARS (2) Jive
- 5 CREED (1) Wind-up
- 6 MADDNNA (1) Movers & Warner Bros.
- 7 STING (1) A&M/Interscope
- 8 RADIOHEAD (1) Capitol
- 9 ENIMEM (1) Wile/Hollywood/Interscope
- 10 METALLICA (1) EMI/Arca/LEG

Top Internet Albums

Pos. TITLE Artist—Imp./Label

- 1 SUPERNATURAL—Santana—Arista
- 2 NO STRINGS ATTACHED—'N Sync—Jive
- 3 ALL THE WAY... A DECADE OF SONG—Celine Dion—SGO Music/Epitaph
- 4 HUMAN CLAY—Creed—Wind-up
- 5 RIDING WITH THE KING—B.B. King & Eric Clapton—Jive/Reprise/Warner Bros.
- 6 MUSIC—Madonna—Maverick/Warner Bros.
- 7 DOPPEL... I DID IT AGAIN—Britney Spears—Jive
- 8 BRAND NEW DAY—Sting—A&M/Interscope
- 9 KID A—Radiohead—Capitol
- 10 THE MARSHALL MATHERS LP—Enimem—Wile/Hollywood/Interscope
- 11 S & M—Metallica—Echtra/EEG
- 12 ALL THAT YOU CAN'T LEAVE BEHIND—U2—Interscope
- 13 MAD SEASON—Mushroom twenty—Lava/Atlantic/AG
- 14 FLY—Steve Gaskin—Monument/Sony (On the Hill)
- 15 MILLENNIUM—Backstreet Boys—Jive
- 16 ON HOW LIFE IS—Macy Gray—Epic
- 17 MAROON—Beverly Larkin—Reprise/Warner Bros.
- 18 TWO AGAINST NATURE—Stevy Dan—Guns/Warner Bros.
- 19 BREATHE—Faith Hill—Warner Bros. (Nashville)/NIRVN
- 20 CALIFORNICATION—Red Hot Chili Peppers—Warner Bros.

Top Internet Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 ARISTA (4)
- 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. (21)
- 2 INTERSCOPE (19)
- 3 ARISTA (7)
- 4 JIVE (3)
- 5 EPIC (17)





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The Year In Music

2000

Hot 100 Artists

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

- 1 DESTINY'S CHILD (4) Columbia
- 2 FAITH HILL (3) Warner Bros. (Nashville)/Warner Bros./WGN
- 3 CHRISTINA AGUILERA (3) RCA
- 4 SANTANA (2) Arista
- 5 SISQO (2) Dragon/Def Soul/IDJMG
- 6 (3) Buff Byrd/Def Jam/IDJMG
- 7 (3) Queen Be/Unites/Atlantic
- 8 'N SYNC (2) Jive
- 9 (1) Monie/Epit
- 10 MARC ANTHONY (3) Columbia
- 11 LONESTAR (4) BNA
- 12 CRED (2) Wind-up
- 13 JOE (2) Jive
- 14 (1) Columbia
- 15 VERTICAL HORIZON (2) RCA
- 16 SAVAGE GARDEN (2) Columbia
- 17 (1) Pink (2) LaFace/Arts
- 18 TONY BRAXTON (2) LaFace/Arts
- 19 ALIYAH (1) Blackground/Virgin
- 20 (1) Blackground/Plenty
- 21 MATCHBOX TWENTY (2) Lane/Atlantic
- 22 BACKSTREET BOYS (4) Jive
- 23 BRITNEY SPEARS (4) Jive
- 24 MADONNA (2) Maverick/Warner Bros.
- 25 ENRIQUE IGLESIAS (2) Interscope
- 26 (1) Arista/Interscope
- 27 3 DOORS DOWN (4) Republic/Universal
- 28 BRIAN MCGURK (1) Motown
- 29 (1) Motown/Universal
- 30 NELLY (2) Fo Real/Universal
- 31 JAGGED EDGE (2) So So Def/Columbia
- 32 JANET JACKSON (1) Def Jam/Def Soul/IDJMG
- 33 LEANN RIMES (2) Curb
- 34 (1) Sparrow/Capitol/Curb
- 35 WHITNEY HOUSTON (3) Arista
- 36 (1) Arista/Interscope
- 37 MONTELL JORDAN (2) Def Soul/IDJMG
- 38 (1) Epic
- 39 JESSICA SIMPSON (3) Columbia
- 40 CELINE DION (1) 550 Main/550-Work
- 41 DIXIE CHICKS (1) Monamend
- 42 DONELL JONES (2) Unlabeled/LaFace/Arista
- 43 (1) Jive/Columbia
- 44 EMINEM (2) WEA/Aftermath/Interscope
- 45 (1) Aftermath/Interscope
- 46 BLADUE (1) Frank Masters/Columbia
- 47 BBMAK (1) Hollywood
- 48 SONIQUE (1) Funkmix.com/Republic/Universal
- 49 NINE DAYS (2) 550 Main/550-Work
- 50 TIM MCGRAW (4) Curb
- 51 (1) Warner Bros. (Nashville)/Curb/WGN
- 52 RED HOT CHILI PEPPERS (3) Warner Bros.
- 53 THIRD EYE BLIND (2) EMI/WEA
- 54 JAY-Z (2) Roc-A-Fella/Def Jam/IDJMG
- 55 (1) Def Jam/Def Soul/IDJMG
- 56 (1) Columbia
- 57 RUFF ENDOZ (1) Epic
- 58 DMX (3) Ruff Ryders/Def Jam/IDJMG
- 59 (1) Loud

- 59 98 DEGREES (3) Universal
- 60 (1) Columbia
- 61 BLINK-182 (1) MCA
- 62 GEORGE STRAIT (3) MCA Nashville
- 63 SMASH MOUTH (2) Interscope
- 64 GOO GOO DOLLS (2) Warner Bros.
- 65 MARIAH CAREY (4) Columbia
- 66 RICKY MARTIN (2) C2
- 67 (1) Columbia
- 68 MYA (2) University/Interscope
- 69 (1) Shoutin' Vibes/VP/Virgin
- 70 EIFFEL 65 (1) Republic/Universal
- 71 DR. DRE (3) Aftermath/Interscope
- 72 TONY KETH (2) DreamWorks (Nashville)
- 73 ALAN JACKSON (3) Arista Nashville
- 74 MISSY "MISDEAMOR" ELLIOTT (1) The Cold Mind/East West/EEG
- 75 JO DE MESSINA (2) Curb
- 76 CARL THOMAS (2) Real Boy/Arista
- 77 (1) Curb-D-Vision/Real Boy/Arista
- 78 NEXT (1) Arista
- 79 EVERCLEAR (1) Capitol
- 80 MARTINA MCBRIDE (1) RCA (Nashville)
- 81 (1) RCA (Nashville)/RCA
- 82 (1) RCA (Nashville)/Columbia
- 83 SUGAR RAY (2) Lane/Atlantic
- 84 ROB THOMAS (2) Arista
- 85 REBA MENTRE (2) MCA Nashville
- 86 FILTER (1) Reprise
- 87 AVANT (1) Jive Johnson/WGA
- 88 JENNIFER LOPEZ (2) Work 550-Work
- 89 SON BY FOUR (1) Sony Discor/Columbia
- 90 DA BRAT (2) So So Def/Columbia
- 91 LFO (3) Arista



Faith Hill



Destiny's Child

- 72 THE PRODUCT G&B (1) Arista
- 73 SHEDAISSY (2) Lyric Street
- 74 KID ROCK (1) Top Dog/Lava/Atlantic
- 75 MYSTIKAL (1) Jive
- 76 ERYKAH BADU (2) Motown/Universal
- 77 TRAIN (1) Jive/Columbia
- 78 KENNY CHESNEY (3) BNA
- 79 CLAY WALKER (1) Giant (Nashville)
- 80 STING (1) A&M/Interscope
- 81 CHAD BROCK (2) Warner Bros. (Nashville)/WGN
- 82 BRAD PAISLEY (3) Arista Nashville
- 83 CLINT BLACK (2) RCA (Nashville)
- 84 PHIL VASSAR (2) Arista Nashville
- 85 KANDI (1) Columbia
- 86 (1) DreamWorks
- 87 WESTLIFE (1) Arista
- 88 JOHN MICHAEL MONTGOMERY (2) Atlantic (Nashville)
- 89 (1) ANGELO (2) Dream Sound/Virgin
- 90 MANDY MOORE (2) 550 Main/550-Work
- 91 EVE (1) Jive/Def Jam/Interscope
- 92 (1) The Cold Mind/East West/EEG
- 93 ALICE DEJAY (1) Republic/Universal
- 94 EDELMAN MORGAN (1) The DAS Label/Atlantic
- 95 SAMMIE (1) Fremantle/Digital
- 96 KEVIN EMBOLD (2) RCA
- 97 IDEAL (1) Virgin
- 98 (1) Neosound/Virgin
- 99 MZM (2) Atlantic
- 100 SAMANTHA MUMBA (1) VMD Cord/Interscope
- 101 MARY MARY (1) C2
- 102 TLC (2) LaFace/Arista
- 103 (1) Def Jam/Arista
- 104 FOO FIGHTERS (1) Roadie/RCA

Hot 100 Singles & Tracks

Pos. TITLE-Artist-*Imp./Orig./Label*

- 1 BREATHE—Faith Hill—Warner Bros. (Nashville)/Warner Bros./WGN
- 2 SMOOTH—Santana Featuring Rob Thomas—Arista
- 3 MARIA MARI—Santana Featuring The Product G&B—Arista
- 4 I WANNA KISS—Jive
- 5 EVERYTHING YOU WANT—Vertical Horizon—RCA
- 6 SAY MY NAME—Destiny's Child—Columbia
- 7 I KNEW I LOVED YOU—Savage Garden—Columbia
- 8 AMAZED—Lonestar—BNA
- 9 BENT—mashbox twenty—Lane/Atlantic
- 10 HE WASN'T MAN ENOUGH—Tom Braxton—LaFace/Arista
- 11 HIGHER—Cred—Wind-up
- 12 TRY AGAIN—Asaf—Blackground/Virgin
- 13 JUMPIN', JUMPIN'—Destiny's Child—Columbia
- 14 THONG SONG—Sisqo—Dragon/Def Soul/IDJMG
- 15 KRYPTONITE—9 Doors Down—Republic/Universal
- 16 THERE YOU GO—Pink—LaFace/Arista
- 17 MUSIC—Madonne—Maverick/Warner Bros.

- 18 DOESN'T REALLY MATTER—Janet—Def Jam/Def Soul/IDJMG
- 19 WHAT A GIRL WANTS—Christina Aguilera—RCA
- 20 BACK AT ONE—Brian McKnight—Motown
- 21 BYE BYE BYE—Macy Gray—Epic
- 22 YOU SANG TO ME—Marc Anthony—Columbia
- 23 I NEED TO KNOW—Marc Anthony—Columbia
- 24 GET IT ON TONITE—Montell Jordan—Def Soul/IDJMG
- 25 INCOMPLETE—Sisqo—Dragon/Def Soul/IDJMG
- 26 I TRY—Macy Gray—Epic
- 27 IT'S GONNA BE ME—N Sync—Jive
- 28 THAT'S THE WAY IT IS—Lionel Richie—550
- 29 (HOT 87) COUNTRY GRAMMAR—Melly-Fé Real/Universal
- 30 BRING IT ALL TO ME—Blink-182—MCA
- 31 SHOW ME THE MEANING OF BEING LONELY—Backstreet Boys—Jive
- 32 HOT BOYZ—Missy "Misdemeanor" Elliott Featuring Nas, Eve & Q-Tip—The Cold Mind/East West/EEG
- 33 BACK HERE—BBMab—Hollywood
- 34 IT FEELS SO GOOD—Sonique—Fremantle/Capitol
- 35 ABSOLUTELY (STORY OF A GIRL)—New Days—550 Main/550-Work
- 36 WITH ARMS WIDE OPEN—Cred—Wind-up
- 37 BE WITH YOU—Enrique Iglesias—Interscope
- 38 COME ON OVER BABY (ALL I WANT IS YOU)—Christina Aguilera—RCA
- 39 NO MORE—Buff Endo—Epic
- 40 ALL THE SMALL THINGS—Blink-182—MCA
- 41 THE WAY YOU LOVE ME—Faith Hill—Warner Bros.
- 42 I TURN TO YOU—Christina Aguilera—RCA
- 43 NEVER LET YOU GO—Thelma Houston—Epic
- 44 I NEED YOU—Lonestar—Sparrow/Capitol/Curb
- 45 THANK GOD I FOUND YOU—Mariah Carey—Columbia
- 46 LET'S GET MARRIED—Jagged Edge—So So Def/Columbia
- 47 MY LOVE IS YOUR LOVE—Whitney Houston—Arista
- 48 THEN THE MORNING COMES—Smash Mouth—Interscope
- 49 BLUE (DA BA DEE)—Eiffel 65—Republic/Universal
- 50 DESERT ROSE—Sisqo—Dragon/Def Soul/IDJMG
- 51 THE REAL SUM SHEDY—Eminem—Web/Aftermath/Interscope
- 52 MOST GIRLS—Pink—LaFace/Arista
- 53 WIFEY—New Roots
- 54 WONDERFUL—Everclear—Capitol
- 55 OOPS!...I DID IT AGAIN—Britney Spears—Jive
- 56 I WANNA LOVE YOU FOREVER—Jessica Simpson—Columbia
- 57 GIVE ME JUST ONE NIGHT (UNA NOCHE)—98 Degrees—Universal

Continued on page 1E-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—Red Hot Chili Peppers—Warner Bros.
- 60 BIG PIMPIN'—Jay-Z Featuring UGK—Roc-A-Fella/Def Jam/IDJG
- 61 PUREST OF PAIN (A PURO DOLOR)—Soo By Two—Sony Discs/Columbia
- 62 HE CAN'T LOVE U—Jagged Edge—So So Def/Columbia
- 63 SEPARATED—Anastacia—MCA/Universal
- 64 I WISH—Carl Thomas—Real Gone/Arista
- 65 U KNOW WHAT'S UP—Donell Jones—Unsubmittable/LaFace/Arista
- 66 FADED—Soul Decision Featuring Thrash—MCA
- 67 ONLY GOD KNOWS WHY—Kiki Rodriguez—Top Dog/Lava/Atlantic
- 68 SHAKE YA ASS—Myx—Jive
- 69 BAG LADY—Enrique Iglesias—Motown/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)—Mýa—Universal/Interscope
- 73 FORGOT ABOUT ONE—Dr. Dre Featuring Eminem—Aftermath/Interscope
- 74 THAT'S THE WAY—Ja Rule Mezzina—Curb
- 75 SWEAR IT AGAIN—Westlife—Arista
- 76 THE NEXT EPISODE—Dr. Dre Featuring Snoop Dogg—Aftermath/Interscope
- 77 FROM THE BOTTOM OF MY BROKEN HEART—Brandy Starr—Jive
- 78 CRASH AND BURN—Savage Garden—Columbia
- 79 YES!—Chad Brack—Warner Bros. (Nashville)/WRN
- 80 THE BEST DAY—George Strait—MCA Nashville
- 81 WHERE I WANNA BE—Donell Jones—Unsubmittable/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—Dre Brat Featuring Tru—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—Regalite/Universal
- 89 DANCE WITH ME—Dishch Morgan—The DAS Label/Atlantic
- 90 WHAT ABOUT NOW—Laneston—BNA
- 91 I LIKE IT—Santitas—Forecast/Capitol
- 92 24/7—Kegan Edwards—RCA
- 93 GIRL ON TV—LFD—Arista
- 94 BOUNCE WITH ME—Lil Bow Wow Featuring Xscape—So So Def/Columbia
- 95 COWBOY TAKE ME AWAY—Dixie Chicks—Monument
- 96 I DON'T WANNA—Alysha—Blackground/Priority
- 97 INDEPENDENT WOMEN PART I—Destiny's Child—Columbia
- 98 GOTTA TELL YOU—Santitas—Wild Card/Interscope
- 99 WAITING FOR TONIGHT—Jennifer Lopez—Work/550—Paisa
- 100 SHACKLES (PRAY YOU)—Mary Mary—C2



Destiny's Child

Hot 100 Artists—Duo/Group

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

- 1 DESTINY'S CHILD (4) Columbia
- 2 SANTANA (2) Arista
- 3 'N SYNC (2) 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 (2) 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/Del Soul/IDJG
- (1) Ruff Ryders/Def Jam/IDJG
- (1) Queen Bee/Under Atlantic
- 2 MARC ANTHONY (3) Columbia
- 3 JOE (2) Jive
- (1) Columbia
- 4 ENRIQUE IGLESIAS (2) Interscope
- (1) Arista/Interscope
- 5 BRIAN MCKNIGHT (1) Motown
- (1) Motown/Universal



Sisqo

- 6 NELLY (2) F. Soul/Universal
- 7 MONTELL JORDAN (2) Def Soul/IDJG
- 8 DONELL JONES (2) Unsubmittable/LaFace/Arista
- (1) Lava/Columbia
- 9 EMINEM (3) Web/Aftermath/Interscope
- (1) Aftermath/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 30 30 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 (24)
- 5 INTERSCOPE/GEFFEN/A&M (29)

Hot 100 Producers

Pos. PRODUCER (No. of Charted Titles)

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



Matt Serletic

COLUMBIA

- print, just the Bee's Knees and worthy of the adjective "classic."
- 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, a 44-star for his take on "Ponca."
 - Iania Maria**, "Viva Brazil" (Concord Picante). Who says Brazilian jazz has to be only cool and smooth?
 - Supergenerous**, "Supergenerous" (Blue Note). Atmospheric and fun-warped gear-up jazz? How 'bout Cassandra Wilson gazing on "Home On The Range"?
 - Lightnin' Hopkins**, "The Very Best Of Lightnin' Hopkins" (Rhino). Classics all, culled from many labels. Accept no substitute.
 - Bobby Hutcherson**, "Mirage" (32 Jazz). Lovely quarter date with Lord Tommy Flanagan on piano.
 - Stan Getz**, "My Favorite Thing" (Label M). Fab first-time release of Getz's Bierach/Holland/DeJonghe band from '73 from the new label's stash of unreleased Left Bank live dates.
 - Brian Blade Fellowship**, "Perceptual" (Blue Note).

CAROLYN HORNITZ

Managing Editor, *Billboard* Bulletin

- Radiohead**, "Kid A" (Capitol).
- P.J. Harvey**, "Stories From The City, Stories From The Sea" (LaJazz).
- Bebel Gilberto**, "Tanto Tempo" (Grisuolous/Grammed). Six Degrees, Supergass, Supergass (Island).
- Richard Ashcroft**, "Alone With Everybody" (Vrgn).
- Elliot Smith**, "Figure 8" (DreamWorks). Soul rock, "Magna" (Reprise).
- Soundtrack**, "High Fidelity" (Hollywood).
- Modest Mouse**, "The Moon & Antarctica" (Epic).
- Yo La Tengo**, "And Then Nothing Turned Itself Inside-Out" (Matador).

BARRY A. JECKEL

Senior Editor, *Billboard* com

- The Glads**, "The Glads" (Capricorn). Words fail me.
- Sarah Harmer**, "You Were Here" (Zoe/Rounder). Touching intimacy.
- Travis**, "The Man Who" (Epic). Best act from the U.K. since Elvis Costello.
- Bruce Springsteen**, multiple June/July gigs at New York's Madison Square Garden. Rock 'n' roll at its best.
- XTC**, "Wasp Star (Apple Venus Vol. 2)" (V2). Pure pop for old, people!
- P.J. Harvey**, "Stories From The City, Stories From The Sea" (Island). Wow.
- They Might Be Giants**, April & November residencies at N.Y.'s Bowery Ballroom—exhaustingly enjoyable evenings, most with them.
- Earl Jam**, "Binatural" (Epic). I can't believe I'm writing this... But this consistently integrating act is the band's best album yet.
- High Fidelity** (Touchstone). Fabulous film adaptation of Nick Hornby's music-obsessive 1995 novel.
- Pearl Jam**, 25 European tour 2000 live albums (Epic). A noble and unabashed effort that serves the most important audience: fans. If Springsteen could be convinced to do something like this...

DON JEFFREY
Managing Editor

WADE JENSEN

Director Of Country, *Contemporary Christian & Gospel Charts*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.

SAM LINDERALE & RALPH STANLEY, "I Feel Like Singing Today" (Rebel). The crown prince of roots country joins the elder statesman of soaring mountain tenors. Hillbilly hits.

THE MCNAMEES, "Waiting" (Horizon). Southern gospel's most endearing family group offers another moving set of traditional, unadorned messages of faith and hope.

KEITH WHITLEY, "Sad Songs & Waltzes" (Rounder). Vocals from Whitley's days with D.D. Crowe & The New South affectionately dressed in new production. Tasteful, timeless and inspirational.

DOROTHY NORWOOD WITH MIAMI MASS CHOIR, "Ole Ricker Bridge" (Malaco). Norwood reigns supreme as an authoritative messenger of the Gospel. Pricess.

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.

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.

GARY ALLAN, "Smoke Rings In The Dark" (MCA Nashville). Would someone please wake country radio up?

ANNE MURRAY, "What A Wonderful World" (Staighway). A beautiful reminder of how completely worthy she is of her international acclaim. The title says it all.

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.

MARCIA JORDAN LEVIN
Special Issues Coordinator

Best of the Best: Travis, "The Man Who" (Epic).

Best proof that "TRLi," isn't all bad: Hanson, "This Time Around" (Island).

Best underappreciated album: Moist, "Mercedes 5 And Dime" (Capitol).

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. 11" (Elektra).

8. Mercedes Martin & Wood, "The Dropper" (Blue Note).

9. P.J. Harvey, "Stories From The City, Stories From The Sea" (Island).

10. Alan Douglas/Bill Lawwell, "Operazone" (Knitting Factory).

4. Best of the rest: P.J. Harvey, "Stories From The City, Stories From The Sea" (Island).

5. Best EP: Ani DiFranco, "Swing Set" (Righteous Babe).

6. Best hits' collection: Buffalo Tom, "A Sides From Buffalo Tom 1988-1999" (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 Sheila Divine live; Juliana Hatfield, "Beautiful Creature" (Zoe/Rounder); Star Ghost Dog, "The Great Indoors" (Capitulu); Eumony, "Anything You Can Do" (unassigned).

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).

KATI 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 dress rehearsal with a full stage set. Need I say more?

2. T.S.G., "T.S.G." (Hollywood). The tightest 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). Tiding fans over until a new album emerges, hopefully someday soon.

5. 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. Wheatons, "Teenage Dirrback" single (Columbia). With its clever lyrics and memorable melody, this tune is pure pop heaven.

8. Type O Negative, "The Least Worst Of" (Rounder). The best of the worst is better than most in this case.

9. Kitterie, "Spiti" (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...

KIMM
International "Words & Deeds" Columnist

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

The Year in Music 2000

2. Ohemang With Friends, "Beauty For Ashes" (Proskute/Awake Music). Fine contemporary and musically varied U.K. gospel. Includes the uplifting David & Carrie Grant-song "Beauty For Ashes (Let The Lord Be Magnified)."
3. Minister Michael Dingwell, "In The Name Of The Lord" (Cladonis Music). Gorgeous, musically varied gospel from Trinidad.
4. Shola Ama, "In Return" (WEA). Quality product, poor sales.

5. Nifin Sawhney, "Beyond Skin" (Outcaste). Near-perfect British multiculturalism.
6. Carl Thomas, "Emotional" (Bad Boy/Arista). Impressive souther.
7. Various Artists, "Soul Of Urban London. London's Hot Flava" (Dolbe). U.K. soul/R&B choice cuts.

8. Isaac Isaacs, "Black System" (Stien's). Impressive Afro-reggae vocalist.
9. Job Loy Nichols, "Just What Time Is It" (Rough Trade/Rykodisc). Folk, bluesy, sometimes James Taylor-ish.
10. Mark B & Blade, "The Unknown" (Wordplay/Source). Solid U.K. hip-hop.

LARRY LEBLANC
Canadian Editor

1. Sarah Harmer, "You Were Here" (Universal). Ex-WEEPING TIE 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 you think.

5. Sylvia Tyson, "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 testament to her remarkable skills.
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 band; worthy songs.
8. Monica Schroeder, "The Expectation Of Home" (Night Sky). Manitoba singer/songwriter is Canada's finest undiscovered artist.
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.

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The Year in Music 2000



Santana

Hot 100 Singles Sales

Pos. TITLE—Artist—Imp./Label

- 1 MARIA MARIA—Santana Featuring The Product G&B—Arista
- 2 HOT BOYZ—Missy "Misdemeanor" Elliott Featuring Nas, Eve & Q-Tip—The Gold Mind/EastWest/EEG
- 3 INCOMPLETE—Suge—Drone/Daf/Soul/IDJMG
- 4 MUSIC—Madonna—Maverick/Warner Bros.
- 5 BREATHE—Faith Hill—Warner Bros. (Nashville)/Warner Bros./WGN/Warner Bros.
- 6 GET IT ON TONITE—Montell Jordan—Daf/Soul/IDJMG
- 7 FROM THE BOTTOM OF MY BROKEN HEART—Brandy Spear—Jive
- 8 I LIKE IT—Santana—Forecast/Capitol
- 9 I WANNA LOVE YOU FOREVER—Jesse Brantson—LaFace/Arista
- 10 THANK GOD I FOUND YOU—Mariah Carey—Forecast & 98 Degrees—Columbia
- 11 GIRL ON TV—LFO—Arista
- 12 SWEAR IT AGAIN—Wetzel—Arista
- 13 HE WASN'T MAN ENOUGH—Toni Braxton—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—Me!M—Atlantic
- 18 ANOTHER DUMB BLONDE—Hoku—Capitol/Interscope
- 19 THERE YOU GO—Pati—LaFace/Arista
- 20 DOESN'T REALLY MATTER—Jarett—Daf/Jon/Daf/Soul/IDJMG
- 21 AMAZED—Lonestar—BNA

- 22 HE CAN'T LOVE U—Innocent Edge—So So Def/Columbia
- 23 ALL THE SMALL THINGS—Black 182—MCA
- 24 I KNEW 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 GOODBYE EARLY—Dixie Chicks—Monument
- 28 DON'T SAY YOU LOVE ME—Ma-M—Atlantic
- 29 BENT—matchbox twenty—Lava/Arista
- 30 24/7—Kevin Edwards—RCA
- 31 ONE NIGHT STAND—J. Shin Featuring LaTasha Scott—N. Side/Arista
- 32 NO MORE—Buff Dady—Epic
- 33 AARON'S PARTY (COME GET IT)—Aaron Carter—Jive
- 34 IT'S GONNA BE—N. Sine—Jive
- 35 YOU SANG TO ME—Marc Anthony—Columbia
- 36 THIS TIME AROUND—Hanson—MOE/Island/IDJMG
- 37 SHACKLES (PRAISE YOU)—Mary Mary—C2
- 38 ONE VOICE—Billy Gilman—Epic (Nashville)
- 39 GIVE ME JUST ONE NIGHT (UNA NOCHE)—98 Degrees—Universal
- 40 4, 5, 6—Sade Featuring JT Money & Kandi—DreamWorks
- 41 BE WITH YOU—Enrique Iglesias—Interscope
- 42 U KNOW WHAT'S UP—Daniel Jones—Unintouchables/LaFace/Arista
- 43 CRABBY—Mariah Carey Featuring Snoop Dogg—Columbia
- 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—Farnchub.com/Republic/Universal
- 48 CALLIN' ME—Lil' Zane Featuring 112—Worldwide/Priority

- 49 DANCIN'—Oz—MCA
- 50 DANCING QUEEN—A'Fro—Stockholm/MCA
- 51 YOU CAN DO IT—Lo Cide Featuring Mark 10 & Me—Tee—Lorch Mack/Real/Parade
- 52 STAY THE NIGHT—Me!M—MCA
- 53 LIAR—Prophet—Mute/Universal
- 54 DANCE WITH ME—Deborah Morgan—The DAS Label/Arista
- 55 CAUGHT OUT THERE—Kellie-Virgin
- 56 BACK HERE—BBMak—Hollywood
- 57 BAG LADY—Arash Badi—Motown/Universal
- 58 WOBBLE WOBBLE—504 Begg—No Limit/Priority
- 59 GOTTA TELL YOU—Somewhere Member—Wild Card/Interscope
- 60 IF YOU LOVE ME—Mist Condition—Elate/EEG
- 61 (HOT S**T) COUNTRY GRAMMAR—Nelly—Fu Real/Universal
- 62 SHAKE YOUR DON-BOON—Ricky Martin—C2
- 63 SEPARATED—Azzam—Maga-Johnson/MCA
- 64 BIG OCEAL—LeAnn Rimes—Curb
- 65 DESERT ROSE—Sine Featuring Chab Mann—ADM/Interscope
- 66 G'D UP—Snoop Dogg Presents The Endivine—Dogg House/TVI
- 67 BOUNCE WITH ME—Lil' Bow Was Featuring Xscape—So So Def/Columbia
- 68 PUREST OF PAIN (A PURO DOLOR)—Son By Two—Bey-Diaz/Universal
- 69 15 MINUTES—Marc Nelson—Columbia
- 70 I DON'T WANNA KISS YOU GOODNIGHT—LFO—Arista
- 71 TAKE A PICTURE—Pete—Reprise
- 72 THE CHRISTMAS SONG (CHESTNUTS ROASTING ON AN OPEN FIRE)—Christina Aguilera—RCA
- 73 I NEED TO KNOW—Marc Anthony—Columbia
- 74 FADED—Santana Featuring Threat—MCA
- 75 SIMPLE KIND OF LIFE—No Doubt—Trauma/Interscope

Hot 100 Airplay

Pos. TITLE—Artist—Imp./Label

- 1 BREATHE—Faith Hill—Warner Bros. (Nashville)/Warner Bros./WGN
- 2 SMOOTH—Santana Featuring Rob Thomas—Arista
- 3 I WANNA KNOW—Jarett—Jive
- 4 EVERYTHING YOU WANT—Vertical Horizon—RCA
- 5 HIGHER—Cred—Wind-up
- 6 TRY AGAIN—Aaliyah—Blackground/Virgin
- 7 I KNEW I LOVED YOU—Savage Garden—Columbia
- 8 SAY MY NAME—Destiny's Child—Columbia
- 9 AMAZED—Lonestar—BNA



Faith Hill

- 10 THONG SONG—Suge—Drone/Daf/Soul/IDJMG
- 11 BEAT—Tina Turner—Arista/Warner Bros.
- 12 KRYPTONITE—g Dizon Dizon—Republic/Universal
- 13 JUMPIN' JUMPIN'—Destiny's Child—Columbia
- 14 HE WASN'T MAN ENOUGH—Toni Braxton—LaFace/Arista
- 15 BACK AT ONE—Brian McKnight—Motown
- 16 BYE BYE BYE—N. Sine—Jive
- 17 MARIA MARIA—Santana Featuring The Product G&B—Arista
- 18 I TRY—Marc Grey—Epic
- 19 THAT'S THE WAY IT IS—Celine Dion—550 Mass/550—Motown
- 20 I NEED TO KNOW—Marc Anthony—Columbia
- 21 BRING IT ALL TO ME—Blaque—Track Masters/Columbia
- 22 THERE YOU GO—Pati—LaFace/Arista
- 23 YOU SANG TO ME—Marc Anthony—Columbia
- 24 SHOW ME THE MEANING OF BEING LONELY—Backstreet Boys—Jive
- 25 WHAT A GIRL WANTS—Christina Aguilera—RCA
- 26 ABSOLUTELY (STORY OF A GIRL)—New Degrade—550 Mass/550—Motown
- 27 DOESN'T REALLY MATTER—Jarett—Daf/Jon/Daf/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 ME—N. Sine—Jive
- 31 GET IT ON TONITE—Montell Jordan—Daf/Soul/IDJMG
- 32 BE WITH YOU—Enrique Iglesias—Interscope
- 33 IT FEELS SO GOOD—Sonique—Farnchub.com/Republic/Universal
- 34 NEVER HERE—BBMak—Hollywood
- 35 BACKER AGAIN—Lo Cide—Epic
- 36 THE WAY YOU LOVE ME—Faith Hill—Warner Bros.
- 37 THEN THE MORNING COMES—Smash Mouth—Interscope
- 38 MUSIC—Madonna—Maverick/Warner Bros.
- 39 BLUE (DA BA DEE)—Eiffel 66—Republic/Universal
- 40 NO MORE—Buff Dady—Epic
- 41 THE REAL SLIM SHADY—Eminem—WackaFarma/Interscope
- 42 LET'S GET MARRIED—Jagged Edge—So So Def/Columbia
- 43 MOST TOYS—Pink—LaFace/Arista
- 44 I TURN TO YOU—Christina Aguilera—RCA
- 45 BIG PIMP—P. Diddy Featuring UGK—RCA—Tela/Daf/Jon/Daf/Soul/IDJMG
- 46 INCOMPLETE—Suge—Drone/Daf/Soul/IDJMG
- 47 WIFE—Nas—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—Black 182—MCA
- 51 OOPS! I DID IT AGAIN—Brandy Spear—Jive
- 52 I WISH—Cari Thomas—Bud Boy/Arista
- 53 DESERT ROSE—Sine Featuring Chab Mann—ADM/Interscope
- 54 OTHERSIDE—Rat Hot Chili Peppers—Warner Bros.
- 55 WONDERFUL—Evertal—Capitol
- 56 TAKE A PICTURE—Pati—Reprise
- 57 CASE OF THE EX (WHYCHA GONNA DO)—Mase—Universal/Jive
- 58 PARTY UP (UP IN HERE)—DMC—Ruff Ryders/Daf/Jon/Daf/Soul/IDJMG
- 59 MEET VIRGINIA—Train—Arista/Columbia
- 60 SHAKE IT ASS—Mykell-Jay—Jive
- 61 ONLY GOD KNOWS WHY—Kid Rock—Top Dog/Lava/Arista
- 62 FORGOT ABOUT DRE—Dr. Dre Featuring Eminem—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 (Nashville)
- 66 WHERE I WANNA BE—Daniel Jones—Unintouchables/LaFace/Arista
- 67 MY LOVE IS YOUR LOVE—Whitney Houston—Arista
- 68 MY BEST FRIEND—Tim McCraw—Curb
- 69 PUREST OF PAIN (A PURO DOLOR)—Son By Two—Bey-Diaz/Columbia
- 70 WHAT'CHU LIKE—Dr. Dre Featuring Tyrone—So So Def/Columbia
- 71 I HOPE YOU DANCE—Lee Ann Womack With Siss Of The Desert—MCA Nashville
- 72 WHAT ABOUT NOW—Lonestar—BNA
- 73 COWBOY TAKE—Dixie Chicks—Monument
- 74 THAT'S THE WAY—Ja De Manno—Curb
- 75 CRASH AND BURN—Savage Garden—Columbia

Top R&B/Hip-Hop Artists

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

- 1 **SISQO** (4) Dragon/Def Soul/IDJMG
(1) Buff Ryders/Def Jam/IDJMG
(1) Queen Bee/Unicef/Atlantic
- 2 **JAGGED EDGE** (3) So So Def/Columbia
- 3 **DONELL JONES** (4) Unsubscribes/LaFace/Arista
(1) LaFace/Columbia
- 4 **DMX** (6) Buff Ryders/Def Jam/IDJMG
(1) Blackground/Virgin
- 5 **JOE** (3) Jive
(2) Motown
(1) Columbia
- 6 **DESTINY'S CHILD** (4) Columbia
(1) Columbia/CRC
- 7 **DR. DRE** (8) Aftermath/Interscope
(1) Lench Mob/Best Side/Priority
(1) Web/Aftermath/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) EastWest/EEG
- 9 **TONI BRAXTON** (4) LaFace/Arista
- 10 **CARL THOMAS** (3) Bad Boy/Arista
(1) Chet O-Vision/Bad Boy/Arista
- 11 **EMINEM** (6) Web/Aftermath/Interscope
(2) Aftermath/Interscope
(1) Bad Boy/Arista
- 12 **MARY J. BLIGE** (2) MCA
(1) Columbia
(1) Def Jam/IDJMG
- 13 **AVANT** (3) Magic Johnson/MCA
- 14 **NELLY** (3) Fo Real/Universal
- 15 **JUVENILE** (7) Cash Money/Universal
(1) Buff Ryders/Interscope
(1) DJ
(1) Hypnotize Minds/Lead
- 16 **D'ANGELO** (4) Chess Sound/Virgin
- 17 **MONTELL JORDAN** (4) Def Soul/IDJMG
(1) LaFace/Columbia
- 18 **YOLANDA ADAMS** (3) Elektra/EEG
- 19 **ALIYAH** (2) Blackground/Virgin
(1) Blackground/Priority
(1) Arista
- 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/Columbia/CRC
- 24 **KELLY PRICE** (4) Def Soul/IDJMG
(1) Def Jam/IDJMG
- 25 **BRIAN MCKNIGHT** (4) Motown
(1) Motown/Universal
- 26 **KEVIN EDMONDS** (4) RCA
- 27 **LUCY PEARL** (2) Priority/Beyond
(1) Overbrook/Priority/Beyond
- 28 **ANGIE STONE** (3) Arista
(1) Virgin



Sade

- 29 **EVE** (7) Buff Ryders/Interscope
(1) The Gold Mind/EastWest/EEG
(1) RCA
- 30 **NAS** (2) Columbia
(1) Columbia/CRC
(1) The Gold Mind/EastWest/EEG
(1) So So Def/Columbia
(1) LaFace/Columbia
- 31 **504 BOYZ** (2) No Limit/Priority
- 32 **SAMMIE** (3) FreeWorld/Capitol
- 33 **COMMON** (3) MCA
- 34 **RUFF ENDOZ** (2) Epic
- 35 **MYA** (3) University/Interscope
(1) Shocking Vibes/VP/Virgin
(1) University/Interscope/IDJMG
- 36 **GERALD LEVERT** (4) EastWest/EEG
(1) Motown
- 37 **MARIAH CAREY** (3) Columbia
(1) Columbia/CRC
- 38 **MISSY "MISDEMEANOR" ELLIOTT** (3) The Gold Mind/EastWest/EEG
- 39 **MYSTIKAL** (2) Jive
- 40 **BLACK ROB** (2) Bad Boy/Arista
- 41 **MARY MARY** (2) Cap/Columbia
(1) Cap/Columbia/CRC



Jagged Edge

The Year In Music 2000

- 42 **GINUWINE** (3) 550 Music/Epic
(2) Columbia
(1) DreamWorks
- 43 **LIL' KIM** (2) Queen Bee/Unicef/Atlantic
(1) Queen Bee/Unicef/Atlantic/AG
(1) Bad Boy/Arista
- 44 **MINT CONDITION** (3) Elektra/EEG
- 45 **MACY GRAY** (1) Epic
- 46 **SNOOP DOGG** (4) Dogg House/TVT
(3) Aftermath/Interscope
(2) No Limit/Priority
(1) Dry/Death Row
(1) Columbia
(1) Buff Ryders/Interscope
(1) Web/Aftermath/Interscope
(1) G-Funk/Realize
- 47 **O-TIP** (2) Arista 2001/Arista
(1) Violator/Def Jam/IDJMG
(1) The Gold Mind/EastWest/EEG
- 48 **TRICK DADDY** (1) Slip-N-Slide/Atlantic/AG
(1) Slip-N-Slide/Atlantic
- 49 **HOT BOYS** (3) Cash Money/Universal
(1) Hypnotize Minds/Lead
- 50 **LIL' WAYNE** (3) Cash Money/Universal

Top New R&B/Hip-Hop Artists

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

- 1 **SISQO** (4) Dragon/Def Soul/IDJMG
(1) Buff Ryders/Def Jam/IDJMG
(1) Queen Bee/Unicef/Atlantic
- 2 **CARL THOMAS** (3) Bad Boy/Arista
(1) Chet O-Vision/Bad Boy/Arista
- 3 **AVANT** (3) Magic Johnson/MCA
- 4 **NELLY** (3) Fo Real/Universal
- 5 **KEVIN EDMONDS** (4) RCA
- 6 **LUCY PEARL** (2) Priority/Beyond
(1) Overbrook/Priority/Beyond
- 7 **504 BOYZ** (2) No Limit/Priority
- 8 **SAMMIE** (3) FreeWorld/Capitol
- 9 **RUFF ENDOZ** (2) Epic
- 10 **BLACK ROB** (2) Bad Boy/Arista



Toni Braxton

Top R&B/Hip-Hop Artists—Female

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

- 1 **TONI BRAXTON** (4) LaFace/Arista
- 2 **MARY J. BLIGE** (2) MCA
(1) Columbia
(1) Def Jam/IDJMG
- 3 **YOLANDA ADAMS** (3) Elektra/EEG
- 4 **ALIYAH** (2) Blackground/Virgin
(1) Blackground/Priority
- 5 **WHITNEY HOUSTON** (6) Arista
- 6 **DA BRAT** (2) So So Def/Columbia
(1) So So Def/Columbia/CRC
- 7 **KELLY PRICE** (4) Def Soul/IDJMG
(1) Def Jam/IDJMG
- 8 **ANGIE STONE** (3) Arista
(1) Virgin
- 9 **EVE** (7) Buff Ryders/Interscope
(1) The Gold Mind/EastWest/EEG
(1) RCA
- 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./Int./Label

- 1 **JAGGED EDGE** (3) So So Def/Columbia
(1) So So Def/Columbia/CRC
- 2 **DESTINY'S CHILD** (4) Columbia
(1) Columbia/CRC
- 3 **NEXT** (3) Arista
- 4 **IDEAL** (3) Noontime/Virgin
(1) Virgin
- 5 **LUCY PEARL** (2) Priority/Beyond
(1) Overbrook/Priority/Beyond
- 6 **504 BOYZ** (2) No Limit/Priority
- 7 **RUFF ENDOZ** (2) Epic
- 8 **MARY MARY** (2) Cap/Columbia
(1) Cap/Columbia/CRC
- 9 **MINT CONDITION** (3) Elektra/EEG
- 10 **HOT BOYS** (3) Cash Money/Universal
(1) Hypnotize Minds/Lead

The Year In Music 2000

Top R&B/Hip-Hop Artists—Male

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

- 1 **SISQO** (4) *Dragon/DfJm/IDJMG*
(1) *Ruff Ryders/DfJm/IDJMG*
(3) *Queen Bee/Universal/Atlantic*
- 2 **DONELL JONES** (4) *Universal/LaFace/Arista*
(1) *LaFace/Columbia*
- 3 **OMX** (6) *Ruff Ryders/DfJm/IDJMG*
(1) *Blackground/Virgin*
(1) *Loose*
(1) *DfJm/IDJMG*
- 4 **JOE** (3) *Jive*
(2) *Motown*
(1) *Columbia*
- 5 **DR. DRE** (8) *Aftermath/Interscope*
(1) *Loose/Black Beat/Star/Priority*
(1) *Web/Aftermath/Interscope*
- 6 **JAY-Z** (2) *Roc-A-Fella/DfJm/IDJMG*
(1) *DfJm/DfJm/IDJMG*
(1) *University/Interscope/IDJMG*
(1) *Columbia*
(1) *Epic*
(1) *EastWest/EEG*
- 7 **CARL THOMAS** (3) *Real/Boyz/Arista*
(1) *Cher-O-Vision/Real/Boyz/Arista*
(1) *Aftermath/Interscope*
- 8 **ENIMEM** (2) *Web/Aftermath/Interscope*
(1) *Real/Boyz/Arista*
- 9 **AVANT** (2) *Magic 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** (25)
- 4 **DEF SOUL** (19)
- 5 **ARISTA** (18)
- 6 **CASH MONEY** (18)
- 7 **BAD BOY** (23)
- 8 **SO SO DEF** (12)
- 9 **JIVE** (4)
- 10 **MOTOWN** (39)
- 11 **RUFF RYDERS** (21)
- 12 **MCA** (14)
- 13 **AFTERMATH** (14)
- 14 **ELEKTRA** (25)
- 15 **EPIC** (7)

COLUMBIA

ARISTA



Top R&B/Hip-Hop Labels

Pos. LABEL (No. of Charted Titles)

- 1 **ARISTA** (74)
- 2 **ISLAND DEF JAM MUSIC GROUP** (64)
- 3 **COLUMBIA RECORDS GROUP** (75)
- 4 **INTERSCOPE/GEFFEN/A&M** (59)
- 5 **UNIVERSAL** (57)

Top R&B/Hip-Hop Album Artists

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

- 1 **DR. DRE** (1) *Aftermath/Interscope*
- 2 **ENIMEM** (2) *Web/Aftermath/Interscope*
- 3 **OMX** (3) *Ruff Ryders/DfJm/IDJMG*
- 4 **JAY-Z** (2) *Roc-A-Fella/DfJm/IDJMG*
- 5 **SISQO** (1) *Dragon/DfJm/IDJMG*
- 6 **JUVENILE** (1) *Cash Money/Universal*
(1) *D3*
- 7 **NELLY** (1) *Fo' Real/Universal*
- 8 **D'ANGELO** (1) *Chereba Sound/Virgin*
- 9 **JOE** (1) *Jive*
- 10 **THE NOTORIOUS B.I.G.** (1) *Real/Boyz/Arista*
- 11 **JAGGED EDGE** (1) *So So DfJm/Columbia/CRG*
- 12 **TONI BRAXTON** (1) *LaFace/Arista*
- 13 **DESTINY'S CHILD** (1) *Columbia/CRG*
- 14 **DONELL JONES** (1) *Universal/LaFace/Arista*
- 15 **MARY J. BLIGE** (1) *MCA*
- 16 **NAS** (1) *Columbia/CRG*
- 17 **YOLANDA ADAMS** (1) *Elektra/EEG*
- 18 **CARL THOMAS** (1) *Real/Boyz/Arista*
- 19 **MYSTIKAL** (1) *Jive*
- 20 **KELLY PRICE** (1) *DfJm/IDJMG*
- 21 **GERALD LEVERT** (1) *EastWest/EEG*
- 22 **BONE THUGS-N-HARMONY** (1) *Ruthless/Epic*
- 23 **THREE 6 MAFIA** (1) *Hypnotize Minds/Loud*
(1) *Soulard Our Street Level*
- 24 **BLACK ROB** (1) *Real/Boyz/Arista*

- 25 **504 BOYZ** (1) *No Limit/Priority*
- 26 **LIL' KIM** (1) *Queen Bee/Real/Atlantic/AG*
- 27 **ANGIE STONE** (1) *Arista*
- 28 **MACY GRAY** (1) *Epic*
- 29 **2PAC** (2) *Amare/Death Row/Interscope*
(1) *Real/No Sound/Lightyear*
- 30 **DA BRAT** (1) *So So DfJm/Columbia/CRG*
- 31 **LIL' WAYNE** (1) *Cash Money/Universal*
- 32 **BRIAN MCKNIGHT** (1) *Motown/Universal*
- 33 **AVANT** (2) *Magic Johnson/MCA*
- 34 **BEANIE SIEGEL** (1) *Roc-A-Fella/DfJm/IDJMG*
- 35 **THE LOX** (1) *Ruff Ryders/Interscope*
- 36 **JAI RULE** (1) *Murder Inc./DfJm/IDJMG*
- 37 **EVE** (1) *Ruff Ryders/Interscope*
- 38 **WHITNEY HOUSTON** (1) *Arista*
- 39 **ICE CUBE** (1) *Loose/Black Beat/Star/Priority*
- 40 **BIG PUNISHER** (1) *Loose/Columbia/CRG*
- 41 **COMMON** (1) *MCA*
- 42 **MARIAN CAREY** (1) *Columbia/CRG*
- 43 **LIL' COOL J** (1) *DfJm/IDJMG*
- 44 **OUTKAST** (1) *LaFace/Arista*
- 45 **TRICK DADDY** (1) *Slip-N-Slide/Atlantic/AG*
- 46 **R. KELLY** (1) *Jive*
- 47 **OUTLAWZ** (1) *Amare/Death Row/Interscope*
(1) *Outlaw/Beyde*
- 48 **BUSTA RHYMES** (1) *Fip/Magic/Elektra/EEG*
- 49 **MONTELL JORDAN** (1) *DfJm/IDJMG*
- 50 **NEXT** (3) *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 Ryders/DfJm/IDJMG
- 4 **UNLEASH THE DRAGON** — Sisqo — *Dragon/DfJm/IDJMG*
- 5 **VOL. 3... LIFE AND TIMES OF S. CARTER** — Jay-Z — *Roc-A-Fella/DfJm/IDJMG*
- 6 **COUNTRY GRAMMAR** — Nelly — *Fo' Real/Universal*
- 7 **VOODOO** — D'Angelo — *Chereba Sound/Virgin*
- 8 **MY NAME IS JOE** — Joe — *Jive*
- 9 **BORN AGAIN** — The Notorious B.I.G. — *Real/Boyz/Arista*
- 10 **J.E. HEARTBREAK** — Jagged Edge — *So So DfJm/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/Amare/Death Row/Interscope*
- 16 **I GOT THAT WORK** — Big Tymers — *Cash Money/Universal*
- 17 **MARY...** — Mary J. Blige — *MCA*
- 18 **NASTRADAMUS** — NAS — *Columbia/CRG*
- 19 **ROMEO MUST DIE — THE ALBUM** — Snoop Dogg — *Real/Boyz/Arista*
- 20 **MOUNTAIN HIGH... VALLEY LOW** — Yolanda Adams — *Elektra/EEG*
- 21 **EMOTIONAL** — Carl Thomas — *Real/Boyz/Arista*
- 22 **LET'S GET READY** — Mystikal — *Jive*
- 23 **MIRROR MIRROR** — R. Kelly — *DfJm/IDJMG*
- 24 **6 Godd Lead...** — Eve/ICE
- 25 **9TH REWIND** — Bone Thugs-N-Harmony — *Ruthless/Epic*
- 26 **LIFE STORY** — Black Rob — *Real/Boyz/Arista*
- 27 **RYDE OR DIE VOL. II** — Various Artists — *Ruff Ryders/Interscope*
- 28 **GOODFELLAS** — 504 Boyz — *No Limit/Priority*
- 29 **THE NOTORIOUS K.I.M.** — Lil' Kim — *Queen Bee/Universal/Atlantic/AG*
- 30 **WHEN THE SMOKE CLEARS SIXTY 6** — Sixty 6 — *Real/Boyz/Arista*
- 31 **BLACK DIAMOND** — Logic — *Stone-Artista*
- 32 **ON HOW LIFE IS** — Macy Gray — *Epic*
- 33 **THE DYNASTY: ROC LA FAMILIA (2000)** — Jay-Z — *Roc-A-Fella/DfJm/IDJMG*
- 34 **NEXT PRIORITY** — Sade — *Star/Priority*
- 35 **UNRESTRICTED** — Dr. Dre — *So So DfJm/Columbia/CRG*
- 36 **THA BLOCK IS HOT** — Lil' Wayne — *Cash Money/Universal*
- 37 **BACK AT ONE** — Brian McKnight — *Motown/Universal*
- 38 **MY THOUGHTS** — Azeem — *Stone-Artista*
- 39 **400 DEGREES** — Juvenile — *Cash Money/Universal*
- 40 **THE TRUTH** — Brandy — *Roc-A-Fella/DfJm/IDJMG*
- 41 **NUTTY PROFESSOR II: THE KLUMPS** — Sade — *DfJm/IDJMG*
- 42 **WE ARE THE STREETS** — The Last-Ruff Ryders/Interscope
- 43 **LET THERE BE...EVE — RUFF RYDERS'** *First Lady* — *Epic*
- 44 **WAR & PEACE VOL. 2 (THE PEACE DISC)** — Ice Cube — *Loose/Black Beat/Star/Priority*
- 45 **YEEHAW BABY** — Big Punisher — *Loose/Columbia/CRG*
- 46 **LIKE WATER FOR CHOCOLATE** — Common — *MCA*
- 47 **SNOOP DOGG PRESENTS THE EASTSIDE** — Snoop Dogg & The Eastside — *Biggie Young/TYT*
- 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 — *DfJm/IDJMG*
- 51 **STANKONIA** — OutKast — *LaFace/Arista*
- 52 **BOOK OF THINGS: CHAPTER A.K. VERSE 47** — Trick Daddy — *Slip-N-Slide/Atlantic/AG*
- 53 **RULE 3.35** — Jay-R — *Murder Inc./DfJm/IDJMG*
- 54 **ANARCHY** — Busta Rhymes — *Fip/Magic/Elektra/EEG*
- 55 **GET IT ON... TONITE** — Montell Jordan — *DfJm/IDJMG*
- 56 **WELCOME II NEXTASY** — Next — *Arista*
- 57 **CAUSIN' DRAMA** — Dre — *Fight IV Life/Atlantic/AG*
- 58 **SUPREME CLEMENTE** — Chayanne — *Killam-Tony/Tony Music Group/Epic*
- 59 **IDEAL** — Ideal — *Motown/Virgin*
- 60 **THE LAST OF A DYING BREED** — Scarface — *Bag-A-Lat/Virgin*
- 61 **TP-2 COME** — R. Kelly — *Jive*
- 62 **LUCKY PEARL** — Lary Pate — *Pusha/Beyond*
- 63 **DA BADDEST B**H** — Traci — *Slip-N-Slide/Atlantic/AG*
- 64 **THE SLIM SHADY LP** — Eminem — *Web/Aftermath/Interscope*
- 65 **OPPOSITE OF H2O** — Drop — *On-Ruff Ryders/Interscope*
- 66 **WHO IS JILL SCOTT VOICES AND SOUNDS VOL. 1** — Jill Scott — *Hollywood Records/Epic*

Continued on page TE 54



Dr. Dre

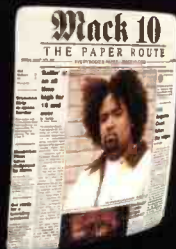
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The Year in Music 2000

TOP R&B/HIP-HOP ALBUMS

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- 67 THE TUNNEL—Funkmaster Flex & Big Rips—Def Jam/IDJMG
- 68 WILLENNIUM—Will Smith—Columbia/CRG
- 69 GUERRILLA WARFARE—Hot Boys—Cash Money/Columbia
- 70 BLACKOUT—Method Man/Redman—Def Jam/IDJMG
- 71 AMPLIFIED Q—Tip—Arista 2001/Arista
- 72 SHYNE—Shyne—Bad Boy/Arista
- 73 FEAR OF FLYING—Jay—University/Interscope
- 74 FROM THE BOTTOM TO THE TOP—Summa—Transworld/Capitol
- 75 THE ECLECTIC: 2 SIDES IN A BOOK—Wyclef Jean—Columbia/CRG
- 76 FAITH: A HOLIDAY ALBUM—Enny G-Arista
- 77 WHITNEY: THE GREATEST HITS—Whitney Houston—RCA
- 78 THE STREET IZ A MUTHA—Kurupt—Arista/Arista
- 79 BALLER BLOCKIN—Cash Money Millionaires—Cash Money/Universal
- 80 DJ CLUE PRESENTS: BACKSTAGE—MIXTAPE (MUSIC INSPIRED BY THE FILM)—DJ Clue—Roc-A-Fella/Def Jam/IDJMG
- 81 IMMOBILIARY—Chaz Rankerson—Loud/Columbia/CRG
- 82 217—Eros Eternus—RCA
- 83 WORLD PARTY—Googie Mob—LaFace/Arista
- 84 GHETTO HYMNS—Dave Hollister—Def Squad/DreamWorks/Interscope
- 85 CHANT DOWN BABYLON—Bob Marley—Tuff Gong/Island/IDJMG
- 86 Ill—Gus—MCA
- 87 CAN'T TAKE ME HOME—Pink—LaFace/Arista
- 88 GOTTA GET THE GROOVE BACK—Johnnie T—MCA
- 89 THE BIG PICTURE—Big L—Roc-A-Fella/Interscope
- 90 SHAFÉ—Soundtrack—Clot-O-Vision/LaFace/Arista
- 91 SKULL & BONES—Oxygene 108—Columbia/CRG
- 92 THANKFUL—Mary Mary—C2/Columbia/CRG
- 93 TRAPPED IN CRIME—C-Murder—TRU/No Limit/Interscope
- 94 DIRTY HARRIET—Rob Diggz—FlyMode/Electra/VEG
- 95 A DAY IN THE LIFE—Eric Burdon—Warner Bros.
- 96 BACK FOR THE FIRST TIME—Ludacris—Disturbing The Peace/Def Jam/IDJMG
- 97 100% GUINUIWE—Guinuiwe—550 Music/Epic
- 98 LIFE'S AQUARIUM—Mist Candicans—Elektra/VEG
- 99 THREE & MAFIA PRESENTS HYPNOTIZE CAMP POSSE—Various Artists—Hypnotize Minds/Loud
- 100 THE WOOD—Soundtrack—Jive

TOP R&B/HIP-HOP ALBUM IMPRINTS

Pos. IMPRINT (No. of Chartered Labels)

- 1 COLUMBIA (29)
- 2 DEF JAM (28)
- 3 AFTERMATH (5)
- 4 CASH MONEY (5)
- 5 RUFF RIDERS (5)
- 6 BAD BOY (2)
- 7 LAFACE (2)
- 8 JIVE (2)
- 9 DEF SOUL (2)
- 10 MCA (1)

- 11 ARISTA (7)
- 12 ELEKTRA (1)
- 13 ROC-A-FELLA (6)
- 14 MOTOWN (6)
- 15 WEB (2)

COLUMBIA

Top R&B/Hip-Hop Album Labels

Pos. LABEL (No. of Chartered Labels)

- 1 ISLAND OFF 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 Chartered Labels)

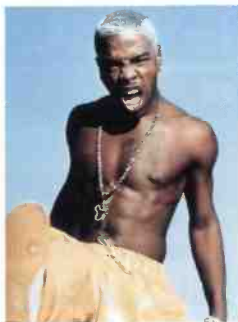
- 1 UNIVERSAL (209)
- 2 BMG (49)
- 3 SONY (49)
- 4 EMI (53)
- 5 WEA (43)
- 6 INDEPENDENTS (111)



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

Pos. ARTIST (No. of Chartered Labels) Imprint/Label

- 1 SISOQO (2) Dragoon/Def Soul/IDJMG
- (1) Buff Byrds/Def Jam/IDJMG
- (1) Queen Bee/Underground/Atlantic
- 2 JAGGED EDGE (2) So So Def/Columbia
- 3 DONELL JONES (2) Unsubstantiated/LaFace/Arista
- (1) Loud/Columbia



Sisqo

- 4 JOE (2) Jive
- (2) Motown
- (1) Columbia
- 5 DESTINY'S CHILDO (4) Columbia
- 6 TONI BRAXTON (2) LaFace/Arista
- 7 AALIYAH (2) Blackground/Virgin
- (1) Blackground/Priority
- 8 CARL THOMAS (2) Bad Boy/Arista
- (1) Clot-O-Vision/Bad Boy/Arista
- 9 JAY-Z (2) Roc-A-Fella/Def Jam/IDJMG
- (1) Def Jam/Def Soul/IDJMG
- (1) University/Interscope/IDJMG
- (1) Columbia
- (1) Epic
- (1) EastWest/Epic
- 10 DMX (2) Buff Byrds/Def Jam/IDJMG
- (1) Blackground/Virgin
- (1) Loud
- (1) Def Jam/IDJMG
- 11 MONTELL JORDAN (2) Def Soul/IDJMG
- 12 AVANT (2) Mary Johnson/MCA
- 13 MARY J. BLIGE (4) MCA
- (1) Columbia
- (1) Def Jam/IDJMG
- 14 RUFF ENOZ (1) Epic
- 15 D'ANGELO (2) Chorus Sound/Virgin
- 16 NEXT (2) Arista
- 17 NELLY (2) Fo' Real/Universal
- 18 ERYKAN BADU (2) Motown
- 19 KEVIN EDWARDS (2) RCA
- 20 IDEAL (2) Neosonic/Interscope
- (1) Virgin
- 21 DR. DRE (2) Aftermath/Interscope
- (1) Loud/Mot/Bad Side/Priority
- (1) Web/Interscope/Interscope
- 22 MISSY "MISDEMEANOR" ELLIOTT (2) The Gold Mind/EastWest/VEG



Jagged Edge

- 23 LUCY PEARL (1) Overbrook/Pasha/Beyond
- (1) Pasha/Beyond
- 24 WHITNEY HOUSTON (4) Arista
- 25 PROFILE (2) Motown
- 26 EMINEM (4) Web/Aftermath/Interscope
- (2) Aftermath/Interscope
- (1) Bad Boy/Arista
- 27 DA BRAT (2) So So Def/Columbia
- 28 MYSTICAL (2) Jive
- 29 SANNIE (2) Priority/Capitol
- 30 BRIAN MCKNIGHT (4) Motown
- 31 KELLY PRICE (2) Def Soul/IDJMG
- (1) Def Jam/IDJMG
- 32 MYA (2) University/Interscope
- (1) Shocking Vibes/PPV/Veg
- (1) University/Interscope/IDJMG
- 33 R. KELLY (2) Jive
- (1) Jive/LaFace/Arista
- (1) Bad Boy/Arista
- 34 EVE (6) Buff Byrds/Interscope
- (1) The Gold Mind/EastWest/VEG
- (1) RCA
- (1) Roc-A-Fella/Def Jam/IDJMG
- 35 GUINUIWE (2) 550 Music/Epic
- (1) Columbia
- (1) Virgin/Works
- 36 SANTANA (1) Arista
- 37 JANET JACKSON (1) Def Jam/Def Soul/IDJMG
- 38 NAS (2) Columbia
- (1) The Gold Mind/EastWest/VEG
- (1) So So Def/Columbia
- (1) Loud/Columbia
- 39 JUVENILE (2) Cash Money/Universal
- (1) Buff Byrds/Interscope
- (1) Hypnotize Minds/Loud
- 40 MARY MARY (2) Def Jam/Columbia
- 41 MARIAH CAREY (2) Columbia
- 42 YOLANDA ADAMS (1) Elektra/VEG
- 43 MINT CONDITION (2) Elektra/VEG
- 44 D-TIP (1) Arista 2001/Arista
- (1) Violator/Def Jam/IDJMG
- (1) The Gold Mind/EastWest/VEG
- 45 ANGIE STONE (2) Arista
- (1) Virgin
- 46 COMMON (2) MCA
- 47 SZA BOYZ (2) No Limit/Priority
- 48 LIL BOB (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 I WANNA KNOE—Jive—Jive
- 3 INCOMPLETE—Sisqo—Dragoon/Def Soul/IDJMG
- 4 HOT BOTS!—Missy "Misdemeanor" Elliott Featuring Nas, Eve & Q-Tip—The Gold Mind/EastWest/VEG
- 5 U KNOW WHAT'S UP—Donell Jones—Unsubstantiated/LaFace/Arista
- 6 GET IT ON TONITE—Montell Jordan—Def Soul/IDJMG
- 7 NO MORE—Ruff Enz—Epic
- 8 I WISH—Carl Thomas—Bad Boy/Arista
- 9 SEPARATED—Arista—Mog Johnson/MCA
- 10 WHERE I WANNA BE—Donell Jones—Unsubstantiated/LaFace/Arista
- 11 SAY MY NAME—Destiny's Child—Columbia
- 12 BAG LADY—Erykah Badu—Motown
- 13 THONG SONG—Sisqo—Dragoon/Def Soul/IDJMG
- 14 WIFEY—Nelly—Arista
- 15 MARIAH MARIA—Santana Featuring The Product Geto—Arista
- 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—Adonis—Blacks & Brown/Drone
- 19 (HOT S**T) COUNTRY GRAMMAR—Nelly—Fo' Real/Universal
- 20 SHAKE YA ASS—Mystikal—Jive
- 21 UNTILTED (HOW DOES IT FEEL)—D'Angelo—Chorus Sound/Virgin
- 22 BOUNCE WITH ME—Lil Bob With Featuring Keap—So So Def/Columbia
- 23 LIAR—Fragile—Motown

Continued on page YE-56

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with THE FUGEES,
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album "BLOOD INA ME EYES"

featuring the provocative

single "HOT, BLACK & SEXY"

the street anthem "BIG THINGS"

the powerfull "MC IS MY AMBITION"

"blood ina me eyes"

ALBUM IN STORES JAN 29, 2001



THE SINGLE

"HOT BLACK & SEXY"

featuring

F. A. T. E. / China Black

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The Year In Music 2000

HOT R&B/HIP-HOP SINGLES & TRACKS

Continued from page T-54

- 24 **JUST BE A MAN ABOUT IT**—Toni Braxton—*LaFace/Arista*
- 25 **I DON'T WANNA**—Aaliyah—Blackground/Priority
- 26 **24/7**—Kenny Edwards—RCA
- 27 **DANCE TONIGHT**—Lucy Pearl—Overbrook/Punka/Strand
- 28 **THANK GOD I FOUND YOU**—Mariah Carey—*Featuring Joe & 98 Degrees—Columbia*
- 29 **DOESN'T REALLY MATTER**—Janet—Def Jam/Def Soul/DJMG
- 30 **PARTY UP (UP IN HERE)**—DMX—Buff Bytles/Def Jam/DJMG
- 31 **OPEN MY HEART**—Yolanda Adams—Elektra/EEG
- 32 **SHACKLES (PRAISE YOU)**—Mary Mary—Ca/Columbia
- 33 **ONE NIGHT STAND**—J. Skafe Featuring LaFace—Scott—Slip-N-Slide/Atlantic
- 34 **I LIKE IT**—Sommie—Freemove/Capitol
- 35 **WHAT CHU LIKE**—Da Brat Featuring Tyrae—So So Def/Columbia
- 36 **TREAT HER LIKE A LADY**—Jay-Z
- 37 **WOBBLER**—304 Boys—No Limit/Priority
- 38 **BIG PIMPIN'**—Jay-Z Featuring UGK—Roc-A-Fella/Def Jam/DJMG
- 39 **JUMPIN' JUMPIN'**—Destiny's Child—Columbia
- 40 **THE LIGHT**—Common—MCA
- 41 **NO MORE RAIN (IN THIS CLOUD)**—Angie Stone—Arista
- 42 **WHATEVER**—Lil' Mo—Virgin
- 43 **IF YOU LOVE ME**—Monie Love—Elektra/EEG
- 44 **WHAT YOU WANT**—DMX Featuring Snoop—Buff Bytles/Def Jam/DJMG
- 45 **WHOZA!**—Black Rob—So So Def/Arista
- 46 **YOUR CHILD**—Mary J. Blige—MCA
- 47 **BETWEEN ME AND YOU**—Ja Rule Featuring Chanté Moore—MCA/Def Jam/DJMG
- 48 **YOU OWE ME**—Nas Featuring Consequence—Columbia
- 49 **THE NEXT EPISODE**—Dr. Dre Featuring Snoop Dogg—J/World/Interscope
- 50 **CALLIN' ME**—La'Tia Featuring T12—Worldwide/Priority
- 51 **I WISH**—B. Kelly—Jive
- 52 **FORGOT ABOUT YOU**—Dr. Dre Featuring Eminem—Aftermath/Interscope
- 53 **NONE OF UR FRIENDS BUSINESS**—Covative—550 Music/Epic
- 54 **BACK AT ONE**—Brian McKnight—Motown
- 55 **GO TO GET IT**—Suge Featuring Make It Hot—Dragon Def Soul/DJMG
- 56 **LOVE IS BLIND**—Ice Featuring Faith Evans—Buff Bytles/Interscope
- 57 **DANCIN'**—Guy—MCA
- 58 **BEST OF ME**—Mys Featuring Judahs—University/Interscope
- 59 **THAT'S WHAT I'M LOOKING FOR**—Da Brat—So So Def/Columbia
- 60 **THE BEST MAN I CAN BE**—Ginuwine, R.L. Taylor, Omar—Columbia
- 61 **BAD BOYZ**—Styfe Featuring Barrington Levy—Bad Boy/Island
- 62 **BRING IT ALL TO ME**—Blaque—Track Masters/Columbia
- 63 **SAME SCRIPT, DIFFERENT CAST**—Whitney Houston & Deborah Cox—Arista
- 64 **SPEND MY LIFE WITH YOU**—Eric Benet Featuring Tanya—Warner Bros.
- 65 **THE REAL SLIM SHADY**—Eminem—Webb/Aftermath/Interscope
- 66 **DEEP INSIDE**—Mary J. Blige—MCA

- 67 **WHAT'S YOUR FANTASY**—Ludacris Featuring Shauria—*Disturbing The Peace/Def Jam South/DJMG*
- 68 **AS WE LAY**—Sade—Prestige—Def Soul/DJMG
- 70 **LEFT, RIGHT, LEFT**—Drease—Light 2 Def/Tight IV Life/Atlantic
- 71 **BACK THAT THANG UP**—Juvenile Featuring Monica French & Lil' Wayne—Cash Money/Universal
- 72 **SUMMER RAIN**—Carl Thomas—Ghet-O-Vasion/Bud Day/Arista
- 73 **911**—Wiz Khalifa Featuring Mary J. Blige—Columbia
- 74 **NO MATTER WHAT THEY SAY**—Lil' Kim—Queen Bee/Onyx/Atlantic
- 75 **G'D UP**—Snoop Dogg Presents 106 Everlast—Dogg House/T12
- 76 **IT'S SO HARD**—Big Punisher Featuring Donell Jones—Loud/Columbia
- 77 **CAUGHT OUT THERE**—Koko—Virgin
- 78 **WHISTLE WHILE YOU TWURK**—Ting Yang Tanya—Columbia
- 79 **HEY PAPI**—Jay-Z Featuring Memphis Bleek & Amil—Def Jam/Def Soul/DJMG
- 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. Tia—Lack Mob/So So Def/Priority
- 84 **DO IT AGAIN (PUT YA HANDS UP)**—Jay-Z Featuring Bruce Slick & Amil—Roc-A-Fella/Def Jam/DJMG
- 85 **CAN'T STAY**—Dava Hollister—Def Squad/Dream Works
- 86 **THERE YOU GO**—Pink—LaFace/Arista
- 87 **CASE OF THE EX (WHATCHA GONNA DO)**—Mys—University/Interscope
- 88 **THAT OTHER WOMAN**—Changing Faces—Atlantic
- 89 **GIRLS DEN SUGAR**—Beverly Ma Featuring Mys—Shocking Vibes/VP Records
- 90 **WHAT'S MY NAME**—DMX—Buff Bytles/Def Jam/DJMG
- 91 **MR. TOO DAMN GOOD**—Gerald Levert—Capitol/EEG
- 92 **BREATHE AND STOP**—Q-Tip—Arista 2001/Arista
- 93 **YOU SHOULDER TOLO ME**—Kelly Price—Def Soul/DJMG
- 94 **15 MINUTES**—Marc Nelson—Columbia
- 95 **4, 5, 6**—Sade Featuring JT Money & Roni—Dream Works
- 96 **THE BLOCK IS HOT**—Lil' Wayne Featuring Juvenile & B.G.—Cash Money/Universal
- 97 **WE CAN'T BE FRIENDS**—Tebarsah Cox With R.L. Taylor—Arista
- 98 **GET YOUR ROLL ON**—Big Tymers—Cash Money/Universal
- 99 **SHUT UP**—Track Daddy Featuring Druce Poppo, Tiana Cox—Slip-N-Slide/Atlantic
- 100 **LOVE (I'M NOT USED TO)**—Kenny 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 (12)
- 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 (36)
- 4 INTERSCOPE/GEFFEN A&M (32)
- 5 ELEKTRA ENTERTAINMENT GROUP (21)

ARISTA

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 (2)
- 6 MANNIE FRESH (11)
- 7 JERMAINE DUPRI (9)
- 8 SWIZZ BEATZ (2)
- 9 THE NEPTUNES (2)
- 10 DR. DRE (12)
- 11 EDDIE F. (2)
- 12 JOE (2)
- 13 D'ANGELO (9)
- 14 CHRISTOPHER "TRICKY" STEWART (6)
- 15 JASON "JAY E" EPPERSON (2)
- 16 WYCLEF JEAN (6)
- 17 JERRY DUPLESSIS (5)
- 18 JIMMY JAM (1)
- 19 TERRY LEWIS (4)
- 20 MEL-MAN (1)
- 21 R. KELLY (4)
- 22 NAYGEE (4)
- 23 EDDIE BERKELEY (4)
- 24 SIDO (6)

COLUMBIA

Hot R&B/Hip-Hop Singles Sales

Pos. Title—Artist—Imp./Label

- 1 **HOT BOYZ**—Major "Madnessman" Elliott Featuring N.E. & Q-Tip—The Cold Mind/EastWest/EEG
- 2 **MARIA MARIA**—Santana Featuring The Product G&B—Arista
- 3 **I LIKE IT**—Santana—Preservation/Capitol
- 4 **ONE NIGHT STAND**—J. Shai Featuring LaTocha Scott—S+D/Arista
- 5 **HE CAN'T LOVE U**—Jagged Edge—So So Def/Columbia
- 6 **GET IT ON TONITE**—Monie Jordan—Def Soul/IDJMG
- 7 **THANK GOD I FOUND YOU**—Mariah Carey Featuring J. 98 Degrees—Columbia
- 8 **24/7**—Kevon Edmonds—RCA
- 9 **NO MORE RUFF ENOUGH**—Epic
- 10 **I SAY MY NAME**—Destiny's Child—Columbia
- 11 **HE WASN'T MAN ENOUGH**—Toni Braxton—LaFace/Arista
- 12 **I U KNOW WHAT'S UP**—Destiny's Child—Columbia
- 13 **SEPARATED**—Ariana—Major Johnson/MCA
- 14 **SHACKLES (PRAISE YOU)**—Mary Mary—C2/Universal
- 15 **DANCIN'**—Cap—MCA
- 16 **LET'S GET MARRIED**—Jagged Edge—So So Def/Columbia
- 17 **4, 5, 6**—Sole Featuring JT Money & Kandi—DreamWorks
- 18 **NOBBLE WOBBLE**—504 Boyz—No Limit/Priority
- 19 **SAG LADY**—Lil' Kim—Ruff Ryders/Def
- 20 **[HOT S**T] COUNTRY GRAMMAR**—Nelly—F+Be/Universal
- 21 **WHISTLE WHILE YOU TWURK**—Ting Tzong Tzong—Self
- 22 **CAUGHT OUT THERE**—Kelly—Virgin
- 23 **CALLIN' ME**—Lil' Zane Featuring 112—Wu/Blade/Trinity
- 24 **THERE YOU GO**—Prod.—LaFace/Arista
- 25 **YOU CAN DO IT**—Ice Cube Featuring Mack 10 & M. T. Louch Mob/Big Sister/Priority
- 26 **DON'T REALLY MATTER**—Jonest—Def Jam/Def Soul/IDJMG
- 27 **BOUNCE WITH ME**—Lil' Bow Wow Featuring Xscape—So So Def/Columbia
- 28 **IF YOU LOVE ME**—Matt Condition—Elektra/EEG
- 29 **15 MINUTES**—Marc Nelson—Columbia
- 30 **LEFT, RIGHT, LEFT**—Dremin—Tight 2 Def/Tight 1V/Life/Atlantic
- 31 **G'D UP**—Snoop Dogg Presents The Eastside—Doggystyle/DVE
- 32 **MY LOVE IS YOUR LOVE**—Whitney Houston—Arista
- 33 **STAY THE NIGHT**—IM—MCA
- 34 **LEFT & RIGHT**—D'Angelo Featuring Method Man And Redman—Cherry Sound/Virgin
- 35 **WIFEY**—Nati—Arista
- 36 **GET GONE**—Natalie—Newcastle/Virgin
- 37 **I LIKE DEM GIRLZ**—Lil' Jon & The East Side Boyz—Bluff
- 38 **I LEARNED FROM THE BEST**—Whitney Houston—Arista
- 39 **TAKE THAT**—Tanya Carter Featuring Miss "Madnessman" Elliott—The Cold Mind/EastWest/EEG
- 40 **DOWN BOTTOM**—Dray-On & Juvenile—Ruff Ryders/Interscope
- 41 **I DON'T CARE**—No Quedada—Philadelphi International/Ruff/Ruff/Warner Bros.
- 42 **CRIBBAY**—Mariah Carey Featuring Snoop Dogg—Columbia
- 43 **BOUNCE**—Miracle—Major Turnout/Sound Of Atlanta/Universal
- 44 **IF YOU DON'T WANNA LOVE ME**—Tamarla—DreamWorks
- 45 **SPEND MY LIFE WITH YOU**—Eric Benet Featuring J. Viper Bros.
- 46 **YEAH THAT'S US**—Major Jiggles—Ruffination/Warner Bros.

- 49 **DANCE WITH ME**—Deborah Morgan—The DAS Label/Atlantic
- 50 **GIVE YOU WHAT YOU WANT (FA SURE)**—Chico DaBeano—Motown
- 51 **THE GREATEST ROMANCE EVER SOLD**—The Arson—NPG/Arista
- 52 **MONICA**—Before Dark—RCA
- 53 **I WANT IT ALL**—Warren G Featuring Mack 10—G-Funk/Real Gone
- 54 **DA DA DA**—Lil' Mo—EastWest/EEG
- 55 **FLAMBOYANT**—Big L—Ruff Ryders/Priority
- 56 **LOVE SITS YOU FREE**—Kelly Price & French—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/Atlantic
- 61 **CAN'T GO FOR THAT**—Tamea—Elektra/EEG
- 62 **DAILY**—TQ—ClockWerkz
- 63 **2 B*TCHES**—Toni Short—Short/Jive
- 64 **STEP 2 THIS**—Master P Featuring D.I.C.—No Limit/Priority
- 65 **BITCH WITH NO MAN**—Something For The People—Warner Bros.
- 66 **GET UP**—Ariana Larusso—550 Music/Epic



Joe

- 67 **CHERCHEZ L'AGHOUT**—Cherchez Killa—We—Tong River Sharp/Big
- 68 **MOVE SOMETHIN'**—Tash Kari & H. Tek—Ruff Ryders/Priority
- 69 **FEELIN' SO GOOD**—Jennifer Lopez Featuring Big Pun & Fat Joe—Ruff Ryders
- 70 **DON'T THINK I'M HOT**—Kandi—Columbia
- 71 **READY**—N-Town—DreamWorks
- 72 **JIGGA MY F*******—Jay-Z, Roc-A-Fella/Ruff Ryders/Interscope
- 73 **YOU CAME ALONG**—Bevry—Yah Tuh/Elektra/EEG
- 74 **HOW LONG L-Y**—Featuring Shari Watson—Loud/Columbia
- 75 **GET YOUR MONEY**—Off Dirty Bastard Featuring Kelly—Elektra/EEG

Hot R&B/Hip-Hop Airplay

Pos. Title—Artist—Imp./Label

- 1 **I WANNA KNOW**—Joe—Jive
- 2 **LET'S GET MARRIED**—Jagged Edge—So So Def/Atlantic
- 3 **I WISH**—Cool Thomas—Bad Boy/Arista
- 4 **WHERE I WANNA BE**—Destiny's Child—Universal/LaFace/Arista
- 5 **THONG SONG**—Suge, Dragan/Def Soul/IDJMG
- 6 **I U KNOW WHAT'S UP**—Destiny's Child—Columbia
- 7 **INCOMPLETE**—Suge/Dragan/Def Soul/IDJMG
- 8 **SEPARATED**—Ariana—Major Johnson/MCA

- 9 **SAY MY NAME**—Destiny's Child—Columbia
- 10 **TRY AGAIN**—Aaliyah—Blackground/Virgin
- 11 **GET IT ON TONITE**—Monie Jordan—Def Soul/IDJMG
- 12 **WIFEY**—Nati—Arista
- 13 **UNTITLED (HOW DOES IT FEEL)**—D'Angelo—Cherry Sound/Virgin
- 14 **NO MORE RUFF ENOUGH**—Epic
- 15 **I DON'T WANNA**—Aaliyah—Blackground/Priority
- 16 **JUST BE A MAN ABOUT IT**—Toni Braxton—LaFace/Arista
- 17 **SHAKE YA ASS**—Mythical—Jive
- 18 **HE WASN'T MAN ENOUGH**—Toni Braxton—LaFace/Arista

- 19 **DANCE TONIGHT**—Lary Fresh—Overbrook/Book & Beyond
- 20 **BAG LADY**—Lil' Kim—Ruff Ryders/Def
- 21 **OPEN MY HEART**—Tolanda Adams—Elektra/EEG
- 22 **PARTY UP (IN HERE)**—DMX—Ruff Ryders/Def
- 23 **HOT BOYZ**—Major "Madnessman" Elliott Featuring Nati & Q-Tip—The Cold Mind/EastWest/EEG
- 24 **WHAT'CHU LIKE**—Lil' Jon Featuring Tanya—So So Def/Columbia
- 25 **TREAT HER LIKE A LADY**—Joe—Jive
- 26 **[HOT S**T] COUNTRY GRAMMAR**—Nelly—F+Be/Universal
- 27 **BIG PIMPIN'**—Jay-Z Featuring 112—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' Jon Featuring Lil' Mo—Virgin
- 31 **THE LIGHT**—Geronimo—MCA
- 32 **YOUR CHILD**—Major L—MCA
- 33 **YOU OW ME**—Nati Featuring Geronimo—Columbia
- 34 **WHAT YOU WANT**—DMX Featuring Suge—Ruff Ryders/Def Jam/IDJMG
- 35 **MARIA MARIA**—Santana Featuring The Product G&B—Arista
- 36 **WHOO!**—Black Rock—Bad Boy/Arista

- 37 **BETWEEN ME AND YOU**—J. Bu Feat. Christina Milian—Major Inc./Def Jam/IDJMG
- 38 **THE NEXT EPISODE**—Dr. Dre Featuring Snoop Dogg—Arista/Interscope
- 39 **FORGOT ABOUT ONE**—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**—Ice Featuring Faith Evans—Ruff Ryders/Interscope
- 43 **NONE OF UR FRIENDS BUSINESS**—Ginuwine—550 Music/Epic
- 44 **BACK AT ONE**—Brian McKnight—Motown
- 45 **GOT TO GET IT**—Suge Featuring Make It Hot—Dragan/Def Soul/IDJMG
- 46 **24/7**—Kevon Edmonds—RCA
- 47 **BEST OF ME**—Mysa Featuring Judahika—University/Interscope
- 48 **I WISH**—R. Kelly—Jive
- 49 **THE BEST MAN I CAN BE**—Geronimo, R.I., Tyrene, Gae—Shackles (Praise You)—Mary Mary—C2/Universal
- 50 **BRING IT ALL TO ME**—Blaque—Track Masters/Columbia
- 51 **THAT'S WHAT I'M LOOKING FOR**—Da Brat—So So Def/Columbia
- 52 **NOBBLE WOBBLE**—504 Boyz—No Limit/Priority
- 53 **LIAR**—Prod.—Motown
- 54 **THANK GOD I FOUND YOU**—Mariah Carey Featuring J. 98 Degrees—Columbia
- 55 **DON'T REALLY MATTER**—Jonest—Def Jam/Def Soul/IDJMG
- 56 **SAME SCRIPT, DIFFERENT CAST**—Whitney Houston & Deborah Cox—Arista
- 57 **DEEP INSIDE**—Major L—MCA
- 58 **AS WE LAY**—Kelly Price—Def Soul/IDJMG
- 59 **GET GONE**—Natalie—Newcastle/Virgin
- 60 **THE REAL SLIM SHADE**—Eminem—Webb/Aftermath/Interscope
- 61 **SUMMER RAIN**—Cool Thomas—Ghet-O-Vibe/Def Soul/Arista
- 62 **BACK THAT THANG UP**—Juvenile Featuring Mannie Fresh & Lil' Wayne—Cash Money/Universal
- 63 **NO MATTER WHAT**—Lil' Jon Featuring R. Kelly—Columbia
- 64 **I NEED A HOT GIRL**—Lil' Jon—Cash Money/Universal
- 65 **BAD BOY**—Styng Featuring Berrington Lay—Bad Boy/Arista
- 66 **WHAT'S YOUR FANTASY**—Ladettes Featuring Sherane—Distributing The Prince/Def Soul/IDJMG
- 67 **IT'S SO HARD**—Big Punisher Featuring Danel Jensen—Loud/Columbia
- 68 **NO MATTER WHAT THEY SAY**—Lil' Kim—Queen Bee/Universal/Arista
- 69 **IF YOU LOVE ME**—Matt Condition—Elektra/EEG
- 70 **INDEPENDENT WOMEN PART 1**—Destiny's Child—Columbia
- 71 **HEY PAPI**—Jay-Z Featuring Memphis Bleek & Aml—Def Jam/Def Soul/IDJMG
- 72 **CASE OF THE EX (WHATTHA GONNA DO)**—Mysa—University/Interscope
- 73 **SHUGA OCH SUGAR**—Bernie Mac Featuring Mya—Shinkano/Warner Bros.
- 74 **BREATHE AND STOP**—Q-Tip—Arista 2001/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 2 Def/Atlantic
- 6 SOLE (1) DreamWorks/Interscope
- (1) Tany Mercedes/Fireworld/Priority
- 7 LIL' ZANE (1) Worldwide/Priority
- 8 106 CUBE (1) Loud/Arts/Beat Side/Priority
- 9 LIL' BOW WOW (1) So So Def/Columbia/CRG
- (1) So So Def/Columbia/CRG
- 10 JAY-Z (5) Roc-A-Fella/Def Jam/IDJMG
- (1) Def Jam/Def Soul/IDJMG

Hot Rap Singles

Pos. TITLE—Artist—Imprint/Label

- 1 HOT BOYZ—Missy "Misdemeanor" Elliott Featuring Nas, Eve & Q-Tip—The Gold Mind/EastWest/EEG

- 2 4, 5, 6—Sole Featuring JT Money & Kandi—DreamWorks/Interscope
- 3 WOBBLER WOBBLER—504 Boiz—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—106 Cube Featuring Mack 10 & M. T. J—Loud/Arts/Beat Side/Priority
- 8 BOUNCE WITH ME—Lil' Bow Wow Featuring Xscape—So So Def/Columbia/CRG
- 9 LEFT, RIGHT, LEFT—Drumma—Tight 2 Def
- 10 G'D UP—Smoochy Dogg Presents The Eastside—Dogg House/TVT
- 11 I LIKE DEM GIRLS—Lil' Jon & The East Side Boyz—JME
- 12 DOWN BOTTOM—Drumma & Juvenile—Ruff Ryders/Interscope
- 13 BOUNCE—Miracle—Major Terminal/Sound Of
- 14 YEAH THAT'S US—Major Figgz—Ruffination/Warner
- 15 I WANT IT ALL—Wormz G Featuring Mack 10—C-Funk/Realize
- 16 FLAMBOYANT—Big L—Roc-A-Fella/Priority
- 17 FLOWERS FOR THE DEAD—Cuban Link—Terror Squad/Monster/KG

- 18 2 B*TCHES—Too Short—Short/Jive
- 19 STEP TO THIS—Major P Featuring D.I.G.—No Limit/Priority
- 20 CHERCHEZ LAGHOS—Ghettore Killa—Yin Yang Beat Sharp Eyes
- 21 MOVE SOMETHIN—Taliq Kauri & H-Tek—Roc-A-Fella/Priority
- 22 JIGGA MY N****—Jay-Z—Roc-A-Fella/Def Jam/IDJMG
- 23 SIMON SAYS—Phonakid Monch—Roc-A-Fella/Priority
- 24 GOT YOUR MONEY—Of Dirty Bastard Featuring Kelly—Elektra/EEG
- 25 BEST FRIEND—Puff Daddy Featuring Mario Winans & Hankook Walker & The Love Fellowship Crusade Choir—Bad Boy/Arista
- 26 NASTRADAMUS—Nas—Columbia/CRG
- 27 ONE FOUR LOVE PT. 1—Hip Hop For Respect—Roc-A-Fella/Priority
- 28 SO FLOSSY—Midwest Mafia Featuring Phatso Banks—Barbarian
- 29 WHOA!—Black Rob—Bad Boy/Arista
- 30 HOW WE ROLL—Gy Bz Featuring D.T. The Jumbly Hobb—Due Hollywood/Home Box
- 31 HE DID THAT—Ski—The Shocker Featuring Master P And Mac—No Limit/Priority
- 32 IT'S OK—Slam Culture Featuring Andre 3000—A&M/Real/EastWest/EEG
- 33 SHAKY ASS—Mykkitalk—Jive
- 34 CONNECT—DJ Hurricane With Xzibit, Big Gipp And Phronkz Monch—TVT
- 35 HOT GAL TODAY (HAFI GET DE GAL YAH)—Sean Paul & Mr. Vegas & Hami'YF
- 36 SHAKE IT LIKE A DOG—Kane & Abel Featuring PNC And 5th Ward Union—Most Wanted Empire
- 37 DO IT AGAIN (PUT YA HANDS UP)—Jay-Z Featuring Branne Sidel & Amil—Roc-A-Fella/Def Jam/IDJMG
- 38 FLAWLESS—Philly Druce—Growth Attack/Landlord
- 39 BAD BOYZ—Shyne Featuring Berrington Legs—Bad Boy/Arista
- 40 PARTY 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—Short/Jive
- 43 HOW MUCH YOU WANT ME—Havona—Heat
- 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-HUN—Degrade Stephens "The Entertainer"—EastWest/EEG
- 47 THE LIGHT—Common—MCA
- 48 ANYTHIN—Jay-Z—Roc-A-Fella/Def Jam/IDJMG
- 49 WHOA! LIL' MAMA—X-Cor—First Strong/Ground Level
- 50 PIMPIN' AIN'T NO ILLUSION—UGK Featuring Koolhaice & Too Short—Jive

Hot Rap Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 EASTWEST (1)
- 2 NO LIMIT (2)
- 3 THE GOLD MIND (1)
- 4 RAWKUS (2)
- 5 DREAMWORKS (2)
- 6 COLLPARK (2)
- 7 COLUMBIA (1)
- 8 FO' REEL (1)
- 9 WORLDWIDE (1)
- 10 DEF JAM (16)



eastwest records america

Hot Rap Labels

Pos. LABEL (No. of Charted Titles)

- 1 PRIORITY (21)
- 2 ELEKTRA ENTERTAINMENT GROUP (2)
- 3 INTERSCOPE/GEFFEN/A&M (12)
- 4 UNIVERSAL (1)
- 5 COLUMBIA RECORDS GROUP (22)



Hot Rap Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 INDEPENDENTS (16)
- 2 UNIVERSAL (60)
- 3 EMD (27)
- 4 WEA (26)
- 5 BMG (19)
- 6 SONY (28)



Missy "Misdemeanor" Elliott



Hot Dance Club-Play Artists

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

- 1 MADONNA (2) Maverick/Warner Bros.
- 2 ANN NESBY (2) Perspective/ARM/Interplay
- 3 AMBER (2) Tommy Boy
- 4 KIM ENGLISH (2) Nervous
- 5 BASMENT JAZZ (2) XL/Astralwerks
- 6 ENRIQUE IGLESIAS (2) Interscope
- 7 FILTER (2) F-111/Reprise
- 8 WHITNEY HOUSTON (2) Arista
- 9 PET SHOP BOYS (2) Sire/London-Sire
- 10 GREEN VELVET (2) F-111/Warner Bros.
- 11 SONIQUE (2) Earmusic/Big Audio/Universal
- 12 LONI BRAXTON (2) LaFace/Arista
- 13 JONAH (2) Nervous
- 14 DEBORAH COX (2) Arista
- 15 ANASTACIA (2) Daylight/Epic
- 16 MARY J. BLIGE (2) MCA
- 17 SHANNON (2) Nervous
- 18 BYRON STINGLY (2) Nervous
- 19 MADISON AVENUE (2) Vicious Grooves/CB/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—Jellybean
- 41 IT FEELS SO GOOD—Sonique—Farmedub.com/Rebelstar/Universal
- 42 IF IT DON'T FIT—Abigail—GrooveLicious/Strictly Rhythm
- 43 17 AGAIN—Eurythmics—Arista
- 44 SNOW ME—Angie—Challenger/Jellybean
- 45 FEELIN' SO GOOD—Jennifer Lopez—Featuring Big Pun & Fat Joe—Work/550—Work
- 46 I'M NOT IN LOVE—Olivia—Maverick/Warner Bros.
- 47 WHEN THE HEARTACHE IS OVER—Tina Turner—Virgin
- 48 RELEASE—Afro Celt Sound System—Real World/Virgin
- 49 BE WITH YOU—Enrique Iglesias—Interplay
- 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 (3)
- 4 GROOVILICIOUS (12)
- 5 TOMMY BOY SILVER LABEL (12)
- 6 MAVERICK (5)
- 7 ARISTA (5)
- 8 F-111 (5)
- 9 TOMMY BOY (5)
- 10 RAMPAGE (2)
- 11 ATLANTIC (2)
- 12 VIRGIN (2)
- 13 NETTWERK (5)
- 14 C2 (4)
- 15 WORK (4)

Hot Dance Club-Play Singles

Pos. TITLE—Artist—Imprint/Label

- 1 MUSIC—Madonna—Maverick/Warner Bros.
- 2 GIVE IN THE POOL—Barry Harris Featuring Pepper Adams—Nervous Day/Reprise
- 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—Vicious Grooves/CB/Columbia
- 7 BINGO BANGO—Basement Jaz—XL/Astralwerks
- 8 THAT SOUND—Michael Mogg—Strictly Rhythm
- 9 WITH YOU—Monie—Ramon/Strictly Rhythm
- 10 STOP PLAYING WITH MY MIND—Barbara Tucker Featuring Darius D Bonness—Strictly Rhythm
- 11 CHECK IT OUT—Karmadale Featuring Sandy B.—Jellybean
- 12 DON'T YOU WANT MY LOVE—Rouslet Featuring John Jasty—Kodi—Tommy Boy Silver Label/Tommy Boy
- 13 KING OF MY CASTLE—Mundae Project—Strictly Rhythm
- 14 DESIRE—Ultra Naté—Strictly Rhythm
- 15 LOVE IS WHAT WE NEED—Ann Nesby—Perspective/ARM/Interplay
- 16 PLANET LOVE—Lynette Dwyer—Jellybean
- 17 SPANISH GUITAR—Toni Braxton—LaFace/Arista
- 18 THE CHASE—Georgia Menendez Vs. Jam & Spoon—Legie
- 19 SSST... (LISTEN)—Jonah—Nervous
- 20 MOVIN' UP—DJ Mike Cruz Presents Ingo Dey & China—No. 9/Interplay
- 21 I WILL LOVE AGAIN—Lene Fabein—Columbia
- 22 I TURN TO YOU—Melanie C—Virgin
- 23 TAKE A PICTURE—Filter—F-111/Reprise
- 24 AIN'T THAT A LOT OF LOVE—Sonique—Farmedub.com/Rebelstar/Universal
- 25 SUPERSONIC—Jennifer Lopez—Work/550—Work
- 26 ABOVE THE CLOUDS—Amber—Tommy Boy
- 27 MISSING YOU—Kim English—Nervous
- 28 STRONGER—Kristine W—MCA
- 29 FLY AWAY (BYE BYE)—Lynn Collins—Playground/Phonogram
- 30 WHEN I GET CLOSE TO YOU—Jaclyn Enriquez—Tommy Boy
- 31 GIVE ME TONIGHT 2000—Shannon—Contagious
- 32 PASSION—The Helix—Jellybean
- 33 DON'T GIVE UP—Chicane Featuring Bryan Adams—Drumrage/CB/Columbia
- 34 FLASH—Green Velvet—F-111/Warner Bros.
- 35 DON'T WANT ANOTHER MAN—Dynamix Presents The Don-Son—Epic/CB
- 36 THINK IT OVER—Jennifer Holliday—Jellybean
- 37 AMERICAN PIE—Madonna—Maverick/Warner Bros.

Hot Dance Club-Play Labels

Pos. LABEL (No. of Charted Titles)

- 1 STRICTLY RHYTHM (31)
- 2 JELLYBEAN (33)
- 3 NERVOUS (23)
- 4 WARNER BROS. (25)
- 5 TOMMY BOY (26)

STRICTLY RHYTHM™

Jellybean Recordings



Madonna



The Year In Music 2000

CRITICS' CHOICE

Continued from page YE-49



KAI R. LOETHUS

European News Media
Correspondent/Nordic
Bureau Chief

1. Sade, "Lovers Rock" (Epic/Sony Music)
2. Briskeby, "I Means For Onassis" (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. Mase, "Shovvbiz" (Taste Media/Playground)
9. The Real Group, "Commonly Unknown" (Gazell/S2)
10. Pink, "Can't Take Me Home" (LaFace/RMG)



GORDON MASSON

International News Editor

1. Radiohead, "Kid A" (Parlophone)
2. Madonna, "Music" (Maverick)
3. Coldplay, "Parachutes" (Parlophone)
4. Molo, "Things To Make And Do" (Echo/Reedrunner)
5. Eminem, "The Marshall Mathers LP" (Interscope)
6. Craig David, "Born To Do It" (Wildstar)
7. Robbie Williams, "Sing When You're Winning" (Chrysalis)
8. George Michael, "Songs From The Last Century" (Virgin)
9. Toploader, "Only a Big Moka" (Sony S2)
10. Cosmic Rough Riders, "Enjoy The Melodic Sunshine" (Poptones)



MOIRA MCCORMICK

Contributing Writer

1. Verbow, "White Out" (550 Music/Epic)
2. Tati, "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 Sopranos: Music From The HBO Original Series" (Play-Tone/Columbia/Sony Music Soundtracks)
10. Karmadale, "16 at the Allstate Arena in Rosemont, Ill."

The Year In Music 2000



Destiny's Child

Hot Dance Maxi-Singles Sales Artists

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

- 1 DESTINY'S CHILD (3) Columbia/CRC
- 2 MADONNA (2) Maverick/Warner Bros.
- 3 STING (1) A&M/Interscope
- 4 AMBER (2) Tommy Boy
- 5 JAGGED EDGE (1) So So Def/Columbia/CRC
- 6 LARA FABIAN (1) Columbia/CRC
- 7 SANTANA (1) Arista
- 8 MARC ANTHONY (2) Columbia/CRC
- 9 CHRISTINA AGUILERA (1) RCA
- 10 CHER (1) Warner Bros.
- 11 PINK (1) Zetane/Arista
- 12 MADISON AVENUE (1) Vicious Grooves/C2/Columbia/CRC
- 13 CHEB MAMI (1) A&M/Interscope
- 14 ZOMBIE NATION (1) Radical
- 15 WHITNEY HOUSTON (4) Arista
- 16 ENRIQUE IGLESIAS (1) Interscope
- (1) Overbrook/Interscope
- 17 LA RISSA (1) Build Hot/Aurora/Work
- 18 MARRAH CAREY (4) Columbia/CRC
- 19 BOB MARLEY (1) EMI America
- (1) Tuff Gong/Palm Pictures/Byla Palm
- 20 JENNIFER LOPEZ (1) Work/Epic
- (1) Work/Epic
- 21 JESSICA SIMPSON (2) Columbia/CRC
- 22 THE PRODUCT G&B (1) Arista
- 23 RICKY MARTIN (1) C2/Columbia/CRC
- 24 HAMPTON THE HAMPTSTER (1) Koch
- 25 PET SHOP BOYS (2) Sire/London-Sire

Hot Dance Maxi-Singles Sales

Pos. TITLE Artist-Imprint/Label

- 1 MUSIC—Madonna—Maverick/Warner Bros.
- 2 DESERT ROSE—Sting Featuring Chris Mann—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)—Jonas—Nervous
- 34 CRYBABY—Mariah Carey Featuring Snoop Dogg—Columbia/CRC
- 35 SUAVEMENTE—Flin Crayon—Sony Discos
- 36 POKEMON THEME—Pokemon Theme—Robbin
- 37 FUSSY—Lana O'Neil—Antler Subany/Ner
- 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—Angelina—Black Moon/Ve
- 41 ROOM, BOOM, BOOM, BOOM!!!—Freddie Mercury—Grosswala/Strictly Rhythm
- 42 I SEE YOU BABY—Grosz Armada—Joe Electric/For Columbia/CRC
- 43 HEARTBREAKER—Mariah Carey Featuring Jay-Z—Columbia/CRC
- 44 THE LAUNCHYOU GOT MY LOVE—DJ Jann—Grosswala/Strictly Rhythm
- 45 THE GREATEST ROMANCE EVER SOLD—The Arista—NPG/Arista
- 46 NATURAL BLUES—Moby—V2
- 47 DANCE WITH ME—Deborah Morgan—The DAS Label/Arista/KG
- 48 DON'T STOP—ATB—Radikal
- 49 BLUE MONDAY—Orgue—F-111/Refuge/Warner Bros.
- 50 I'M OUTTA LOVE—Anastacia—Daylight/Epic

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 (2)
- 6 WARNER BROS. (6)
- 7 RADIKAL (3)
- 8 RCA (2)
- 9 GROOVILICIOUS (15)
- 10 LAFACE (4)
- 11 SO SO DEF (1)
- 12 C2 (3)
- 13 ATLANTIC (10)
- 14 INTERSCOPE (2)
- 15 NERVOUS (14)

Hot Dance Maxi-Singles Sales Labels

Pos. LABEL (No. of Charted Titles)

- 1 COLUMBIA RECORDS GROUP (21)
- 2 WARNER BROS. (18)



Madonna

- 3 INTERSCOPE/GEFFEN/A&M (6)
- 4 ARISTA (1)
- 5 TOMMY BOY (14)

Hot Dance Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 COLUMBIA (20)
- 2 JELLYBEAN (29)
- 3 ARISTA (9)
- 4 GROOVILICIOUS (25)
- 5 NERVOUS (22)
- 6 TOMMY BOY (2)
- 7 WARNER BROS. (8)
- 8 MAVERICK (7)
- 9 A&M (4)
- 10 STRICTLY RHYTHM (10)
- 11 TOMMY BOY SILVER LABEL (15)
- 12 ATLANTIC (14)
- 13 RADIKAL (6)
- 14 RCA (4)
- 15 C2 (6)

COLUMBIA

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 (32)
- 4 SING (52)
- 5 UNIVERSAL (22)
- 6 EMI (8)

SONY

The Year In Music 2000



Dixie Chicks



Tim McGraw

Top Country Artists

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

- 1 DIXIE CHICKS (3) Monument
(2) Monument/Sony
- 2 FAITH HILL (6) Warner Bros./WRN
- 3 TIM MCGRAW (8) Curb
(1) Warner Bros./Curb/WRN
- 4 GEORGE STRAIT (13) MCA Nashville
- 5 LONESTAR (4) BNA
(2) BNA/RLG
- 6 TOBY KEITH (4) DreamWorks
(1) DreamWorks/Interscope
- 7 ALAN JACKSON (8) Arista Nashville
(3) Arista Nashville/RLG
(1) MCA Nashville
- 8 REBA MCKENTIRE (3) MCA Nashville
- 9 SHEDAISSY (4) Epic Street
(2) Epic Street/Hollywood
- 10 MARTINA MCBRIDE (2) RCA
(1) RCA/RLG
- 11 JO DEE NESSINA (3) Curb
(2) BNA/RLG
- 12 BRAD PAISLEY (3) Arista Nashville
(1) Arista Nashville/RLG
- 13 KENNY CHESNEY (4) BNA
(2) RCA/MCA Nashville
- 14 MARK WILLIS (2) Mercury
(1) RCA/RLG
- 15 CLINT BLACK (2) RCA
(1) RCA/RLG
- 16 LEANN RIMES (4) Curb
(2) Sparrow/Curb/Curb
- 17 SHANIA TWAIN (4) Mercury
(1) Curb/Warner Bros.
- 18 CLAY WALKER (3) Giant
(2) Giant/Warner Bros.
- 19 KENNY ROGERS (4) Dreamcatcher
(2) Warner Bros./WRN
- 20 PHIL VASSAR (2) Arista Nashville
(1) Arista Nashville/RLG
- 21 LEE ANN WOMACK (4) MCA Nashville
- 22 TRACY LAWRENCE (4) Atlantic
(2) Atlantic/AG
- 23 ANDY GRIGGS (3) RCA
(1) RCA/RLG
- 24 GARTH BROOKS (15) Capitol
(2) Keith Urban (4) Capitol
- 25 JOHN MICHAEL MONTGOMERY (4) Atlantic
(2) Atlantic/AG
- 26 RASCAL FLATTS (2) Epic Street
(1) Epic Street/Hollywood
- 27 VINCE BELL (4) MCA Nashville
(1) Columbia
- 28 AARON TIPPIN (2) Epic Street
(1) Epic Street/Hollywood
- 29 BROOKS & DUNN (4) Arista Nashville
(2) Arista Nashville/RLG
(1) EMI/EEG
- 30 COLLIN RAYE (3) Epic
(2) Epic/Sony
- 31 CLAY ALLAN (3) MCA Nashville
- 32 ERIC HEATHERLY (4) Mercury
- 33 CLAY DAVIDSON (3) Virgin
- 34 MONTGOMERY GENTRY (3) Columbia
(1) Columbia/Sony

37 BILLY GILMAN (2) Epic/Sony

38 JOE DIFFIE (2) Epic

39 YANKEE GREY (3) Monument

40 TRACE ADKINS (4) Capitol

41 TRAVIS TRITT (3) Columbia

42 TRISHA YEARWOOD (4) MCA Nashville

43 ANNE MURRAY (1) Straight/Way

44 CHELY WRIGHT (3) MCA Nashville

45 STEVE WAGNER (3) Capitol

46 TY HERNDON (4) Epic

47 GEORGE JONES (3) Asylum/WRN

48 TRACY BYRD (4) RCA

49 CHRIS LEDOUX (3) Capitol

50 JEFF FOXWORTHY (2) Warner Bros./WRN

(1) DreamWorks/Interscope

(1) DreamWorks

Top New Country Artists

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

- 1 PHIL VASSAR (3) Arista Nashville
- 2 KEITH URBAN (4) Capitol
- 3 RASCAL FLATTS (2) Epic Street
(1) Epic Street/Hollywood
- 4 ERIC HEATHERLY (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 (3) MCA Nashville
- 10 JENNIFER DAY (2) BNA
(1) BNA/RLG

Top Country Artists—Duo/Group

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

- 1 DIXIE CHICKS (3) Monument
(2) Monument/Sony
(1) DreamWorks
- 2 LONESTAR (4) BNA
(3) BNA/RLG
- 3 SHEDAISSY (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/EEG
- 6 MONTGOMERY GENTRY (3) Columbia
(1) Columbia/Sony
- 7 YANKEE GREY (3) Monument
(2) Monument/Sony
- 8 ALABAMA (3) RCA
(2) 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) Imp./Label

- 1 FAITH HILL (6) Warner Bros./WRN
(1) Warner Bros./Curb/WRN
- 2 REBA MCKENTIRE (3) MCA Nashville
- 3 MARTINA MCBRIDE (2) RCA
(1) RCA/RLG
- 4 JO DEE NESSINA (3) Curb
- 5 LEANN RIMES (4) Curb
(1) Sparrow/Curb/Curb
- 6 SHANIA TWAIN (4) Mercury
- 7 LEE ANN WOMACK (4) MCA Nashville
- 8 TRISHA YEARWOOD (4) MCA Nashville
(2) MCA/MCA Nashville
(1) Columbia
- 9 ANNE MURRAY (1) Straight/Way
- 10 CHELY WRIGHT (3) MCA Nashville
(1) RCA/MCA Nashville

Top Country Artists—Male

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

- 1 TIM MCGRAW (8) Curb
(2) Warner Bros./Curb/WRN
- 2 GEORGE STRAIT (13) MCA Nashville
- 3 TOBY KEITH (4) DreamWorks
(1) DreamWorks/Interscope
(1) Mercury
- 4 ALAN JACKSON (8) Arista Nashville
(3) Arista Nashville/RLG
(2) MCA Nashville



Faith Hill

- 5 BRAD PAISLEY (3) Arista Nashville
(1) Arista Nashville/RLG
- 6 KENNY CHESNEY (4) BNA
(2) BNA/RLG
- 7 MARK WILLIS (2) Mercury
- 8 CLINT BLACK (3) RCA
(2) RCA/RLG
- 9 CLAY WALKER (3) Giant
(2) Giant/Warner Bros.
- 10 KENNY ROGERS (4) Dreamcatcher

Top Country Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 MCA NASHVILLE (59)
- 2 Curb (44)
- 3 ARISTA NASHVILLE (33)
- 4 RCA (38)
- 5 BNA (30)
- 6 WARNER BROS. (24)
- 7 MONUMENT (21)
- 8 MERCURY (20)
- 9 CAPITOL (10)
- 10 LYRIC STREET (6)
- 11 DREAMWORKS (23)
- 12 EPIC (29)
- 13 ATLANTIC (20)
- 14 COLUMBIA (23)
- 15 GIANT (13)

MCA
NASHVILLE

Top Country Labels

Pos. LABEL (No. of Charted Titles)

- 1 MCA NASHVILLE (59)
- 2 Curb (44)
- 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 OJIVE 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/RLG
- 8 ALAN JACKSON (2) Arista Nashville/RLG
- 9 KENNY CHESNEY (2) BNA/RLG
- 10 REBA MCKENTIRE (2) MCA Nashville
- 11 SHEADY (2) Lyric Street/Hollywood
- 12 LEANN RIMES (2) Curb
- 13 BILLY GILMAN (2) Epic/Sony
- 14 LEE ANN WOMACK (1) MCA Nashville
- 15 TOBY KEITH (1) DreamWorks/Interscope
- 16 MARK WILLIS (2) Mercury
- 17 MARTINA MCBRIDE (1) RCA/RLG
- 18 JO DEE MESSINA (2) Curb
- 19 KENNY ROGERS (2) Dreamcatcher
- 20 BRAD PAISLEY (2) Arista Nashville/RLG
- 21 CLINT BLACK (1) RCA/RLG
- 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. MERCEY (2) Virgin
- 29 JEFF FOXWORTH (1) Warner Bros./WRN
- 30 GEORGE JONES (1) Aylum/WRN
- 31 CHRIS LEDOUX (1) Aylum/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/Sony
- 36 TRACY LAWRENCE (2) Atlantic/AG
- 37 WYNNONA (1) Curb/Mercury
- 38 BROOKS & DUNN (1) Arista Nashville/RLG
- 39 ANJO GRIGGS (2) RCA/RLG
- 40 ERIC HEATHLEY (1) Mercury
- 41 CHELY WRIGHT (1) MCA Nashville
- 42 ALABAMA (2) RCA/RLG
- 43 KEITH URBAN (1) Capitol
- 44 TY HERNDON (1) Epic/Sony
- 45 RASCAL FLATTS (1) Lyric Street/Hollywood
- 46 EMMYLOU HARRIS (2) Aylum/EEG
- 47 NEMOUSAH (2) Warner Bros./WRN
- 48 ALISON KRAUSS (1) Rounder/Mercury
- 49 MERLE HAGGARD (1) Legacy/Epic
- 50 COLLIN RAYE (1) Epic/Sony



Top Country Albums

Pos. TITLE (No. of Charted Titles) 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 LONELY GRILL—Lonestar—BNA/RLG
- 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/RLG
- 9 THE MAGIC OF CHRISTMAS—Garth Brooks—Capitol
- 10 LEANN RIMES—Lakeside—Curb
- 11 THE WHOLE SHEBANG—She-Dog—Lyric Street/Hollywood
- 12 SO GOOD TO 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—ScotchBrook—Curb
- 16 EVERYWHERE WE GO—Benny Chesney—BNA/RLG
- 17 EMOTION—Martina McBride—RCA/RLG
- 18 HOW DO YOU LIKE ME NOW?—Toby Keith—DreamWorks/Interscope
- 19 SHE RIDES WILD HORSES—Kenny Rogers—Dreamcatcher
- 20 PERMANENTLY—Mark Wills—Mercury
- 21 WHO NEEDS PICTURES—Brad Paisley—Arista Nashville/RLG
- 22 O'LECTRIFIED—Clint Black—RCA/RLG
- 23 WHAT A WONDERFUL WORLD—Anne Murray—StraightWay
- 24 GREATEST HITS—Kenny Rogers—BNA/RLG
- 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—George Strait—Capitol
- 29 BURN—Jo Dee Messina—Curb
- 30 GEORGE STRAIT—George Strait—MCA Nashville
- 31 I'M ALRIGHT—Jo Dee Messina—Curb
- 32 BRAND NEW ME—John Michael Montgomery—Alyson/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 SURF WE KISS GOODBYE—Vince Gill—MCA Nashville
- 37 SECRET OF GIVING A CHRISTMAS COLLECTION—Reba McEntire—MCA Nashville
- 38 NEW DAY DAWNING—Hymn—Curb/Mercury
- 39 MERRY CHRISTMAS WHEREVER YOU ARE—George Strait—MCA Nashville
- 40 COLD HARD TRUTH—George Jones—Aylum/WRN
- 41 TIGHT ROPE—Brooks & Dunn—Arista Nashville/RLG
- 42 YOU WON'T EVER BE LONELY—Andy Griggs—RCA/RLG
- 43 16 BIGGEST HITS—Johnny Cash—Legacy/Columbia/Sony
- 44 SWIMMING IN CHAMPAGNE—Eric Heathley—Mercury
- 45 20 GREATEST HITS—Chris LeDoux—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—Tina Turner—Atlantic/AG
- 53 FORGET ABOUT IT—Alison Krauss—Rounder/Mercury
- 54 LAST CHANCE FOR A THOUSAND YEARS—Greatest Hits From the 90's—Dugie/Teknon—Reprise/WRN
- 55 TRACKS—Collin Raye—Epic/Sony
- 56 MORE—Trace Adkins—Capitol
- 57 WHERE THE HEART IS—Soundtrack—BNA/RLG
- 58 RED DIRT GIRL—Emmylou Harris—Mercury/AG
- 59 I'M DIGGIN' IT—Alicia Elliott—MCA Nashville
- 60 PHIL VASSAR—Phil Vassar—Arista Nashville/RLG
- 61 YES!—Chad Brack—Warner Bros./WRN
- 62 GREATEST HITS VOLUME ONE—Toby Keith—Mercury
- 63 FOR THE RECORD: 41 NUMBER ONE HITS—Alabama—RCA/RLG
- 64 16 BIGGEST HITS—Wills—Nelson—Legacy/Columbia/Sony
- 65 ULTIMATE COUNTRY PARTY 2—Various Artists—Arista Nashville/RLG
- 66 HOW BIG A BOY ARE YA? VOLUME 6—Ray D. Green—Virgin
- 67 WISH YOU WERE HERE—Mark Wills—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/Artemis
- 72 GREATEST FITS: THE BEST OF HOW BIG A BOY ARE YA?—Ray D. Green—Virgin
- 73 DOWN THE ROAD I GO—Travis Tritt—Columbia/Sony
- 74 SUPERSTAR COUNTRY HITS—Various Artists—UTV/Universal
- 75 HIGH MILEAGE—Alan Jackson—Arista Nashville/RLG

Top Country Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 MONUMENT (6)
- 2 MCA NASHVILLE (19)
- 3 WARNER BROS. (9)
- 4 CURB (11)
- 5 MERCURY (10)
- 6 BNA (22)
- 7 ARISTA NASHVILLE (11)
- 8 CAPITOL (15)
- 9 RCA (8)
- 10 LYRIC STREET (4)
- 11 EPIC (9)
- 12 DREAMWORKS (6)
- 13 COLUMBIA (13)
- 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 (19)
- 5 MERCURY (13)

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 (18)
- 6 INDEPENDENTS (18)





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

MCA
NASHVILLE
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The Year In Music 2000

Hot Country Singles & Tracks Artists

THE ARTIST (No. of Charted Titles)

- 1 **TIM MCGRAW** (7) *Curb*
(1) Warner Bros./Curb/WRN
- 2 **FAITH HILL** (4) *Warner Bros./WRN*
(1) Warner Bros./Curb/WRN
- 3 **LONESTAR** (4) *BNA*
(1) DreamWorks
- 5 **TOBY KEITH** (4) *DreamWorks*
- 6 **GEORGE STRAIT** (8) *MCA Nashville*
- 7 **MARTINA MCBRIDE** (3) *RCA*
- 8 **JOE DEE MESSINA** (2) *Curb*
- 9 **ALAN JACKSON** (8) *Arista Nashville*
(1) MCA Nashville
- 10 **BRAD PASKLEY** (3) *Arista Nashville*
- 11 **REBA MCKENTRE** (7) *MCA Nashville*
- 12 **SHEDADIA** (2) *Lyric Street*
- 13 **CHAD BROCK** (3) *Warner Bros./WRN*
- 14 **PHIL VASSAR** (4) *Arista Nashville*
- 15 **KENNY CHESNEY** (2) *BNA*
- 16 **CLINT BLACK** (3) *RCA*
- 17 **LEANN RIMES** (2) *Curb*
(1) Sparrow/Capitol/Curb
- 18 **KETHI URBAN** (2) *Capitol*
- 19 **TRACY LAWRENCE** (2) *Arista*
- 20 **MARK WILLIS** (3) *Mercury*
- 21 **CLAY WALKER** (3) *Giant*
- 22 **ANDY GRIGGS** (3) *RCA*
- 23 **RASCAL FLATTS** (2) *Lyric Street*
- 24 **JOE DIFFIE** (2) *Epic*
- 25 **VINCE GILL** (2) *MCA Nashville*
- 26 **CLAY DAVISSON** (2) *Virgin*
- 27 **BROOKS & DUNN** (4) *Arista Nashville*
(1) Elektra/EEG
- 28 **JOHN MICHAEL MONTGOMERY** (4) *Arista*
- 29 **LEE ANN WOMACK** (3) *MCA Nashville*
- 30 **YANKEE GREY** (2) *Monument*
- 31 **COLLIN RAYE** (2) *Epic*
- 32 **ARON TIPPIN** (2) *Lyric Street*
- 33 **TRACE ADKINS** (3) *Capitol*
- 34 **ERIC HEATHLEY** (3) *Mercury*
- 35 **KENNY ROGERS** (2) *Dreamcatcher*
- 36 **GARTH BROOKS** (12) *Capitol*
- 37 **STEVE WARNER** (2) *Capitol*
(1) RCA
- 38 **SHAWNA TWAIN** (3) *Mercury*
- 39 **TRAVIS TRITT** (3) *Columbia*
- 40 **MONTGOMERY GENTRY** (3) *Columbia*
- 41 **BARA EVANS** (1) *RCA*
(1) BNA
- 42 **CHLEY WRIGHT** (2) *MCA Nashville*
- 43 **GARY ALLAN** (2) *MCA Nashville*
- 44 **TRACY BYRD** (2) *RCA*
(1) BNA
- 45 **DARROL WORLEY** (2) *DreamWorks*
- 46 **STEVE HOLLY** (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!**—Chad Brock—Warner Bros./WRN
- 3 **WHAT ABOUT NOW**—Lonestar—BNA
- 4 **COWBOY TAKE ME AWAY**—Dave Chalk—*Monument*
- 5 **THE WAY YOU LOVE ME**—Faith Hill—Warner Bros./WRN
- 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—Curb
- 10 **I WILL...BUT...**—Sheddia—Lyric Street
- 11 **IT MUST BE LOVE**—Alan Jackson—Arista Nashville
- 12 **SHE'S MORE**—Andy Griggs—RCA
- 13 **BREATHE**—Forth Hill—Warner Bros./WRN
- 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 Alan Rickman & 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 Willis—Mercury
- 23 **IT'S ALWAYS SOMETHIN'**—Joe Diffie—Epic
- 24 **UNCONDITIONAL**—Clay Davidson—Virgin
- 25 **KISS THIS**—Aron Tiffin—Lyric Street
- 26 **COUNTESS LAST A MOMENT**—Collin Raye—Epic
- 27 **I NEED YOU**—Lana Rhoades—Sparrow/Capitol/Curb
- 28 **FILL 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 **BEEN 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/WRN
- 38 **WHAT DO YOU SAY**—Reba—MCA Nashville
- 39 **THERE YOU ARE**—Martina McBride—RCA
- 40 **BEST OF INTENTIONS**—Trace Adkins—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**—Sheddia—Lyric Street
- 49 **MORE**—Trace Adkins—Capitol
- 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**—Dave Chalk—Monument
- 54 **BIG DEAL**—Lana Rhoades—Curb
- 55 **BORN TO FLY**—Steve Forster—RCA
- 56 **POT YOUR HAND IN MINE**—Tracy Byrd—RCA
- 57 **ANOTHER NINE MINUTES**—Toby Keith—*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**—Dave Chalk—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 **LOVELY**—Tracy Lawrence—Atlantic
- 69 **ALL THINGS CONSIDERED**—Tanner Stryker—*Monument*
- 70 **ONE VOICE**—Billy Gilman—Epic
- 71 **BLUE MOON**—Steve Hays—Curb
- 72 **ALMOST DOESN'T COUNT**—Mark Willis—Mercury
- 73 **HOME 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

Pos. IMPRINT (No. of Charted Titles)

- 1 **MCA NASHVILLE** (40)
- 2 **CURB** (29)
- 3 **ARISTA NASHVILLE** (22)
- 4 **RCA** (23)
- 5 **WARNER BROS.** (15)
- 6 **BNA** (18)
- 7 **MONUMENT** (12)
- 8 **LYRIC STREET** (12)
- 9 **EPIC** (23)
- 10 **MERCURY** (18)
- 11 **CAPITOL** (25)
- 12 **DREAMWORKS** (17)
- 13 **ATLANTIC** (14)
- 14 **GIAINT** (11)
- 15 **VIRGIN** (9)



Hot Country Singles & Tracks & Artists

Pos. LABEL (No. of Charted Titles)

- 1 **MCA NASHVILLE** (40)
- 2 **CURB** (28)
- 3 **ARISTA NASHVILLE** (22)
- 4 **RCA** (30)
- 5 **BNA** (18)

Hot Country Performers

No. PERFORMANCES (No. of Charted Titles)

- 1 **BYRON GALLIMORE** (31)
- 2 **DANN HUFF** (18)
- 3 **TONY BROWN** (20)
- 4 **KEITH STEGALL** (14)
- 5 **PAUL WORLEY** (17)
- 6 **JAMES STROUD** (13)
- 7 **TIM MCGRAW** (13)
- 8 **NORRO WILSON** (13)
- 9 **BUDDY CANNON** (13)
- 10 **FRANK ROGERS** (13)
- 11 **MARK WRIGHT** (12)
- 12 **CLINT BLACK** (9)
- 13 **FAITH HILL** (9)
- 14 **BLAKE CHANCEY** (9)
- 15 **CARSON CHAMBERLAIN** (9)
- 16 **DAVID MALLOY** (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 MCKENTRE** (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
is 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"



APPLE LOVETT SOUNDTRACK



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

LYLE LOVETT

Featuring the
music & songs of

CURB
MCA



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



WYONNA

"New Day Dawning"



JEFF CARSON

Winner CCMA Award
Mainstream Artist of
the Year



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**, "Aijuswanseing" (Del Soul/Del Jan).
3. **Saundmark**, "Kambuzed" (Motown).
4. **Ledisi**, "Soul singer" (LeSun Music).
5. **Guru**, "Jazzmatazz: Streetsoul" (Virgin).
6. **Hill St. Soul**, "Soul Organic" (Dome>Select-O-Hits).
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
Smoove & Rapper

1. **Godspeed You Black Emperor!**, "Lift Your Skinny Fists Like Antennas To Heaven" (Kranky).
2. **Radiohead**, "Kid A" (Capitol).
3. **The Sea & Cake**, "Oni" (Thrill Jockey).
4. **The Aluminum Group**, "Telo" (Helly).
5. **Joao Gilberto**, "Joao Vive E Viver" (Verve).
6. **Merle Haggard**, "If I Could Only Fly" (Anti).
7. **Dion**, "Déjà Vu" (Collectables).
8. **Robert Belfour**, "What's Wrong With You" (Fat Possum).
9. **Various Artists**, "Cambodian Rocks" (Parallel World).
10. **Various Artists**, "And 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. **Chante Moore**, "Exposed" (MCA). Long-awaited mainstream breakthrough album shows she can compete with the best of 'em.
4. **Bettye Lavette**, "Let Me Down Easy—In Concert" (Musa/Allegro). 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-Godet Music). Super vocals, the production and feel of an Intergroup album, a musical gem.

Continued on page YE-57

Top Country Singles Sales Artists

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

- 1 **FAITH HILL** (2) Warner Bros./WRN
- 2 **LEANN RIMES** (5) Curb
- (1) Sparrow/Capitol/Curb
- 3 **LONESTAR** (2) BNA/RG
- 4 **DIXIE CHICKS** (2) Monument/Sony
- 5 **BILLY GILMAN** (2) Epic/Sony
- 6 **CHAD BROCK** (2) Warner Bros./WRN
- 7 **JO DEE MESSINA** (2) Curb
- 8 **SHEDAYS** (1) Lyric Street/Hollywood
- 9 **GARTH BROOKS** (1) Capitol
- 10 **TY HERNDON** (2) Epic/Sony

Top Country Singles Sales

Pos. TITLE Artist/Imprint/Label

- 1 **BREATHE**—Faith Hill—Warner Bros./WRN
- 2 **AMAZED**—Lonestar—BNA/RG
- 3 **GODDYVE EARL**—Dixie Chicks—Monument/Sony
- 4 **ONE VOICE**—Billy Gilman—Epic/Sony
- 5 **I NEED YOU**—Lakota Rivers—Sparrow/Capitol/Curb
- 6 **BIG DEAL**—LeAnn Rimes—Curb
- 7 **CANT FEEL THE MOONLIGHT**—Lakota Rivers—Curb
- 8 **THE WAY YOU LOVE ME**—Faith Hill—Warner Bros./WRN

- 9 **THAT'S THE WAY**—Ty Herndon—Curb
- 10 **A COUNTRY BOY CAN SURVIVE (Y2K 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 Williams—Curb/Warner Bros.
- 16 **UNBREAKABLE HEART**—Jessica Andrews—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 Heathberry—Mercury
- 21 **I'M DIGGIN'**—Ty Herndon—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 **BNA** (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** (22)
- 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 **EMO** (2)



Faith Hill

◀◀◀ | **Country** | ▶▶▶▶

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. 1 Songwriter (No. of Chart Hits)

- 1 TOBY KEITH (2)
- 2 KEITH FOLLESE (4)
- 3 AMEE MAYO (6)
- 4 CHRIS LINDSEY (8)
- 5 BILL LUTHER (7)
- 6 VINCE GILL (2)
- 7 CLINT BLACK (2)
- 8 HOLLY LAMAR (2)
- 9 BOB McDILL (1)
- 10 PHIL VASSAR (1)
- 11 MICHAEL OULANEY (2)
- 12 MARK D. SANDERS (2)
- 13 BRIAN MCKNIGHT (1)
- 14 BRAD PAISLEY (4)
- 15 LIZ HENGER (2)
- 16 MARV GREEN (2)
- 17 DIANE WARREN (2)
- 18 CHUCK CANNON (2)
- 19 MARCUS HUMMON (2)
- 20 LEW DEWITT (1)
- 21 JEFFREY STEELE (2)
- 22 KRISTIN OSBORN (2)
- 23 TRAVIS TRITT (1)
- 24 RICK GILES (1)
- 25 HARLEY ALLEN (2)

Hot Country Publishers

No. 1 Publisher (No. of Chart Hits)

- 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 (34)
- 7 UNIVERSAL-SONGS OF POLYGRAM INTERNATIONAL, BMI (12)
- 8 VINNY MAE, BMI (2)
- 9 BLACKKNEE, BMI (1)
- 10 ACUFF-ROSE, BMI (1)
- 11 UNIVERSAL-POLYGRAM INTERNATIONAL, ASCAP (7)
- 12 SEA BAYLE, ASCAP (7)
- 13 WB, ASCAP (3)
- 14 UNIVERSAL-MCA, ASCAP (15)
- 15 SONY/ATV CROSS KEYS, ASCAP (18)
- 16 ALMO, ASCAP (2)
- 17 REALSONGS, ASCAP (2)
- 18 SILVERKISS, BMI (2)
- 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 (1)
- 25 MAJOR BOB, ASCAP (4)
- 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/PAIDEN-SMITH, ASCAP (3)
- 32 COBURN, BMI (2)
- 33 FOLLAZOO, ASCAP (2)
- 34 ENSIGN, BMI (2)



Toby Keith

- 35 BUG, BMI (6)
- 36 STARSTRUCK ANGEL, BMI (6)
- 37 SHOWBILLY, BMI (2)
- 38 WITHOUT ANNA, ASCAP (2)
- 39 CANCELLED LUNCH, ASCAP (1)
- 40 SODA CREEK, ASCAP (2)
- 41 SONGS OF NASHVILLE DREAMWORKS, BMI (4)
- 42 EVERYTHING I LOVE, BMI (1)
- 43 FLOYD'S DREAM, BMI (2)
- 44 MAVERICK, ASCAP (5)
- 45 CHERRY RIVER, BMI (2)
- 46 FAMOUS, ASCAP (10)
- 47 UNCHAPPEL, BMI (2)
- 48 COPYRIGHT MANAGEMENT INTERNATIONAL, BMI (1)
- 49 ANWA, ASCAP (6)
- 50 TEN TEN, BMI (4)



Hot Country Publishing Corporations

No. 1 Publishing Corporation (No. of Chart Titles)

- 1 WARNER/CHAPPELL MUSIC (87)
- 2 UNIVERSAL MUSIC (65)
- 3 EMI MUSIC (75)
- 4 SONY/ATV MUSIC (64)
- 5 BMG MUSIC (31)
- 6 SUSSMAN & ASSOCIATES MUSIC (2)
- 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. 1 Songwriter (No. of Chart Hits)

- 1 ROB THOMAS (2)
- 2 MATTHEW SCANNELL (2)
- 3 MAX MARTIN (10)
- 4 DIANE WARREN (2)
- 5 TIMOTHY MOSLEY (2)
- 6 BRIAN MCKNIGHT (2)
- 7 HOLLY LAMAR (2)
- 8 CORY RODNEY (2)
- 9 MARC ANTHONY (2)
- 10 MARK TREMONTI (2)
- 11 SCOTT STAPP (2)
- 12 STEPHANIE BENTLEY (1)
- 13 ANDREAS CARLSSON (2)
- 14 ITAAL SHUR (1)
- 15 DANIEL JONES (2)
- 16 DARREN HAYES (2)
- 17 JOHN HAMPSON (1)
- 18 STEPHAN JENKINS (2)
- 19 AIMEE MAYO (4)
- 20 CHRIS LINDSEY (4)
- 21 RAMI (1)
- 22 KRISTIAN LUNDIN (2)
- 23 WYCLEF JEAN (2)
- 24 JERRY OUPLESSIS (2)
- 25 JAMES HARRIS III (4)
- 26 TERRY LEWIS (4)

Hot 100 Publishers

No. 1 Publisher (No. of Chart Hits)

- 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 (2)
- 10 SONY/ATV TUNES, ASCAP (16)
- 11 BIDNIS, 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 (1)
- 17 MASCAN, ASCAP (2)
- 18 ROUGH CUT, ASCAP (2)

- 19 VIRGINIA BEACH, ASCAP (6)
- 20 BMG UFA, ASCAP (1)
- 21 HAZELSONS, ASCAP (1)
- 22 NOBETOBLAME, BMI (1)
- 23 SONY/ATV TREE, BMI (15)
- 24 FAMOUS, ASCAP (12)
- 25 BMG SONGS, ASCAP (12)
- 26 TREMONTI, BMI (2)
- 27 STAPP, BMI (2)
- 28 UNWITT FRYE, BMI (2)
- 29 CANCELLED LUNCH, ASCAP (2)
- 30 HOPECHET, BMI (1)
- 31 CAL IV, ASCAP (1)
- 32 MONEY MACK, BMI (2)
- 33 ZOMBA, BMI (1)
- 34 ESCATAPWA, 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 (1)
- 41 ITAAL SHUR, BMI (1)
- 42 TE-BASS, BMI (2)
- 43 HUSS ZWINGLI, ASCAP (2)
- 44 IRVING, BMI (2)
- 45 ALMO, ASCAP (2)
- 46 EMI VIRGIN, BMI (4)
- 47 3EB, BMI (2)
- 48 MASS CONFUSION, ASCAP (2)
- 49 BEYONCE, ASCAP (1)
- 50 UNIVERSAL-MCA, ASCAP (10)



Hot 100 Publishing Corporations

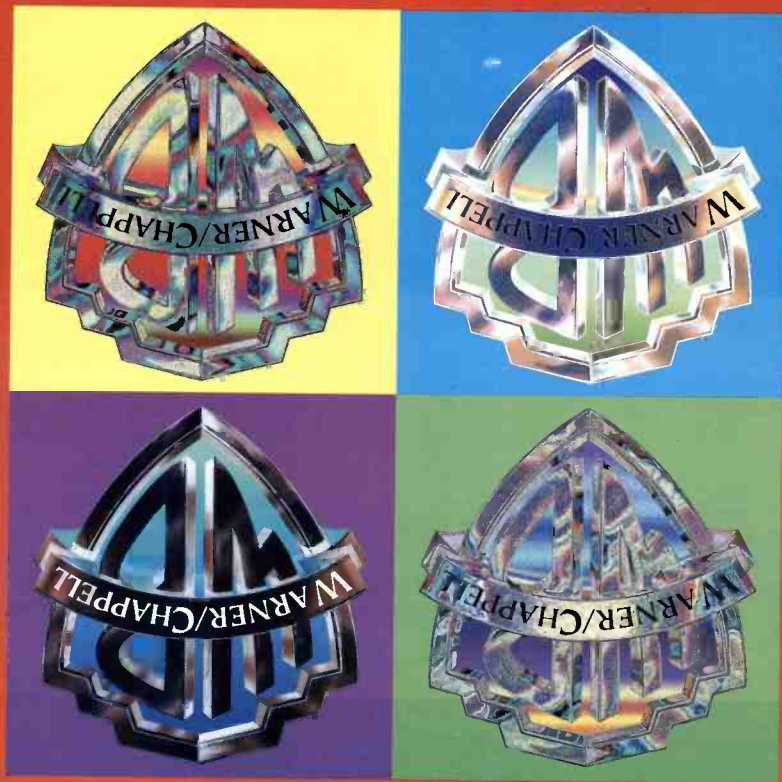
No. 1 Publishing Corporation (No. of Chart Titles)

- 1 EMI MUSIC (155)
- 2 WARNER/CHAPPELL MUSIC (117)
- 3 UNIVERSAL MUSIC (74)
- 4 ZOMBA MUSIC (44)
- 5 SONY/ATV MUSIC (60)
- 6 BMG MUSIC (32)
- 7 FAMOUS MUSIC (12)
- 8 REALSONGS MUSIC (7)
- 9 GRANTSVILLE MUSIC (2)
- 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)
- 8 JAMES HARRIS III (4)
- 9 TERRY LEWIS (4)
- 10 MISSY ELLIOTT (4)
- 11 BRIAN CASEY (4)
- 12 BRANDON CASEY (4)
- 13 RAPHAEL SAAIDIO (4)
- 14 ANDRE YOUNG (4)
- 15 MIKE CITY (2)
- 16 DIANE WARREN (2)
- 17 PHARRELL WILLIAMS (8)
- 18 CHAD HUGO (3)
- 19 DA BRAT (3)
- 20 CARL THOMAS (2)
- 21 KASSEM 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 (72)
- 5 ZOMBA, BMI (15)
- 6 UNIVERSAL-POLYGRAM INTERNATIONAL, ASCAP (90)
- 7 ZOMBA, ASCAP (50)
- 8 WARNER-TAMERLANE, BMI (55)
- 9 ENSIGN, BMI (13)
- 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 (5)
- 17 THEM DAMN TWINS, ASCAP (5)
- 18 SO SO DEF, ASCAP (3)
- 19 FLYTE TYME, ASCAP (4)
- 20 REALSONGS, ASCAP (5)
- 21 MASS CONFUSION, ASCAP (5)
- 22 TUFF HUFF, BMI (1)
- 23 TOM, ASCAP (1)
- 24 BMG SONGS, ASCAP (15)
- 25 MONTELL JORDAN, ASCAP (8)
- 26 HUDSON - JORDAN, ASCAP (8)
- 27 SONY/ATV SONGS, BMI (10)
- 28 CHRYSALIS, ASCAP (11)
- 29 ALMO, ASCAP (7)
- 30 BOOMER X, ASCAP (6)
- 31 NODONTIME, SESAC (5)
- 32 NODONTIME, 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 FUNKIN', ASCAP (4)
- 40 UNIVERSAL, ASCAP (12)
- 41 LIL LU LU, BMI (11)
- 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 HOLLIPARK, BMI (1)
- 50 HUSS ZWINGLI, ASCAP (5)



Hot R&B/Hip-Hop Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 EMI MUSIC (189)
- 2 WARNER/CHAPPELL MUSIC (129)
- 3 UNIVERSAL MUSIC (75)
- 4 ZOMBA MUSIC (54)
- 5 FAMOUS MUSIC (49)
- 6 SONY/ATV MUSIC (57)
- 7 BMG MUSIC (51)
- 8 CHRYSALIS MUSIC (15)
- 9 NODONTIME 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 (3)
- 4 RUDY PEREZ (3)
- 5 RICARDO ARIJONA (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 MANZANERO (2)
- 19 JOSE GONZALEZ (1)
- 20 OSCAR SERRANO (2)
- 21 PAUL BARRY (3)
- 22 MARK TAYLOR (3)
- 23 LUIS PADILLA (4)
- 24 JOSE ALFREDO JIMENEZ (2)
- 25 VICTOR MANUEL (1)
- 26 EL PEDROSILO, ASCAP (2)
- 27 EMI BLACKWOOD, BMI (3)
- 28 PEER INTERNATIONAL, BMI (3)
- 29 ARIJONA MUSICAL, ASCAP (2)
- 30 WORLD DEEP MUSIC, BMI (6)
- 31 SER-CA, BMI (5)
- 32 TN EDICIONES, BMI (3)
- 33 PACIFIC, ASCAP (5)
- 34 RUBET, ASCAP (1)
- 35 MAS SA DE C.V., ASCAP (2)
- 36 MAS MUSIC, ASCAP (2)
- 37 RIGHT BANK, ASCAP (2)
- 38 EDMONSA, ASCAP (1)
- 39 PROMOSONIS, BMI (2)
- 40 PHIC, ASCAP (1)
- 41 WB, ASCAP (6)
- 42 W.B.M., SESAC (2)
- 43 SONY/ATV TUNES, ASCAP (3)
- 44 BMG SONGS, ASCAP (5)
- 45 WARNER-TAMERLANE, BMI (7)
- 46 FLAMINGO, BMI (3)
- 47 GARMEX, BMI (2)
- 48 ERAMI, ASCAP (2)
- 49 OE LUNA, BMI (3)
- 50 M.A.M.P., BMI (1)
- 51 MANZANAMUSIC, SACM (2)
- 52 PEERMUSIC, BMI (2)
- 53 KAREN, ASCAP (1)
- 54 MARFRE, BMI (1)
- 55 ENRIQUE IGLESIAS, ASCAP (1)
- 56 RIVE DROITE, ASCAP (1)

Hot Latin Tracks Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 FOREIGN IMPORTED PRODUCTIONS PUBLISHING, BMI (14)
- 2 EMOA, ASCAP (5)
- 3 UNIVERSAL, ASCAP (7)
- 4 SONY/ATV LATIN, BMI (12)
- 5 SONY/ATV VISCOS, 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 (5)
- 13 VENTURA, ASCAP (2)
- 14 WARNER/CHAPPELL, ASCAP (6)
- 15 MAXIMO AGUIRRE, BMI (1)
- 16 SEG SON, BMI (2)
- 17 CRISMA, SESAC (4)
- 18 SONY/ATV SONGS, BMI (2)
- 19 CORI TIFANI, BMI (2)



FOREIGN IMPORTED
PRODUCTIONS
& PUBLISHING, INC.

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 (5)
- 5 EMOA MUSIC (2)
- 6 WARNER/CHAPPELL MUSIC (27)
- 7 PEERMUSIC (7)
- 8 BMG MUSIC (9)
- 9 VANDER MUSIC (2)
- 10 CRISMA MUSIC (4)



Omar Alfanno

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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 Kumbia Kings—EMI Latin
- 3 MTV UNPLUGGED—Shakira—Sony
Discos
- 4 DONDE ESTÁN LOS LADRONES?—Shakira—Sony
Discos
- 5 MTV UNPLUGGED—Maná—WEA Latina
- 6 THE BEST HITS—Enrique Iglesias—Fonovisa
- 7 AMARTE ES UN PLACER—Luis Miguel—WEA
Latina
- 8 TROZOS DE MI ALMA—Marco Antonio Solís—
Fonovisa
- 9 LLEGAR A TI—Jaci Velasquez—Sony Discos
- 10 ENTRE TUS BRAZOS—Alejandro Fernández—Sony
Discos
- 11 MI GLORIA, ERES TÚ—Lay Ten—Arca/BMG
Latin
- 12 RICARDO ARJONA VIVO—Ricardo Arjona—Sony
Discos
- 13 THE REMIXES—Ella Cupido—Sony Discos
- 14 MI VIDA SIN TU AMOR—Cristina Castro—
Arca/BMG Latin
- 15 ARRASANDO—Thelma—EMI Latin

Top Latin Pop Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 SONY DISCOS (12)
- 2 WEA LATINA (9)
- 3 FONOVISA (6)
- 4 EMI LATIN (5)
- 5 ARIOLA (5)

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 (3)



Shakira

Hot Latin Pop Tracks Artists

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

- 1 CHRISTIAN CASTRO (6) Arca/BMG Latin
- 2 RICARDO ARJONA (3) Sony Discos
- 3 SON BY FOUR (1) Sony Discos
- 4 CHAYANNE (2) Sony Discos
- 5 LUIS MIGUEL (4) WEA Latina
- 6 MARC ANTHONY (3) Columbia/Sony Discos
- 7 ALEJANDRO FERNÁNDEZ (3) Sony Discos
- 8 JACI VELASQUEZ (1) Sony Discos
- 9 ENRIQUE IGLESIAS (2) Interscope/Universal Latino
(2) Fonovisa
- 10 CARLOS VIVES (3) 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—Arca/BMG Latin
- 5 MUY DENTRO DE MÍ—Marc Anthony—Columbia/
Sony Discos
- 6 VOLVER A AMAR—Christian Castro—Arca/BMG
Latin
- 7 FRUTA FRESCA—Carlos Vives—EMI Latin
- 8 QUIEREME—Alejandro Fernández—Sony Discos
- 9 ENTRE EL MAR Y UNA ESTRELLA—Thelma—EMI
Latin



Christina Aguilera



Christian Castro

- 10 IMAGINE SIN TI—Lay Ten—Universal Latino
- 11 SOLO ME IMPORTAS TÚ—Enrique Iglesias—
Interscope/Universal Latino
- 12 JURAME—Cristina Aguilera/BMG Latin
- 13 SECRETO DE AMOR—Juan Sebastian—Musworld/
Barbosa
- 14 SENTIRME VIVO—Enmanuel—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 (45)
- 2 ARIOLA (2)
- 3 EMI LATIN (12)
- 4 WEA LATINA (1)
- 5 UNIVERSAL LATINO (12)

Hot Latin Pop Tracks Labels

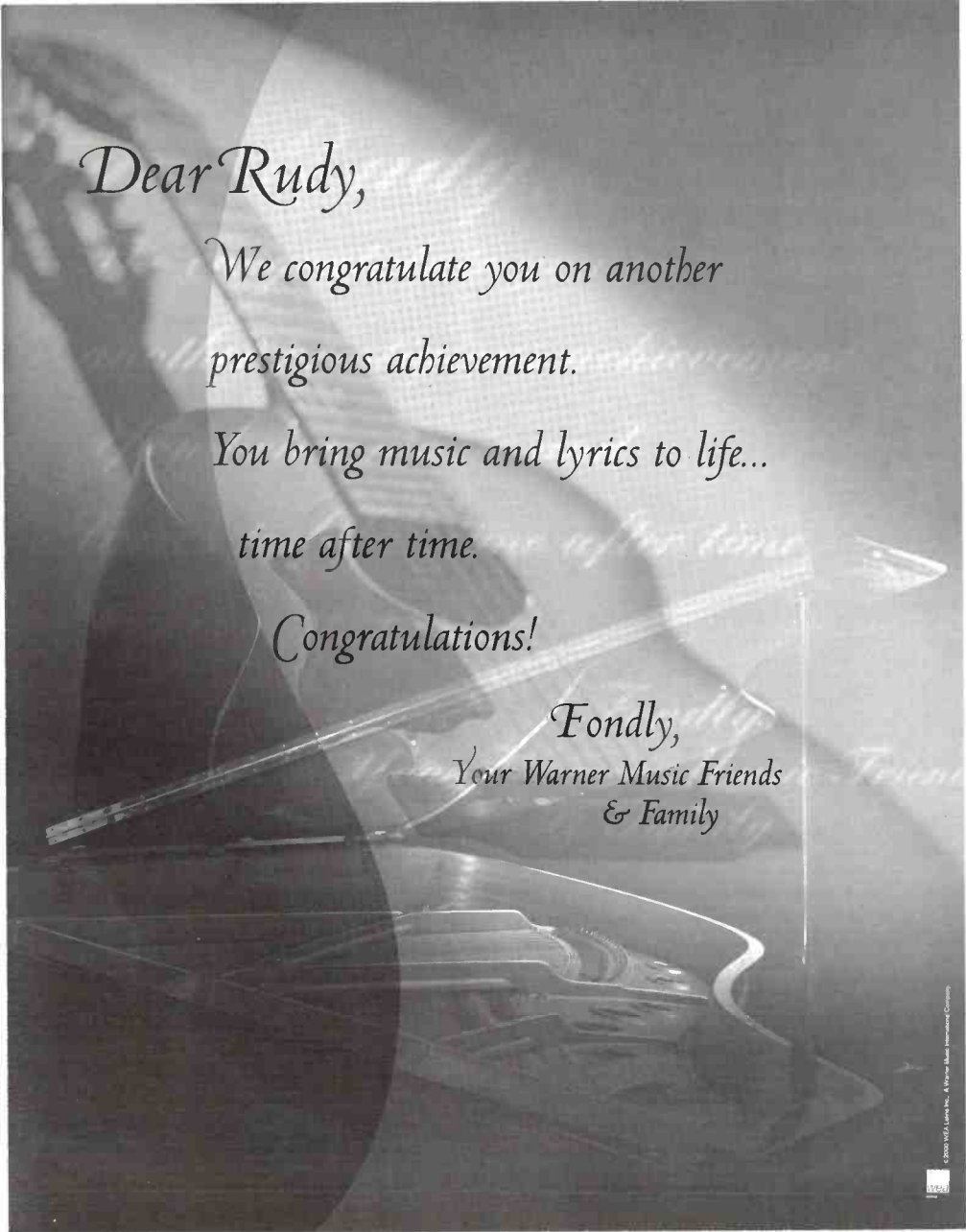
Pos. LABEL (No. of Charted Titles)

- 1 SONY DISCOS (65)
- 2 BMG LATIN (28)
- 3 EMI LATIN (27)
- 4 UNIVERSAL LATINO (18)
- 5 WEA LATINA (22)

Sony
DISCOS



Son By Four



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The Year In Music 2000

Top Billboard Latin 50 Artists

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

- 1 SHAKIRA (2) Sony Discos
- 2 MARC ANTHONY (1) RMM/Sony Discos
- 3 SON BY FOUR (1) Sony Discos
- 4 ENRIQUE IGLESIAS (3) Fonosono
- 5 ELVIS CRESPO (2) Sony Discos
- 6 SELENA (2) EMI Latin
- 7 GLORIA ESTEFAN (1) Epic/Sony Discos
- 8 LUIS MIGUEL (2) WEA Latino
- 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/Nonesuch/AG
- 13 CONJUNTO PRIMAVERA (2) Fonosono
- 14 MARIA (1) WEA Latino
- 15 LOS TEMERARIOS (1) Fonosono
- 16 RICARDO ARJONA (2) Sony Discos
- 17 MARCO ANTONIO SOLÍS (2) Fonosono
- 18 ALEJANDRO FERNÁNDEZ (2) Sony Discos
- 19 BANDA EL RECORDO (1) Fonosono
- 20 JACI VELASQUEZ (1) Sony Discos
- 21 PEPE AGUILAR (2) Maser/Balboa
- 22 CHRISTIAN CASTRO (2) Arrola/BMG Latin
- 23 INHABILE (2) EMI Latin
- 25 LOS TIGRES DEL NORTE (2) Fonosono



Shakira

- 22 CONTIGO—Intocable—EMI Latin
- 23 SUAVEMENTE—Elvis Crespo—Sony Discos
- 24 MI GLORIA, RES TU—Los Tré—Arrola/BMG Latin
- 25 THE REMIXES—Elvis Crespo—Sony Discos
- 26 EXPRESION—Gilberto Santa Rosa—Sony Discos
- 27 BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO—Omara Portuondo—World Circuit/Nonesuch/AG
- 28 ARRASANDO—Thalia—EMI Latin
- 29 BALAMOS—Enrique Iglesias—Fonosono
- 30 SECRETO DE AMOR—Juan Sebastian—Maser/Balboa/Catman
- 31 POR UNA MUJER BONITA—Pepe Aguilar—Maser/Balboa
- 32 UNA LLUVIA DE ROSAS—Los Angeles Azules—EMI Latin
- 33 MERENHITS 2000—Various Artists—J&M/Sony Discos
- 34 DANCE WITH ME—Soundtrack—Epic/Sony Discos
- 35 PINTAME—Elvis Crespo—Sony Discos
- 36 ALL MY HITS TODOS MIS EXITOS—Selena—EMI Latin
- 37 DE PAISANO A PAISANO—Los Tigres Del Norte—Fonosono
- 38 MASTERS OF THE STAGE: 2000 VECES MARIA—Carpentier—Sony Discos
- 39 LATIN MIX USA—Various Artists—Columbia/Sony Discos
- 40 POR ENCIMA DE TODO—Lenny—Universal Latino
- 41 GUERRA DE ESTADOS PESADOS—Various Artists—Liberty
- 42 VIVO—Luis Miguel—WEA Latino
- 43 CIEGO DE AMOR—Charlie Zaa—Sonolux/Sony Discos
- 44 NOCHE DE CUATRO LUNAS—Juan Iglesias—Columbia/Sony Discos
- 45 LOS GRANDES EXITOS EN ESPAÑOL—Cyprus Hill—Ruffhouse/Columbia/Sony Discos
- 46 OLGA VIVA, VIVA OLGA—Olga Tañón—WEA Latino
- 47 DISTINTO DIFERENTE—Afro-Cuban All Stars—World Circuit/Nonesuch/AG



Marc Anthony

- 48 2000 LATIN GRAMMY NOMINEES—Various Artists—Epic/Sony Discos
- 49 QUERIDA—Juan Gabriel—Arrola/BMG Latin
- 50 EN QUE TRABAJA EL MUCHACHO—Los Huroneros Del Norte—Fonosono

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 (10)
- 5 ARROLA (15)
- 6 RMM (6)
- 7 EPIC (5)
- 8 RCA (6)
- 9 OIA (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 (21)
- 5 WEA LATINA (12)

Top Billboard Latin 50 Discographies

Pos. DISCOGRAPHY (No. of Charted Titles)

- 1 SONY (45)
- 2 INDEPENDENTS (48)
- 3 EMO (25)
- 4 WEA (18)
- 5 BMG (21)
- 6 UNIVERSAL (21)

Hot Latin Tracks Artists

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

- 1 SON BY FOUR (1) Sony Discos
- (1) Columbia/Sony Discos
- 2 MARC ANTHONY (2) Columbia/Sony Discos
- (1) Columbia
- 3 CHRISTIAN CASTRO (2) Arrola/BMG Latin
- 4 CONJUNTO PRIMAVERA (2) Fonosono
- 5 BANDA EL RECORDO (2) Fonosono
- 6 ENRIQUE IGLESIAS (2) Interscope/Universal Latino
- (1) Fonosono
- 7 RICARDO ARJONA (2) Sony Discos
- (1) Fonosono/Interscope/Universal Latino
- 8 GILBERTO SANTA ROSA (1) Sony Discos
- 9 LUIS MIGUEL (2) WEA Latino
- 10 ALEJANDRO FERNÁNDEZ (2) Sony Discos



Son By Four

Hot Latin Tracks

Pos. TITLE—Artist—Imp./Int./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—Maser/Balboa
- 5 EL LISTÓN DE TU PELO—Los Angeles Azules—EMI Latin
- 6 MUY DENTRO DE MI—Marc Anthony—Columbia/Sony Discos
- 7 TE VICE MAL—Los Temerarios—Fonosono
- 8 DIMÉLO—Marc Anthony—Columbia/Sony Discos
- 9 YO SE QUE TE ACORDARAS—Banda El Recordo—Fonosono
- 10 DESHUYO—Ricardo Arjona—Sony Discos
- 11 MORIR DE AMOR—Conjunto Primavera—Fonosono
- 12 VOLVER A AMAR—Christian Castro—Arrola/BMG Latin
- 13 SOLO ME IMPORTAS TU—Enrique Iglesias—Interscope/Universal Latino
- 14 JURAME—Callella—Arrola/BMG Latin
- 15 ENTRE EL MAR Y UNA ESTRELLA—Thalia—EMI Latin
- 16 ALGUNA VEZ—Christina Aguilera—Arrola/BMG Latin
- 17 QUE VOY A HACER SIN TI—Pablo Montero—RCA/BMG Latin
- 18 SI NO TE HUBIERAS IDO—Marco Antonio Solís—Fonosono
- 19 QUIEREME—Alejandro Fernández—Sony Discos

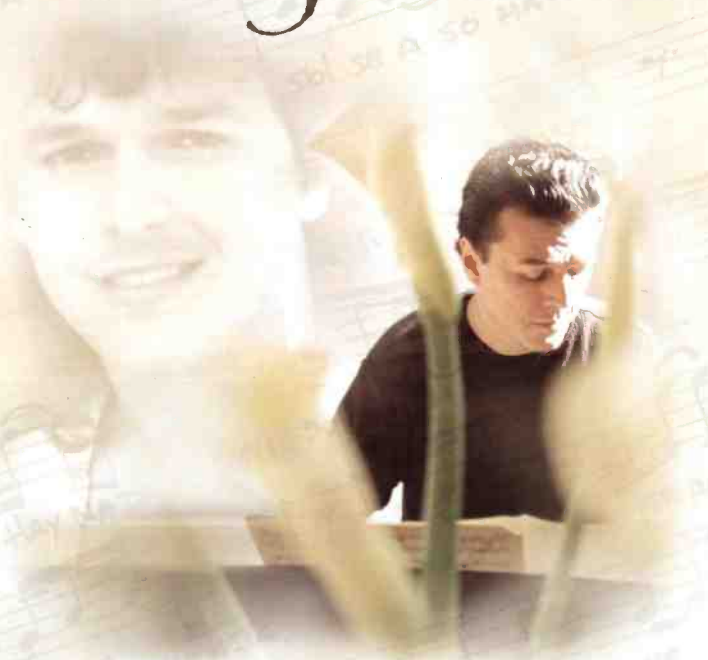
Continued on page YE-7

Latin 50

hot latin tracks

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The Year In Music 2000

HOT LATIN TRACKS

Continued from page TE-74

- 20 IMAGINE SIN TI — Luis Fonsi — Universal Latino
21 TE OFREZCO UN CORAZÓN — Banda El Recodo — Fonovisa
22 TE QUIERO MUCHO — Los Rieleros Del Norte — Fonovisa
23 NO ME OJES DE QUERER — Gloria Estefan — Epic/Sony Discos
24 AMARTE ES UN PLACER — Luis Miguel — WEA Latina
25 ATADO A TU AMOR — Chayanne — Sony Discos
26 RITMO TOTAL — Enrique Iglesias — Interscope/Universal Latino
27 SOLO TU — Joe Velazquez — Sony Discos
28 Y SIGUES SIENDO TU — Rugina Martinez — Discos Cuare
29 CUANDO — Ricardo Arjona — Sony Discos
30 POR AMARTE ASÍ — Christian Castro — Arista/BMG Latin
31 PERO DILE — Victor Manuelle — Sony Discos
32 TUS REPROCHES — Los Sembrados De Nueva Leon — Sony Discos
33 PERDONAME — Pique Aguilar — MCA/Balboa
34 BAJO LA LLUVIA — Grogomane — Sony Discos

- 35 COMO ME DUELE PERDERTE — Gloria Estefan — Epic/Sony Discos
36 ESCÚCHAME — Carlos Ponce — EMI Latin
37 DONDE ESTÁ EL AMOR — Charlie Zoo — Sonotek/Sony Discos
38 SI TE VAS — Alejandro Fernández — Sony Discos
39 SENTIRME VIVO — Emmanuel — Universal Latino
40 VEN CONMIGO (SOLAMENTE TU) — 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 ARIOLA (5)
5 UNIVERSAL LATINO (14)
6 COLUMBIA (7)
7 WEA LATINA (10)
8 RCA (12)
9 MUSART (6)
10 DISA (5)



Rudy Perez

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 (15)
2 ALEJANDRO JAEN (6)
3 KIKE SANTANDER (6)

- 4 EMILIO ESTEFAN JR. (13)
5 CORY RODNEY (2)
6 BEBU SILVETTI (6)
7 LUIS MIGUEL (4)
8 JOAN SEBASTIAN (2)
9 ESTEFANO (2)
10 JESUS CUILLEN (2)
11 JORGE MEJIA AVANTE (2)
12 RICARDO ARJONA (2)
13 SERGIO GEORGE (2)
14 EMANUELE RUFFINENGIO (3)
15 GERMAN LIZARRAGA (1)
16 PEDRO RAMIREZ (2)
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)
T23 BRIAN RAWLING (3)
25 POLO URIAS (2)

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,

BMG
U.S. LATIN

www.elcismusica.com

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/af

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 Discs
- 2 SON BY FOUR (1) Sony Discs
- 3 GLORIA ESTEFAN (1) Epic/Sony Discs
- 4 CARLOS VIVES (1) EMI Latin
- 5 ELVIS CRESPO (2) Sony Discs
- 6 IBRAHIM FERRER (1) World Circuit/Nonesuch/AG
- 7 GILBERTO SANTA ROSA (1) Sony Discs
- 8 OMARA PORTUONDO (1) World Circuit/Nonesuch/AG
- 9 GRUPOMANIA (1) Sony Discs
- 10 OLGA TANON (1) WEA Latina

Top Tropical/Salsa Albums

Pos. TITLE—Artist—Imprint/Label

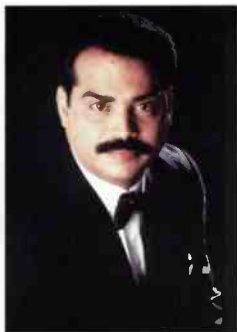
- 1 DESDE UN PRINCIPIO — FROM THE BEGINNING—Marc Anthony—RMM/Sony Discs
- 2 SON BY FOUR—Son By Four—Sony Discs
- 3 ALMA CARIBENA — CARIBBEAN SOUL—Clara Bofar—Epic/Sony Discs
- 4 EL AMOR DE MI TIERRA—Carlos Vives—EMI Latin
- 5 BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER—Ibrahim Ferrer—World Circuit/Nonesuch/AG
- 6 SUAVEMENTE—Elvis Crespo—Sony Discs
- 7 EXPRESION—Gilberto Santa Rosa—Sony Discs
- 8 BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO—Omara Portuondo—World Circuit/Nonesuch/AG
- 9 MERENHITS 2000—Various Artists—J&N/Sony Discs
- 10 PINTAME—Elvis Crespo—Sony Discs
- 11 DANCE WITH ME—Soundtrack—Epic/Sony Discs

12 MASTERS OF THE STAGE: 2000 VECES

- 13 MANIA—Grupomania—Sony Discs
- 14 OLGA VIVA, VIVA OLGA—Olga Taldon—WEA Latina
- 15 INCONFUNDIBLE—Victor Manuelle—Sony Discs
- 16 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 (5)
- 5 NONESUCH (5)

Top Tropical/Salsa Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY DISCOS (21)
- 2 ATLANTIC GROUP (5)
- 3 EMI LATIN (5)
- 4 RMM (8)
- 5 WEA LATINA (4)

Hot Tropical/Salsa Tracks Artists

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

- 1 GILBERTO SANTA ROSA (4) Sony Discs
- 2 VICTOR MANUELLE (4) Sony Discs
- 3 MARC ANTHONY (3) Columbia/Sony Discs (1) RMM
- 4 SON BY FOUR (1) Sony Discs
- 5 CARLOS VIVES (3) EMI Latin
- 6 GISELLE (3) Ariola/BMG Latin
- 7 REY RUIZ (3) Ariola/Universal Latino
- 8 GLORIA ESTEFAN (2) Epic/Sony Discs
- 9 CHRISTIAN CASTRO (2) Ariola/BMG Latin
- 10 GRUPOMANIA (2) Sony Discs

Hot Tropical/Salsa Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 A PURO DOLOR—Son By Four—Sony Discs
- 2 QUE ALGUIEN ME DIGA—Gilberto Santa Rosa—Sony Discs
- 3 FRUTA FRESCA—Carlos Vives—EMI Latin
- 4 PERO DILE—Victor Manuelle—Sony Discs
- 5 MUY DENTRO DE MI—Marc Anthony—Columbia/Sony Discs
- 6 JURAME—Clara Bofar—Ariola/BMG Latin
- 7 BAJO LA LUVIA—Grupomania—Sony Discs
- 8 IMAGINAME SIN TI—Luis Fonsi—Universal Latino
- 9 DA LA VUELTA—Marc Anthony—Columbia/Sony Discs
- 10 DESDE QUE NO ESTAS—Rey Ruiz—Bohemia/Universal Latino
- 11 NO ME OJES DE QUERER—Gloria Estefan—Epic/Sony Discs
- 12 COMO DUELE—Victor Manuelle—Sony Discs
- 13 DIMELO—Marc Anthony—Columbia/Sony Discs
- 14 SI LA YES—Victor Manuelle—Sony Discs
- 15 SIEMPRE—Los Hermanos Rosario—Varn

Hot Tropical/Salsa Tracks Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 SONY DISCOS (39)
- 2 EMI LATIN (18)
- 3 COLUMBIA (9)
- 4 UNIVERSAL LATINO (15)
- 5 ARIOLA (11)

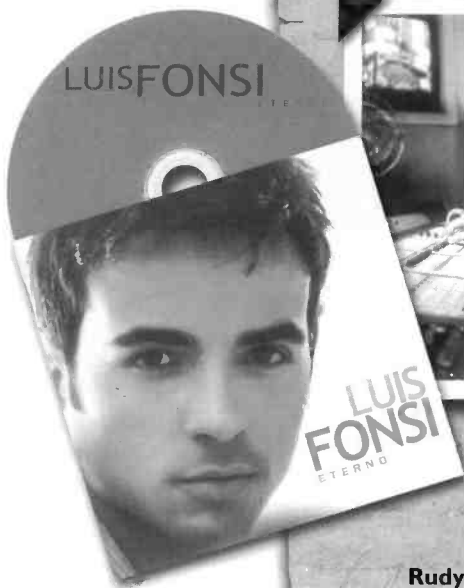
Sony
DISCOS

Hot Tropical/Salsa Tracks Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY DISCOS (79)
- 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 (4) Fonovisa
- 3 LOS TEMERARIOS (1) Fonovisa
- 4 PEPE AGUILAR (3) Musart/Balboa
- 5 BANDA EL RECORDO (2) Fonovisa
- 6 LOS TIGRES DEL NORTE (2) Fonovisa
- 7 INTOCABLE (1) EMI Latin
- 8 LOS ANGELES AZULES (2) Disc/EMI Latin
- 9 JOAN SEBASTIAN (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—Ladino
- 12 POR ENCIMA DE TODO—Limite—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 (20)
- 2 EMI LATIN (19)
- 3 SONY DISCOS (9)
- 4 BALBOA (3)
- 5 CAIMAN (1)



Banda El Recodo

Hot Regional Mexican Tracks Artists

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

- 1 BANDA EL RECORDO (5) Fonovisa
- 2 CONJUNTO PRIMAVERA (4) Fonovisa
- 3 LOS ANGELES AZULES (2) Disc/EMI Latin
- 4 LOS RIELEROS DEL NORTE (3) Fonovisa
- 5 JOAN SEBASTIAN (2) Musart/Balboa
- 6 LOS TIGRES DEL NORTE (3) Fonovisa
- 7 EL COYOTE Y SU BANDA TIERRA SANTA (2) EMI Latin
- 8 LIMITE (4) Universal Latino
- 9 INTOCABLE (5) EMI Latin
- 10 JULIO PRECADO Y SU BANDA PERLA DEL PACIFICO (2) Arca/BMG Latin
- (2) RCA/BMG Latin

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 OPREZO UN CORAZON—Banda El Recodo—Fonovisa
- 4 YO SE QUE TE ACORDARAS—Banda El Recodo—Fonovisa
- 5 TE QUIERO MUCHO—Los Rieles Del Norte—Fonovisa
- 6 SECRETO DE AMOR—Joan Sebastian—Musart/Balboa
- 7 Y SIGUES SIENDO TU—Rogelio Martinez—Discos

- 8 TUS REPROCHES—Los Serenales De Nuevo Leon—Sony Discos
- 9 TE HICE MAL—Los Temerarios—Fonovisa
- 10 BUSCA OTRO AMOR—Polo Uribe Y Su Maquina—Morris—Fonovisa
- 11 QUE BONITO AMOR—Banda Maguy—RCA/BMG Latin
- 12 ANILLO GRABADO—Tramita Del Norte—Sony Discos
- 13 EN CADA GOTA DE MI SANGRE—Conjunto Primavera—Fonovisa
- 14 QUERAME LOS OJOS—Ramon Ayala Y Sus Bravos 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 (29)
- 4 DISA (16)
- 5 MUSART (10)

Hot Regional Mexican Tracks Labels

Pos. LABEL (No. of Charted Titles)

- 1 FONOVISA (54)
- 2 EMI LATIN (45)
- 3 SONY DISCOS (34)
- 4 BMG LATIN (16)
- 5 BALBOA (10)



they're newest

Artist



The Year In Music 2000



Andrea Bocelli

Top Classical Artists

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

- 1 ANDREA BOCELLI (5) Philips/Universal Classics Group
- 2 YO-YO MA (4) 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
- 6 ANDRE RIEU (2) Philips/Universal Classics Group
- 7 RENEE FLEMING (2) Decca/Universal Classics Group
- 8 ANNE-SOPHIE MUTTER (1) DG/Universal Classics Group
- 9 CECILIA BARTOLI (2) Decca/Universal Classics Group

Top Classical Albums

Pos. TITLE—Artist—Imp./Label

- 1 SACRED ARIAS—Andrea Bocelli—Philips/Universal Classics Group
- 2 VERDI—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—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) Imp./Label

- 1 CHARLOTTE CHURCH (2) Sony Classical
- 2 SARAH BRIGHTMAN (2) Nemo Studio/Angel/Angel Records
- 3 JOHN WILLIAMS (5) Sony Classical
- 4 LONDON SYMPHONY ORCHESTRA (2) Sony Classical
- 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—Imp./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 EDEEN—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 STEPHAN—John Williams/Christopher Parkening—Sony Classical
- 14 BACK TO TITANIC—London Symphony Orchestra (Horne)—Sony Classical
- 15 PAVAROTTI & FRIENDS FOR GUATEMALA AND ROSOV—Various Artists—Decca/Universal Classics Group

SONY

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 (11)
- 4 WARNER BROS. (1)
- 5 ASTOR PLACE (1)

Top Combined Classical Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 SONY CLASSICAL (32)
- 2 PHILIPS (7)
- 3 ANGEL (4)
- 4 NEMO STUDIO (2)
- 5 DECCA (18)
- 6 WALT DISNEY (1)
- 7 REALLY USEFUL (2)
- 8 MAVERICK (1)
- 9 VIRGIN (5)
- 10 CIRCA (2)



Top Combined Classical Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY CLASSICAL (32)
- 2 UNIVERSAL CLASSICS GROUP (35)
- 3 ANGEL RECORDS (12)
- 4 ATLANTIC GROUP (12)
- 5 WARNER BROS. (1)

Top Combined Classical Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 SONY (32)
- 2 UNIVERSAL (35)
- 3 EMI (22)
- 4 WEA (4)
- 5 INDEPENDENTS (14)
- 6 BMG (9)

Top Classical Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 PHILIPS (6)
- 2 SONY CLASSICAL (16)
- 3 WALT DISNEY (1)
- 4 VIRGIN (5)
- 5 DECCA (9)

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 (11)
- 5 BMG CLASSICS (4)



Charlotte Church

LASERLIGHT
DIGITAL

THANKS AGAIN for making us

#1



Berlin Symphony Orchestra

#2



Oratorio Society of New York

Year End Classical Budget Artists

delta

Delta Entertainment Corporation
1663 Sawtelle Boulevard
Los Angeles, CA 90025
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
- 2 PLACIDO DOMINGO (4) Sony Classical
- 3 JOSE CARRERAS (4) Sony Classical
- 4 I SOLISTI VENETI (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 TENOR'S CHRISTMAS—Carreras—Domingo—Erato/AG
- 5 PACHELBEL CANON—Various Artists—RCA Victor/BMG Classics
- 6 BACH'S ADAGIOS—Various Artists—Erato/AG
- 7 ALBINONI'S ADAGIOS—I Solisti Veneti (Stromae)—Erato/AG
- 8 CHRISTMAS FESTIVAL—Boston Pops Orchestra (Various)—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

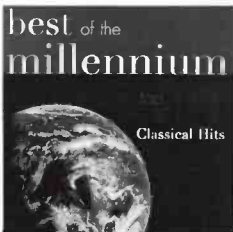
Pos. IMPRINT (No. of Charted Titles)

- 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 (23)
- 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 POPPS 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—Pavani 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 (23)
- 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 (23)
- 2 PLATINUM (14)
- 3 MADACY (12)
- 4 LASERLIGHT (8)
- 5 SONY CLASSICAL (2)

RCA VICTOR

UNIVERSAL CLASSICS



Placido Domingo, Jose Carreras, Luciano Pavarotti



Diana Krall

The Year In Music 2000

Top Jan Artists

- Pos. ARTIST (No. of Charted Titles)**
- 1 DIANA KRALL (1) *Verse/VG*
(1) *Just a Tune*
 - 2 HARRY CONNICK, JR. (1) *Columbia/CRG*
 - 3 KEITH JARRETT (1) *ECM*
 - 4 TONY BENNETT (1) *RPM/Columbia/CRG*
(1) *Columbia/CRG*
 - 5 MILES DAVIS (2) *Legacy/Columbia/CRG*
 - 6 STEVE TYRRELL (1) *Atlantic/AG*
 - 7 JOHN COLTRANE (1) *Blue Note*
(1) *Legacy/Columbia/CRG*
(1) *Verse/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. IMPRINT (No. of Charted Titles)**
- 1 VERVE (24)
 - 2 32 JAZZ (7)
 - 3 COLUMBIA (6)
 - 4 BLUE NOTE (14)
 - 5 ECM (4)
 - 6 WARNER BROS. (4)
 - 7 ATLANTIC (5)
 - 8 NARM (2)
 - 9 CONCORD (4)
 - 10 LEGACY (4)



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 Jazz Albums

- Pos. TITLE - ARTIST - IMPRINT/LABEL**
- 1 WHEN I LOOK IN YOUR EYES—Diana Krall—*Verse/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—Various 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 BET ON JAZZ PRESENTS: FOR THE LOVE OF JAZZ—Various Artists—*NARM*
 - 8 TRIO 99-00—Pat Metheny—*Warner Bros.*
 - 9 JAZZ FOR WHEN YOU'RE ALONE—Various Artists—32 Jazz/Ryko Palm
 - 10 STEPPING OUT—Diana Krall—*Just a Tune*
 - 11 THE VERY BEST OF JOHN COLTRANE—John Coltrane—*Blue Note*
 - 12 JAZZ FOR THOSE PEACEFUL MOMENTS—Various Artists—32 Jazz/Ryko Palm
 - 13 JAZZ FOR THE QUIET TIMES—Various Artists—32 Jazz/Ryko Palm
 - 14 HERE'S TO YOU, CHARLIE BROWN: 50 GREAT YEARS—David Bennett—*GRP/VG*
 - 15 DUKE ELEGANT—Dr. John—*Blue Note/Capitol*
 - 16 JAZZ FOR A LAZY DAY—Various Artists—32 Jazz/Ryko Palm
 - 17 SWEET AND LOWDOWN—MUSIC FROM THE MOTION PICTURE—Various Artists—*Sony Classical*
 - 18 BEYOND—Joshua Redman—*Warner Bros.*
 - 19 TONIC—Mekdad Martin & Wood—*Blue Note/Capitol*
 - 20 JAZZ FOR THE OPEN ROAD—Various Artists—32 Jazz/Ryko Palm
 - 21 BUMP—John Scofield—*Verse/VG*
 - 22 NEVER NEVER LAND—Jane Monheit—*N. Gold/Warlock*
 - 23 MOMENT TO MOMENT—ROY HARGROVE
 - 24 WITH STRINGS—Roy Hargrove—*Verse/VG*
 - 25 EVERYBODY'S TALKIN' 'BOUT MISS THING—Lay Smith & Her Red Hot Skillet Lickers—*Fat Note*

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 (2) *Warner Bros.*
 - 8 RICK BRAUN (1) *Warner Bros.*
(1) *Atlantic/AG*
 - 9 KIRK WHALUM (2) *Warner Bros.*
(1) *Warner Capitol/Warner Bros.*
 - 10 GROVER WASHINGTON, JR. (1) *Columbia/CRG*
(1) *Hip-O/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 Brown—*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 SONG LIVES ON—Joe Sample Featuring Lalah Hathaway—*RPM/GRP/VG*
 - 11 FOR YOU—Kirk Whalum—*Warner Bros.*
 - 12 URBAN KNIGHTS III—Urban Knights—*Noravda/Virgin*



Kenny G

Top Contemporary Jan 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 Jan Imprints

Pos. IMPRINT (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 (13)
- 10 ECM (4)



Top Combined Jan 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 Jan Distributions

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 BMG (19)
- 2 UNIVERSAL (44)
- 3 WEA (42)
- 4 INDEPENDENTS (68)
- 5 EMI (53)
- 6 SONY (20)



Top Contemporary Jazz Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 ARISTA (2)
- 2 WARNER BROS. (14)
- 3 GRP (2)
- 4 CAPITOL (2)
- 5 BLUE NOTE (8)
- 6 HIGHER OCTAVE (4)
- 7 ATLANTIC (4)
- 8 COLUMBIA (2)
- 9 SHANACHIE (6)
- 10 PEAK (4)



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 (2) 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
- Orion/Interscope
- 7 ANDREA BOCELLI (2) Polygram
- 8 BOB SEGER & THE SILVER BULLET BAND (2) Capitol
- 9 BUENA VISTA SOCIAL CLUB (1) World Circuit/Nonesuch/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 Gang/Island/IDJMG
- 5 ROMANZA—Andrea Bocelli—Polygram
- 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/Nonesuch/AG
- 9 HOME FOR CHRISTMAS—'N Sync—RCA
- 10 YOURSELF OR SOMEONE LIKE YOU—Marshall Coker—Lava Music/AG
- 11 VAULT—Greatest Hits 1980-1995—Def Leppard—Mercury/IDJMG

- 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—Oasis—Hollywood
- 19 MIRACLES—THE HOLIDAY ALBUM—Kenny G—Arista
- 20 'N SYNC—'N Sync—RCA
- 21 BACK IN BLACK—AC/DC—EastWest/EEG

- 22 ...AND JUSTICE FOR ALL—Metallica—Elektra/EEG
- 23 ALL TIME GREATEST HITS—Barry White—Mercury/IDJMG
- 24 GREATEST HITS—At Cozen—HI/The Right Stuff/Capitol
- 25 THE GREATEST HITS COLLECTION—Brooks & Dunn—Arista Nashville/RLG
- 26 SAVAGE GARDEN—Savage Garden—Columbia/CRG
- 27 SUBLIME—Sublime—Gunsling Alley/MCA
- 28 CHRONICLE THE 20 GREATEST HITS—Greenleaf/Clearwater Revisited—Fantasy
- 29 SURFACING—Sarah McLachlan—Arista
- 30 LIVE—AC/DC—EastWest/EEG
- 31 I'M ALRIGHT—Ja Du Measun—Curb
- 32 GREATEST HITS—Fleetwood Mac—Warner Bros.
- 33 GOLD—Abba—Polygram/Universal
- 34 WHITE CHRISTMAS—Mortina Madrid—RCA
- Orion/Interscope
- 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
- Orion/Interscope
- 43 THE BEST OF VAN MORISON—Van Morrison—Polygram/Universal
- 44 5—Lenny Kravitz—Virgin
- 45 APPETITE FOR DESTRUCTION—Guns N' Roses—Geffin/Interscope
- 46 MERRY CHRISTMAS—Mannheim Steamroller—American
- CRG
- 47 WIDE OPEN SPACES—Dixie Chicks—Monument/Sony (Nashville)
- 48 FAITH—Kirk H—Warner Bros. (Nashville)/WRN
- 49 CROSS ROAD—Bon Jovi—Mercury/IDJMG
- 50 CHRISTMAS—Mannheim Steamroller—American
- Gramophone

Top Pop Catalog Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 ELEKTRA (2)
- 2 COLUMBIA (2)
- 3 CAPITOL (1)
- 4 RCA (6)
- 5 MERCURY (6)

- 6 WIND-UP (1)
- 7 ARISTA (6)
- 8 550 MUSIC (2)
- 9 CURB (4)
- 10 AMERICAN GRAMOPHONE (5)



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 (3)
- 5 ATLANTIC GROUP (9)



Top Pop Catalog Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 UNIVERSAL (57)
- 2 WEA (44)
- 3 BMG (25)
- 4 SONY (28)
- 5 EMI (11)
- 6 INDEPENDENTS (24)



Creed

Hot Mainstream Rock Artists

Pos. ARTIST (No. of Weeks on Chart) (Peak Position)

- 1 CRED (4) Wind-up
- 2 3 DOORS DOWN (2) Republic/Universal
- 3 METALLICA (2) Elektra/VEG
- (1) Hollywood
- 4 GOOSMACK (4) Republic/Universal
- 5 RED HOT CHILI PEPPERS (4) Warner Bros.
- 6 ADOX (3) EastWest/VEG
- 7 LIMP BIZKIT (3) Playhouse
- (1) Hollywood
- 8 STONE TEMPLE PILOTS (4) Atlantic
- 9 A PERFECT CIRCLE (2) Virgin
- 10 KORN (2) Immortal/Epic

Hot Mainstream Rock Tracks

Pos. TITLE (No. of Weeks on Chart) (Label)

- 1 KRYPTONITE—3 Doors Down—Republic/Universal
- 2 NO LEAF CLOVER—Metallica—Elektra/VEG
- 3 DISAPPEAR—Madison—Hollywood
- 4 HIGHER—Cred—Wind-up
- 5 WITH ARMS WIDE OPEN—Cred—Wind-up
- 6 OTHERSIDE—Red Hot Chili Peppers—Warner Bros.
- 7 VOODOO—Godsmack—Republic/Universal
- 8 LOSER—3 Doors Down—Republic/Universal
- 9 JUDITH—A Perfect Circle—Virgin
- 10 LAST RESORT—Papa Roach—DreamWorks
- 11 WHAT IF—Cred—Wind-up
- 12 STIFF UPPER LIP—AC/DC—EastWest/VEG
- 13 LEARN TO FLY—Ten—Capitol
- 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.P.O.—Capitol
- 18 N.I.B.—Primo With Oxy—Dunne/Priority
- 19 PARADON ME—Incubus—Immortal/Epic
- 20 ONLY GOD KNOWS WHY—Kil Kral—Top Dog/Low/Atlantic
- 21 TAKE A PICTURE—Filter—Reprise
- 22 STUPIDLY—Disturbed—Guns/Reprise
- 23 BAD RELIGION—Godsmack—Republic/Universal
- 24 MAKE ME BAD—Jimi Jam—Immortal/Epic
- 25 FALLING AWAY FROM ME—Tom—Immortal/Epic
- 26 CHANGE (IN THE HOUSE OF FLIES)—Deftone—Massen



Creed

- 27 LEADER OF MEN—Nickelback—Roadrunner
- 28 NOME—Sound—Play/VEG
- 29 RE-ARRANGED—Limp Bizkit—Play/Interscope
- 30 MEMORHAGE (IN MY HANDS)—Fuel—550 Music/550+Work
- 31 GUERRILLA RADIO—Age Against The Machine—Epic
- 32 PUT YOUR LIGHTS ON—Santana Featuring Everlast—Arista
- 33 SATELLITE BLUES—AC/DC—EastWest/VEG
- 34 TURN ME ON "MR. DEADMAN"—The Union Underground—Portrait/Columbia
- 35 KEEP A WAVE—Godsmack—Republic/Universal
- 36 BREADLINE—Megadeth—Capitol
- 37 ARE YOU READY?—Cred—Wind-up
- 38 THE DOLPHIN'S CRY—Lose—Radioactive/MCA
- 39 NOTHING AS IT SEEMS—Pearl Jam—Epic
- 40 WHT 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 EPIC (19)
- 3 WARNER BROS. (10)
- 4 IMMORTAL (6)
- 5 EPIC (7)
- 6 HOLLYWOOD (6)
- 7 ELEKTRA (6)
- 8 ATLANTIC (7)
- 9 FLIP (3)
- 10 VIRGIN (5)

Hot Mainstream Rock Labels

Pos. LABEL (No. of Charted Titles)

- 1 UNIVERSAL (8)
- 2 EPIC (19)
- 3 ELEKTRA ENTERTAINMENT GROUP (10)
- 4 WIND-UP (5)
- 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 artistic 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" (Hidden Beach/Epic). Shades of Badu but a hard-to-resist media favorite!

9. Trisha Yearwood, "Where Are You Now" (MCA Nashville).
10. PJ Harvey, "Stories From The City, Stories From The Sea" (Island).



VIES OSHRODO
News Editor, Billboard
Bulletin

1. David Gray, "White Ladder" (ATO).
2. Soundtrack, "The Ballad Of Ramblin' Jack" (Vanguard). The accompanying music to Alyson Elliott's documentary on her 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 [Deported]"), Ani DiFranco ("Do Re Mi"), 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); "Faith And Courage" (Atlantic); the benefit concert for the families of Social Distortion guitarist Dennis Danell and Gov't Mule bassist Allen Woody.



MICHAEL PADLETTA
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). That was then, this is now.
5. Kylie Minogue, "Light Years" (Parlophone/EMI U.K.). Disco sucks? 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 bet.
8. Bebel Gilberto, "Tanto Tempo" (Ziriguibon/Cammed Disc/Six Degrees). Yes, I'll take that capirinha now.
9. Thievery Corporation, "The Mirror Can

- spiracy" (Eighteenth Street Lounge Music). Dancefloor blisser.
10. Kristine W, "Stronger" (RCA). One day, radio will realize what the club community has known all along.



JILL PERSLWICK
Los Angeles Editorial
Assistant

1. The Jayhawks, "Smile" (Columbia). A feel-good and lancy-free disc.
2. Vertical Horizon, "Everything You Want" (RCA). The 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" (Netwerk). 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. Wheatus, "Teenage Dirtbag" single (Columbia). Catchy high-school romp with an interesting falsetto bit.

Continued on page YE-88



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. Radionaz, "Kid A" (Capitol).
8. Richard Ashcroft, "Alone With Everybody" (Virgin).

The Year In Music 2000

CRITICS' CHOICE

Continued from page YE-87

9. **Girls Room**, Aug. 8 at the Roxy in Los Angeles. Feminist singer/songwriters Amy Corrie, Tara McLean, 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—a 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. **Tie: Trisha Yearwood**, "Real Live Woman" (MCA); **Phil Vassar**, "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 smilin'!
 9. **Tie: NewSong**, "Sheltering Tree" (Penson). Soul-enriching; **Salvador**, "Salvador" (Myrrh). Santana meets Billy Graham. These guys shake the rafters.
 10. **Tie: matchbox twenty**, "inad season" (Atlantic/Laval); **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 up-tempo record with hooks, thus fulfilling the title's mission.
2. **Destiny's Child**, "Jumpin', Jumpin'" (Columbia). Not just a great radio record, but one that helped complete the desegregation of mainstream top-40.
3. **Stone Temple Pilots**, "Sour Girl" (Atlantic).
4. **Nelly**, "Hot She" (Country/Grammy) (Fo' Real/Universal).
5. **Dixie Chicks**, "Goodbye Earl" (Columbia). Controversy aside, the record that brought 1991 levels of energy back to country radio this year.
6. **Elwood**, "Sundown" (Palm Pictures).

Hot Modern Rock Artists

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

- 1 **LIMP BIZKIT** (5) *Flip/Interscope*
- (1) *Hollywood*
- (2) *Offspring/Interscope*
- 2 **RED HOT CHILI PEPPERS** (5) *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) *Immortal/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 **PARDON ME**—Incubus—Immortal/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 **SOUL GIRL**—Destiny's Child—A&M
- 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-71—MCA
- 13 **STELLAR**—Incubus—Immortal/Epic
- 14 **MISERABLE**—Lit—RCA
- 15 **CALIFORNICATION**—Red Hot Chili Peppers—Warner Bros.
- 16 **TAKE A PICTURE**—Filter—Reprise
- 17 **EVERYTHING YOU WANT**—Vertical Horizon—RCA
- 18 **WONDERFUL**—Everclear—Capitol
- 19 **MAKE ME BAD**—Korn—Immortal/Epic
- 20 **LEARN TO FLY**—Foo Fighters—RCA
- 21 **PROMISE**—Fur—RCA
- 22 **HEMORRHAGE (IN MY HANDS)**—Fur—350 Music/550-World
- 23 **THE CHEMICALS BETWEEN US**—Bush—Trauma
- 24 **FALLING AWAY FROM ME**—Korn—Immortal/Epic
- 25 **VOODOO**—Cadamak—Republic/Universal
- 26 **LITTLE BLACK BACKPACK**—Strokes—G-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 **GUERRILLA RADIO**—Rage Against The Machine—Epic
- 31 **STUPID!**—Disturbed—Guns/Rage
- 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 **CRASH STUFF**—Limp Bizkit—Flip/Interscope
- 39 **LETTING THE CABLES SLEEP**—Bush—Trauma
- 40 **BREAKOUT**—Foo Fighters—RCA



Limp Bizkit



3 Doors Down

Hot Modern Rock Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **IMMORTAL** (2)
- 2 **RCA** (2)
- 3 **REPUBLIC** (2)
- 4 **WARNER BROS.** (2)
- 5 **EPIC** (2)
- 6 **ELEKTRA** (2)
- 7 **FLIP** (2)
- 8 **MCA** (2)
- 9 **WIND-UP** (2)
- 10 **TRAUMA** (2)



Hot Modern Rock Labels

Pos. LABEL (No. of Charted Titles)

- 1 **EPIC** (12)
- 2 **INTERSCOPE/GEFFEN/A&M** (2)
- 3 **RCA** (11)
- 4 **UNIVERSAL** (11)
- 5 **MCA** (2)



Modern rock

Continued on page YE-90



&



Congratulate

LIMP BIZKIT

On being named

Modern Rock Artist of the Year!!!

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

"Significant Other"
Seven Times Platinum

and helped

"Chocolate 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:
STAINED, COLD AND DOPE

The Year In Music 2000

CRITICS' CHOICE

Continued from page YE-88

- Sister Hazel**, "Change Your Mind" (Universal). Not a major hit, as it turned out, but a pretty valid instant.
 - Papa Roach**, "Last Resort" (DreamWorks). This generation's "Back In Black."
 - Janet**, "Doesn't Really Matter" (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" (Malaco); **Robbie Williams**, "Rock DJ" (Capitol).

FRANK SAGE

Radio Editor

- Travis**, "Why Does It Always Rain On Me" (Epic). The whole CD is worthy of No. 1 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" (Immortal Boy). A masterful song that defied format 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**, "9PM (Till I Come)" (Radikal). The best dance song U.S. radio never played.
- k.d. lang**, "Summerfling" (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)" (Hydria/Sire).

GENE SCULATTI

Director of Special Issues

- 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, Bvent, Shud Story" (Ace).
- Dion**, "Deja Vu" (Collectables).
 - Persuasions**, "Frankly A Cappella: The Persuasions Sing Zappa" (Earthbeat).
 - Candypants**, "Candypants" (Sympathy For The Record Industry).
 - Junior Wells**, "Calling All Blues: The Chief, Profile & USA Recordings, 1957-1963" (Weisside).
 - The Band**, "Remasters" catalog reissues (Capitol).
 - Various Artists**, "The Sound Of Young Sacramentos" (Big Beat).
 - Ray Condo & His Riconchets** April 15 at Culver Saloon in Los Angeles.
 - Los Straitjackets** Sept. 8 at Culver Saloon in Los Angeles.



PAUL SEXTON

International Contributing Editor

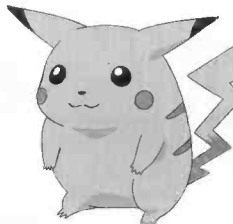
- Allison Moore**, "The Hardest Part" (MCA Nashville). Sister Shelby Lynne took the '99 crown, but this year there was no resisting the most honored voice in Nashville.
- Goswami Rough Riders**, "Enjoy The Melodic Sunshine" (Popstones). California sun meets Glasgow grunge.
- Radiohead**, "Kid A" (Parlophone/EMI). Audiohead, career-risking and never less than fascinating.
- Coldplay**, "Parachutes" (Parlophone/EMI). As stirring and evocative as everyone's told you it is.
- Paul Simon**, "You're The One" (Warner Bros.). A potent, poetic return to his narrative best.
- Joan Osborne**, "Religious Love" (Interscope/Universal). The momentum may have left her career, but the muse hasn't.
- Swan Dive**, "Swan Dive" (Compass). This year's sweetest pop secret.
- Roady Draven**, "The Hour Of Bewilderbeast" (Twisted Newer/XL Recordings). Leading the new Manchester: charge along with Heavenly/EMI's Doves.
- Charlie Watts & Jim Keltner**, "Charlie Watts Jim Keltner Project" (CyberOceano/Virgin). A percussive, persuasive combination.
- Jill Scott**, "Who Is Jill Scott? Words And Sounds Vol. 1" (Hillden Records/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.



POKEMON

Top Kid Artists

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

- POKEMON** (1) Ekok
- BARNEY** (1) Barney Music/Capitol
- Barney Music** (1) Ekok
- BEAR** (1) Walt Disney
- THE SIMPSONS** (1) Fox/Rhino
- THE POWERPUPPET GIRLS** (1) Rhino
- MANHATTAN STEAMROLLER** (1) American
- Collin Raye** (1) Sony World/Epic
- FRED MOLLIN** (1) Walt Disney
- THE CHIPMUNKS** (1) Capitol
- BORIS KARLOFF** (1) Rhino

Top Kid Audio Series

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

- WALT DISNEY READ-ALONG** (10) Walt Disney
- CEADARMOT KIDS CLASSICS** (7) Berman
- VEGGIE TUNES** (3) Big Idea/Walt Disney
- TOY STORY** (1) Berman
- WONDER KIDS** (3) Wonder Workshop/Melody

Top Kid Audio

Pos. TITLE-Artist-Imp./Label

- RADIO DISNEY JAMS VOL. 2**—Various Artists—Walt Disney
- 26 CLASSIC SONGS FOR TODDLERS**—Toddler Time—Berman
- TOY STORY 2**—Read-Along—Walt Disney
- DISNEY CHILDREN'S FAVORITES VOLUME 1**—Various Artists—Walt Disney



- VEGGIE TUNES**—Veggie Tunes—Big Idea/Walt Disney
- TODDLER FAVORITES**—Various Artists—Music For Little People/Kid Rhino/Rhino
- 2 B A MASTER**—MUSIC FROM THE TV SERIES—Pakemot—Big Idea/Walt Disney
- 80 YEARS OF MUSICAL MAGIC**—Various Artists—Walt Disney
- DISNEY'S PRINCESS COLLECTION**—Various Artists—Walt Disney
- SILLY SONGS**—Cedarmot Kids Classics—Berman
- LA VIDA MICKY**—Various Artists—Walt Disney
- SUNDAY SCHOOL SONGS**—Cedarmot Kids Classics—Berman
- VEGGIE TUNES 2**—Veggie Tunes—Big Idea/Walt Disney
- TIGER**—Walt Disney Read-Along—Walt Disney
- DISNEY CHILDREN'S FAVORITES VOLUME 2**—Various Artists—Walt Disney
- BARNEY'S FAVORITES VOL. 1**—Barney—Barney Music/Capitol
- BEAR IN THE BIG BLUE HOUSE**—Bear—Walt Disney
- ACTION BIBLE SONGS**—Cedarmot Kids Classics—Berman
- RADIO DISNEY KID JAMS**—Various Artists—Walt Disney
- DISNEY'S CHRISTMAS COLLECTION**—Various Artists—Walt Disney
- A VERY VEGGIE CHRISTMAS**—Veggie Tunes—Big Idea/Walt Disney
- TARZAN**—Walt Disney Read-Along—Walt Disney
- GO SIMPSONING WITH THE SIMPSONS**—The Simpsons—Fox/Rhino
- CLASSIC DISNEY VOL. II**—60 YEARS OF MUSICAL MAGIC—Various Artists—Walt Disney
- DINOSAUR**—Walt Disney Read-Along—Walt Disney

Top Kid Imprints

Pos. IMPRINT (No. of Charted Titles)

- WALT DISNEY** (30)
- BENSON** (10)
- WORD** (4)
- BIG IDEA** (4)
- KOCH** (1)

Top Kid Labels

Pos. LABEL (No. of Charted Titles)

- WALT DISNEY** (31)
- BENSON** (10)
- LYRIC STUDIOS** (4)
- RHINO** (7)
- KOCH** (1)

Top Kid Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- UNIVERSAL** (32)
- BMG** (11)
- INDEPENDENTS** (13)
- WEA** (4)
- SONY** (3)
- 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 lists 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 Sea Of The Gypsy Kings" (Nonesuch) and the "Sogno" 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/Anima 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 on the chart since its release this year.

CALYPSO INVASION

A couple of American imprints have taken up the world's traditional music mantle from the late Moses Asch, who founded Folkways Records. The descendant of his label, Smithsonian Folkways, has laid a busy year, reissuing Trinidadian titles from the vaults of Cook Records, such as "Calypso Awakening" and "Lord Invader In New York." The Irish Tenor 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 Tsiore is well represented by her sophomore album, "Wanita," on the Indigo label (imported into the U.S. by Harmonia Mundi). Also new from indigo is the long-awaited return of bluesy Malian troubadour Bouba 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 reappearing 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 amount 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

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

- 1 BAH MEN (1) S-Curve/Anima
- 2 ANDREA BOCELLI (2) Universal Latino
- (2) Polydor
- 3 IBRAHIM FERRER (1) World Circuit/Nonesuch/AG
- 4 THE CHIEFTAINS (2) RCA Victor
- 5 ANTHONY KEARNS (2) Master Tone/Point
- 6 ROMAN TYNAN (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) Zingiboom/Six Degrees

Top World Music Albums

Pos. TITLE—Artist—Imprint/Label

- 1 WHO LET THE DOGS OUT?—Baha Men—S-Curve/Anima
- 2 SOGNO—Andrea Bocelli—Polydor
- 3 BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER—Ibrahim Ferrer—World Circuit/Nonesuch/AG
- 4 THE IRISH TENORS—John McDermott/Anthony Kearns/Ronan Tynan—Master Tone/Point
- 5 THE IRISH TENORS HOME FOR CHRISTMAS—John McDermott/Anthony Kearns/Ronan Tynan—Master Tone/Point
- 6 WATER FROM THE WELL—The Chieftains—RCA Victor
- 7 BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO—Omara Portuondo—World Circuit/Nonesuch/AG
- 8 THE IRISH TENORS LIVE IN BELFAST—Anthony Kearns/Ronan Tynan/Peter Wright—Master Tone/Point
- 9 TANTO TEMPO—Bebel Gilberto—Zingiboom/Six Degrees
- 10 CAFE ATLANTICO—Cecilia Escobar—RCA Victor
- 11 A CELTIC CHRISTMAS: PEACE ON EARTH—Various Artists—Windham Hill
- 12 DISTINTO DIFFERENTE—Afro—Cuban All Stars—World Circuit/Nonesuch/AG
- 13 ORALION—Cirque Du Soleil—RCA Victor

14 LIVE IN PARIS AND TORONTO—Lorena McKennitt—Valley Valley Entertainment

15 NELEANA—Kesi's Band—Puma Hite

Top World Music Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 S-CURVE (1)
- 2 POLYDOR (1)
- 3 MASTERSTONE (4)
- 4 RCA VICTOR (2)
- 5 NONESUCH (6)



Top World Music Labels

Pos. LABEL (No. of Charted Titles)

- 1 ARTEMIS (1)
- 2 POLYDOR (2)
- 3 POINT (4)
- 4 ATLANTIC GROUP (7)
- 5 RCA VICTOR (8)

Top World Music Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 INDEPENDENTS (8)
- 2 UNIVERSAL (7)
- 3 BMG (2)
- 4 WEA (7)
- 5 EMI (8)
- 6 SONY (2)



Eliades Ochoa

chart hegemony maintained by longtime favorites such as Lorena McKennitt and the Chieftains, 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 Shanachie release "Four Before Dawn." Also, from the Celtic realm, The Irish Tenor (John McDermott, Anthony Kearns and Ronan Tynan) have garnered much interest in their album for the Point label.

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 updating of the bossa nova. Two rounds of successful hit dates in the U.S. helped to 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 for the Nonesuch label, which launched the BVSC phenomenon in 1997, remains a world chart presence to this day and the album's stars 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 latest release, "Chanchullo," has already made a strong showing and looks to have the longevity of other Buena Vista projects (or its

◀◀◀ World music ▶▶▶▶▶

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 plunked an acoustic guitar or piano, made abstract synthifications and didn't sing and didn't use jazz-



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 dark tribal ambiances of Steve Roach, the global chamber music of Paul Winter and the

orchestral pomp of Yanni?

Nevertheless, 2000 was the year that saw the return of several new age superstars. Both Yanni and Enya reappeared after three and five year absences, respectively, and both with albums they couldn't have 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 Bobby McFerrin, jazz pianist Abdullah Ibrahim, Brazilian singer Milton Nascimento and Armenian duduk player, Djivan Gasparyan, taking chances few of the chart-

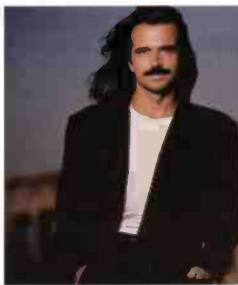


Jim Brickman

toppers would attempt. And he paid the commercial price.

Influential artists at 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 (2) Private Music/Windham Hill/RCA
(2) BMG Special Products
(2) Virgin
(2) RCA Special Products
(2) Windham Hill/RCA
- 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 (2) GTPS
(1) Garden City
(1) Faith N'D./Garden City
(1) Decca/Universal
- 6 ESTEBAN (4) Daystar
- 7 OTTMAR LIEBERT (2) Epic
(2) Higher Octave/Virgin
- 8 ZOE (2) Real Music
- 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—Ottmar 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—Daystar
- 13 HEART OF GOLD—Esteban—Daystar
- 14 WHISPER TO THE WILD WATERS—Maire Brennan—World/Epic
- 15 HEALING ANGEL—Rena Doung, 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 JOURNIES—Casson—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 GRAMPHONE (2)
- 5 HIGHER OCTAVE (1)
- 6 DAYSTAR (4)
- 7 REAL MUSIC (1)
- 8 NARADA (1)
- 9 GTPS (2)
- 10 BMG SPECIAL PRODUCTS (2)



Top New Age Labels

Pos. LABEL (No. of Charted Titles)

- 1 WINDHAM HILL (12)
- 2 VIRGIN (3)
- 3 RCA (2)
- 4 DAYSTAR (2)
- 5 AMERICAN GRAMPHONE (2)

Top New Age Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 BMG (23)
- 2 EMD (33)
- 3 INDEPENDENTS (12)
- 4 UNIVERSAL (13)
- 5 SONY (4)

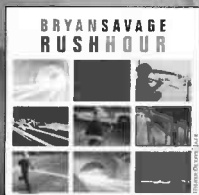
BMG
DISTRIBUTION

◀◀◀ | New age | ▶▶▶



HIGHER OCTAVE MUSIC PRESENTS...

Coming January 23rd!



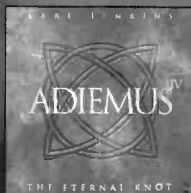
Bryan Savage *Rush Hour*

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 Eskine 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!



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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 bonds worldwide.

Dancehall king Beenie Man, aka Ras Moses, released "Art & Life," his best-selling set thus far at \$50,000-plus units, and the first of five albums he's signed to record for Virgin Records. "Art," which features several hip-hop-slanted productions, including the "Gal Deni Sugar" remix by the Neptunes, peaked at No. 18 on Billboard's core R&B/hip-hop album chart.



Beenie Man

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 Shot," 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. Deeply (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 sing-jay Mr. Vegas) and "Depot 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

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 summer '99's Billboard Reggae chart, 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 deep-jazz 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.



Buju Banton

Other indie labels carving out market shares—mostly through compilations—include Hot 97 radio jock producer Lohdy Konde's well-established Massive B label and Atlanta-based relative newcomers Jamdown Records. New York-based DIA 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 T2-36



Bob Marley

Top Reggae Artists

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

- 1 BOB MARLEY (1) Tuff Gong/Island/DJMG
(1) Betts/Gl. Clair
- 2 BEENIE MAN (1) Shaking Vibes/VP/Virgin
(1) Shocking Vibes/VP
- 3 SEAN PAUL (1) A Hard/VP
- 4 PETER TOSH (1) Columbia/CBG
- 5 BUJU BANTON (1) Axis/Penhouse/Epiq
(1) Just Jazz
- 6 CAPLETON (1) David House/VP
- 7 ZIGGY MARLEY & THE MELODY MAKERS (2) Ektown/EEG
- 8 SIZZLA (2) VP
- (1) Greensleeves
- 9 JIMMY CLIFF (1) Hip. O./Universal
- 10 BOUNTY KILLER (1)TVT

Top Reggae Albums

Pos. TITLE—Artist—Imp./Int./Label

- 1 CHANT DOWN BABYLON—Bob Marley—Tuff Gong/Island/DJMG
- 2 ART AND LIFE—Beenie Man—Shocking Vibes/VP/Virgin
- 3 REGGAE GOLD 2000—Various Artists—VP
- 4 STAGE ONE—Sean Paul—A Hard/VP
- 5 REGGAE PARTY—Various Artists—PolyGram TV/Universal/DJMG
- 6 REGGAE GOLD 1999—Various Artists—VP
- 7 SCROLLS OF THE PROPHET—THE BEST OF PETER TOSH—Columbia/CBG
- 8 UNCHAINED SPIRIT—Buju Banton—Axis/Penhouse/Epiq
- 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—Ektown/EEG
- 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 Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 VP (17)
- 2 ISLAND (2)
- 3 TUFF GONG (2)
- 4 SHOCKING 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 (6)
- 5 COLUMBIA RECORDS GROUP (1)



Top Reggae Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 UNIVERSAL (3)
- 2 INDEPENDENTS (42)
- 3 EMD (1)
- 4 SONY (2)
- 5 WEA (3)
- 6 5MG (1)



reggae



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The Year in Music 2000

THE YEAR IN REGGAE

Continued from page T2-34

Grammy-winner Burning Spear as their flagship reggae artists, continues its 20-plus history of releasing top-quality roots & culture. R.S. and 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 those labels, loyal fans and a continuing influx of younger devotees. Buju Banton, who illustrates the natural links between tudeh-wise braggadocio and Rastaman heros, is ready and in the rock music 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," "No More 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 indies 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 Caribbean 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. Panels made up of Stateside major-label execs, music attorneys, artists, media people and their Caribbean music-industry counterparts brainstormed on such key issues as intellectual property, mechanisms for collecting publishing monies, music and sex, artist management and the role of media. Marlene Fawcett 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 at the Zinc Fence, Dingo and Vibe, alongside top-seller Sean Paul and Caribbean jazz-reggae guitarist-singer Chris Combette—all 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 Desiree and Panama's Big Fat Hen. A final concert featured a pan-Caribbean ball, headlined by reggae's first female, 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, took place July 20-21, featuring reggae's Freddie McGregor, 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 music and stage show in Kingston. Some agents also visited the Trench Town Culture Yard, the government housing where the reggae mystique began with renegead Bob Marley, Peter Tosh, Bunny Wailer and the original Skatalites. Striking by the community, it features restored art, a restaurant-bar, memorabilia and other attractions. Top sing-jay Tony Rebel's annual Rebel Salute (Jan. 15) still stands as the best of the best show in a rational concert; many reggae greats flew in to perform.

An Jamaica Jazz & Blues (Jan. 20-23), a multi-genre fest, that rivals any other international music event, 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 reggae stars. Reggae Sunfest (Montego Bay, July 31-Aug. 6) featured R&B, rap and reggae mixed bills, including We'll Jean, Joe, Jay-Z, Beenie Man, Beres Hammond, Utoya and so on. 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 to catnip reggae into sales figures only achieved thus far by the late King of Reggae, Marley. Six years later, "The Delinquent Garnet Silk," Vols. 1 & 2, is a testament to the music's multiple tragedies as it is to the great joys of the genre. The late 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 Stearns 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 remained 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 daunting supremacy of female divas like Lisa Gerrard and Azam Ali of Vas. 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 Kissa had singer Kim Waters making angelic, velvety synthesizer flares. Christian's transglobal orchestration. There's nowhere to put any of these artists, so new age will flo.

IMAGE-STRETCHING

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

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 Roach released half a dozen CDs on his own Timmerborn label, as well as Project Records, a small art-goth label. Peter Wenzel ended his brief alliance with Windham Hill and revived his Living Music label to release his latest CD, "Journey Of The Sun." After stints on half a dozen labels—from Flying Fish to Capitol—guitarist Preston Reed started his own Over Bridge Records. Others, like Spacecraft, are looking to MP3 and the Internet as vehicles.

David Arkenstone, however, found himself with multiple releases in 2000, after jumping back to Narada from Windham Hill. He released "Caravan 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. Global 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 piano-led 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 cellist 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 need words. The label's dance joined a handful of male wordless singers,

called Sonix Tribe and global dance electronics by Shapeshifters, led by Third Force and Professor Trautman sound designer Alain Ekanissi. Both wound up in the new age bins, right alongside Dean Evenson and Li Xiangdong's lovely but more traditionally targeted CD of epiphanic 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 Meav, a lead singer from Anuna, failed to break the surface. But they weren't the only ones. Albums by Afro Celt Sound System singer Laila O'Leary (Real World) and Bill Laswell's Celtic remix project "Emerald Aether" (Shanachie) failed to excite audiences.

Meanwhile, new age continues to be a home for world fusion, including Native flute players Carlos Nakai, His "In A Distant Place" (Canyon) united him with Tibetan flute player Nawang Khechog. Flutist Gary Strousos essayed a Native Flute space music with synthesizer John Serrino on "Hidden Worlds" (Narada). The 10th-anniversary edition of Otmier Lieber's "Nuevo Flamenco" (Higher Octave) illustrates that work's enduring power and influence—among them, Canadian guitarist Jesse Cook, Cook took a Middle Eastern direction on his 2000 release, "Free Fall" (Narada). He is not alone. Artists as Vas, Ekova, Jeff Johnson & Brian Dunning, and Paul Winter also looked to the Middle East. Japan's reed solo rose in the last year in the form of the Pacific Moon label, suggesting a global fusion of Asiatic designs with artists including Jahan Jahan, Mizuyo Komiyama and Utsuna-Kumi. Sex Degrees Records also continued to mine the dance-global-fusion vein with releases by Baucó de Gata, Ekova and Suba.

2000 was a year of transition for new age, with many trends suggested, each yet to find its "Ride or Die." 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 minted 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.

MESS'N' WITH THE KIDS

The blues' youth movement continued apace as the new millennium dawned, though most of the music's apple-cheeked pteromorphs 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 "Loud 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 "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 Polydon/Universal collection of his best-known performances to the idiom, was a top entry on the blues album chart.

POSTHUMOUS BLUES

Though the year 2000 marked the 10th anniversary of Stevie Ray Vaughan's tragic death, posthumous attention for the late Texas guitar wizard showed no signs of waning. "Blues At Sunrise" (Legacy/Epic), a brand-new compilation of dynamic Vaughan slow-blues showpieces, was a potent entry on "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, whose "Good Love" was one of the biggest smashes in the genre during the late '60s, died in late May after suffering a heart attack. His fans proved their faithfulness by turning the singer's final Malaco release, "Gotta Get The Groove Back," into one of the year's bestsellers. (Like Vaughan, Taylor was saluted



Stevie Ray Vaughan

used muscle. A pair of veteran performers, singer-guitarist Taj Mahal and vocalist Eira 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/Def 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); Shemekia Copeland, daughter of the late guitarist Johnny Clyde Copeland, who delivered a fizzling sophomore outing, "Wicked" (Alligator); and septuagenarian North Mississippi singer-guitarist R.L. 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 artists compilations from Circa/Virgin ("The Best Blues Album In The World... Ever!"), Rhino ("New Millennium Blues Party") and Phunuma ("Louisiana Gumbo") hit the Top Blues Albums chart. ■



B.B. King and Eric Clapton

Top Blues Artists

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

- 1 B.B. KING (5) MCA
(1) Duck/Reprise/Warner Bros.
- 2 ERIC CLAPTON (4) Duck/Reprise/Warner Bros.
(1) Polydon/Universal
- 3 STEVIE RAY VAUGHAN AND DOUBIE
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/IDJMG
- 10 MEL WAITERS (1) Walsley/Malaco

Top Blues Albums

Pos. TITLE ARTIST Imp./Label

- 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/IDJMG
- 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—Polydon/Universal

14 CROSSING MUDDY WATERS—John Hiatt—Vanguard

15 CIRCLE—Indigenous—Pachyderm

Top Blues Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 REPRISE (2)
- 2 DUICK (1)
- 3 LEGACY (2)
- 4 MCA (2)
- 5 MALACO (2)



Top Blues Labels

Pos. LABEL (No. of Charted Titles)

- 1 WARNER BROS. (2)
- 2 EPIC (4)
- 3 MALACO (3)
- 4 MCA (2)
- 5 ISLAND DEF JAM MUSIC GROUP (3)



Top Blues Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 WEA (4)
- 2 UNIVERSAL (1)
- 3 INDEPENDENTS (1)
- 4 SONY (1)
- 5 BMG (4)
- 6 EMO (1)



blues

The Year In Music 2000

<<< Soundtracks >>>



Hot Soundtrack Albums

Pos. TITLE—Imprint/Label

- 1 MISSION: IMPOSSIBLE 2—Hollywood
- 2 ROMEO MUST DIE—THE ALBUM—Blackground/Virgin
- 3 POKEMON: THE FIRST MOVIE—Atlantic/AG
- 4 NUTTY PROFESSOR II: THE KLUMPS—Def Jam/Cof Soul/DJ/AG
- 5 NEXT FRIDAY—Priority
- 6 TARZAN—Walt Disney
- 7 COYOTE UGLY—Curb
- 8 THE BEST MAN—Columbia/CRO
- 9 DI CLIVE PRESENTS: BACKSTAGE—MIXTAP (MUSIC INSPIRED BY THE FILM)—Roc-A-Fella/Def Jam/DJ/AG
- 10 END OF DAYS—Coffey/Interope

Hot Soundtrack Singles

Pos. TITLE—Artist—Imprint/Label

- 1 I WANNA KNOW (FROM "THE WOOD")—Jay-Z
- 2 TRY AGAIN (FROM "ROMEO MUST DIE")—Antipah—Blackground/Virgin
- 3 DOESN'T REALLY MATTER (FROM "NUTTY PROFESSOR II: THE KLUMPS")—Jesse—Def Jam/Def Soul/DJ/AG
- 4 YOU SANG TO ME (FROM "RUNAWAY BRIDE")—Marc Anthony—Columbia
- 5 I NEED YOU (FROM "JESUS—THE EPIC MINI-SERIES")—Ladon Rimes—Sparrow/Curb
- 6 BOUNCE WITH ME (FROM "BIG MOMMA'S HOUSE")—Li Bwa Waa Featuring Kanyo—3rd Def Columbia
- 7 I DON'T WANNA (FROM "ROMEO MUST DIE")—Antipah—Blackground/Priority
- 8 INDEPENDENT WOMEN PART I (FROM "CHARLIE'S ANGELS")—Destiny's Child—Columbia
- 9 DANCE TONIGHT (FROM "LOVE AND BASKETBALL")—Lacy Pearl—Overbrook/Peach/Reprise
- 10 I WANNA BE WITH YOU (FROM "CENTER STAGE")—Honey Maize—550 Music/550—Work



Joe



Savage Garden

Hot Adult Contemporary Artists

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

- 1 SAVAGE GARDEN (5) Columbia
- 2 BACKSTREET BOYS (4) Jive
- 3 CELINE DION (2) 550 Music/550—Work
- 4 FAITH HILL (2) Warner Bros.
- 5 LONESTAR (1) BNA
- 6 MARC ANTHONY (3) Columbia
- 7 PHIL COLLINS (2) With Disney—Hollywood
- 8 BRIAN MCKNIGHT (1) Motown/Universal
- 9 LEANN RIMES (1) Sparrow/Capitol/Curb
- 10 SARAH McLACHLAN (1) Arista

Hot Adult Contemporary Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 I KNEW I LOVED YOU—Savage Garden—Columbia
- 2 AMAZED—Lonestar—BNA
- 3 THAT'S THE WAY IT IS—Celine Dion—550
- 4 BREATHE—Faith Hill—Warner Bros.

5 YOU SANG TO ME—Marc Anthony—Columbia

6 SHOW ME THE MEANING OF BEING LONELY—Backstreet Boys—Jive

7 BACK AT ONE—Brian McKnight—Motown/Universal

8 YOU'LL BE IN MY HEART—Phil Collins—Walt Disney/Hollywood

9 I NEED YOU—Ladon Rimes—Sparrow/Capitol/Curb

10 TAKING YOU HOME—Dax Hixley—Warner Bros.

11 I WANT IT THAT WAY—Backstreet Boys—Jive

12 SMOOTH—Santana Featuring Rob Thomas—Arista

13 I O (CERHISH 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—Elton John—DreamWorks

17 I COULD NOT ASK FOR MORE—Edwin McCain—Loud/Atlantic

18 MUSIC OF MY HEART—N Sync & Gloria Estefan—Mercury

19 CRASH AND BURN—Savage Garden—Columbia

20 COULD I HAVE THIS KISS FOREVER—Whitney Houston & Enrique Iglesias—Arista/Interope

21 BACK HERE—BBMak—Hollywood

22 SHE'S ALL I EVER HAD—Rocky Martin—Cot

23 ANGEL—Sarah McLachlan—Warner Sunset/Reprise

24 I WILL LOVE AGAIN—Lara Fabian—Columbia

25 TRULY MADLY DEEPLY—Savage Garden—Columbia

Hot Adult Contemporary Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 COLUMBIA (16)
- 2 WARNER BROS. (4)
- 3 JIVE (3)
- 4 550 MUSIC (4)
- 5 ARISTA (6)
- 6 BNA (1)
- 7 WALT DISNEY (2)
- 8 MOTOWN (1)
- 9 RCA (6)
- 10 SPARROW (1)

Hot Adult Contemporary Labels

Pos. LABEL (No. of Charted Titles)

- 1 COLUMBIA (16)
- 2 WARNER BROS. (5)
- 3 JIVE (3)
- 4 UNIVERSAL (2)
- 5 HOLLYWOOD (4)

COLUMBIA

Hot Adult Top 40 Artists

Pos. ARTIST (No. of Charted Titles) Imprint/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/EEG
- 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

Pos. TITLE—Artist—Imprint/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/EEG
- 6 I TRY—Macy Gray—Epic
- 7 MEET VIRGINIA—Travis—Arista/Columbia
- 8 DESERT ROSE—Sine Featuring Chub Mamé—A&M/Interscope
- 9 BREATHE—Faith Hill—Warner Bros.
- 10 ABSOLUTELY (STORY OF A GIRL)—Nina Digi—550 Music/550—Work
- 11 HIGHER—Creed—Wind-up
- 12 BLACK BALLOON—Goo Goo Dolls—Warner Bros.
- 13 BROADWAY—Goo Goo Dolls—Warner Bros.
- 14 I KNEW I LOVED YOU—Savage Garden—Columbia
- 15 AMAZEZ—Lonestar—BNA
- 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 Music/550—Work
- 19 WONDERFUL—Exercice—Capitol
- 20 HANGIN' AROUND—Counting Crows—DGC/Interscope
- 21 SOMEDAY—Sugar Ray—Lava/Atlantic
- 22 TAKE A PICTURE—Ft. Myr—Reprise
- 23 OUT OF MY HEAD—Faith Hill—Hollywood
- 24 CRASH AND BURN—Savage Garden—Columbia
- 25 KRYPTONITE—3 Doors Down—Republi/Universal

Hot Adult Top 40 Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 WARNER BROS. (12)
- 2 COLUMBIA (10)
- 3 RCA (12)
- 4 LAVA (2)
- 5 ARISTA (2)
- 6 ELEKTRA (2)
- 7 INTERSCOPE (2)
- 8 550 MUSIC (2)
- 9 A&M (2)
- 10 EPIC (2)



Hot Adult Top 40 Labels

Pos. 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

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

Pos. TITLE—Artist—Imprint/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



'N Sync

The Year In Music 2000

19 THAT'S THE WAY IT IS—Celine Dion—550 Music/550—Work

20 THONG SONG—Sugar Dragon/Def Soul/IDJMG

21 BRING IT ALL TO ME—Blaque—Track Masters/Columbia

22 KRYPTONITE—3 Doors Down—Republi/Universal

23 BACK AT ONE—Brian McKnight—Motown/Universal

24 BREATHE—Faith Hill—Warner Bros.

25 BLUE (DA BA DEE)—Eiffel 65—Republi/Universal

26 MUSIC—Madonne—Nonesuch/Warner Bros.

27 NEVER LET YOU GO—Third Eye Blind—Elektra/EEG

28 DOESN'T REALLY MATTER—Jesse—Def Jam/Def Soul/IDJMG

29 THEN THE MORNING COMES—Smash Mouth—Interscope

30 HE WASN'T MY ENOUGH—Tori Bratten—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—BBMa—Hollywood

35 AMAZEZ—Lonestar—BNA

36 OOPS!...I DID IT AGAIN—Britney Spears—Jive

37 (HOT S**T) COUNTRY GRAMMAR—Nelly—F&S/Universal

38 WITH ARMS WIDE OPEN—Creed—Wind-up

39 DESERT ROSE—Sine Featuring Chub Mamé—A&M/Interscope

40 COME ON OVER BABY (ALL I WANT IS YOU)—Christina Aguilera—RCA

Hot Top 40 Imprints

Pos. 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

Pos. LABEL (No. of Charted Titles)

- 1 COLUMBIA (25)
- 2 JIVE (14)
- 3 ARISTA (12)
- 4 UNIVERSAL (13)
- 5 RCA (2)

COLUMBIA

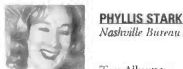
◀◀◀ | top 40 | ▶▶▶

The Year in Music 2000

CRITICS' CHOICE

Continued from page YE-90

5. **Beck**, "Midnite Vultures" (Geffen/Interscope). Late-'90 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 tunical powerpunk banner.
8. **Sieve Earle**, "Transcendental Blues" (E-Squared/Artemis). Keeps churning out the best American roots rock around.
9. **Neil Young**, "Silver & Gold" (Reprise). That lush end-of-the-century 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' Place). For clarity, compilation of segments from this multiple-personalities syndicated radio show. Hendrie subverts the talk-show format to near-absurd perfection. The greatest theater-of-the-mind radio since the classic Jack Benny and Edgar Bergen/Charlie McCarthy shows.



PHYLLIS 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.). Angular post-punk with dub underpinnings.
2. Best package tour: Okayplayer: The conscious-rap Woodwork, but without the looting.

Continued on page YE-102

Top Gospel Artists

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

- 1 **YOLANDA ADAMS** (9) Elektra/EEG
- 2 **MARY MARY** (1) Co/Columbia/CRG
- 3 **CECE WINANS** (3) Wellspring Gospel/Sparrow
- 4 **TRIN-I-TEE 5:7** (2) B-Rite/Interpace
- 5 **BEBE WINANS** (2) Motown/Universal
- 6 **TRAMUWALKER & THE LOVE FELLOWSHIP CRUSADE CHOR** (1) Verity
- 7 **KIRK FRANKLIN** (1) Gospel Centre/Interpace
- 8 **FRED HAMMOND** (2) Verity
- 9 **RADICAL FOR CHRIST** (2) Verity
- 10 **THE BROOKLYN TABERNACLE CHOR** (1) M2 o

Continued on Page YE-91

(1) Atlantic/AG

Top Gospel Albums

Pos. TITLE Artist—Imprint/Label

- 1 **MOUNTAIN HIGH...VALLEY LOW**—Yolanda Adams—Elektra/EEG
- 2 **PURPOSE BY DESIGN**—Fred Hammond & Radical For Christ—Verity
- 3 **ALABASTER BOX**—CeCe Winans—Wellspring Gospel/Sparrow
- 4 **WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS**—Various Artists—EMI/World/Verity
- 5 **LOVE AND FREEDOM**—BeBe—Motown/Universal
- 6 **SPIRITUAL LOVE**—Trin-i-tee 5:7—B-Rite/Interpace
- 7 **FAMILY AFFAIR**—Hagibach Walker & The Love Fellowship Crusade Choir—Verity
- 8 **THE NU NATION PROJECT**—Kirk Franklin—Gospel Centre/Interpace
- 9 **KIRK FRANKLIN PRESENTS 1NC**—Kirk Franklin Presents—MCA—B-Rite/Interpace
- 10 **GOD IS WORKING — LIVE**—The Brooklyn Tabernacle Choir—M2 o Communications/World/Ep
- 11 **THE BEST OF YOLANDA ADAMS**—Yolanda Adams—Verity
- 12 **WE GOT NEXT**—Winans Phases—Myrrh/World/Ep
- 13 **SACRED LOVE SONGS**—T.D. Jakes—Island
- 14 **BRENT JONES AND T.P. MOBB**—Brent Jones And T.P. Mobbs—Hilly Rollers/MCG
- 15 **TRI-CITY**—Donald Lawrence Presents The Tri-City Singers—EMI Gospel
- 16 **BATTLEFIELD**—Norman Matthews—JDI
- 17 **WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS**—Various Artists—Verity
- 18 **CELEBRATE THE HERITAGE OF GOSPEL**—Various Artists—Malaco
- 19 **CELEBRATE THE HERITAGE OF GOSPEL 2**—Various Artists—Malaco
- 20 **HEALING — LIVE IN DETROIT**—Richard Smallwood With Vision—Verity



Yolanda Adams

- 23 **IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY**—Isanya Vangant—Harmony
- 24 **THE McCURKIN PROJECT**—The McClurkin Project—Gospel Centric/Interpace
- 25 **LIVE IN DETROIT II**—Various Winans—CDI/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 **I CAN SEE CLEARLY NOW**—Gospel Geographics—B-Rite/Interpace
- 30 **SHOUT HALLELUJAH**—Bishop Clemons E. McClelland Presents The Harriet Fire Mega Mass Choir—Integrity/World/Ep
- 31 **THE LIFE 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. Bolden & Music Ministry Mass Choir—JDI
- 35 **TIME & SEASONS**—Communion—Verity
- 36 **HALLELUJAH THE VERY BEST OF THE BROOKLYN TABERNACLE CHOR**—The Brooklyn Tabernacle Choir—Atlantic/AG
- 37 **AWESOME WONDER**—Kurt Carr & The Kurt Carr Singers—Gospel Centric/Interpace
- 38 **GOOD MORNING NEIGHBOR**—God Squad—Amen
- 39 **NOT GUILTY...THE EXPERIENCE**—The New Life Community Choir Featuring John P. Kee—Verity
- 40 **NOTHING ELSE MATTERS**—Marisa Supp—World/Ep

Top Gospel Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **VERITY** (17)
- 2 **ELEKTRA** (2)
- 3 **B-RITE** (7)
- 4 **WORD** (12)



Top Gospel Labels

Pos. LABEL (No. of Charted Titles)

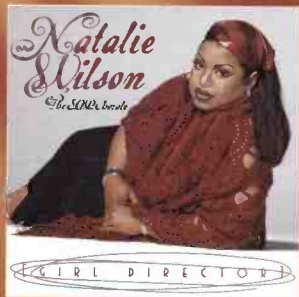
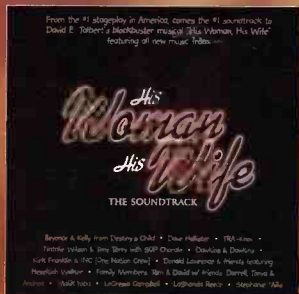
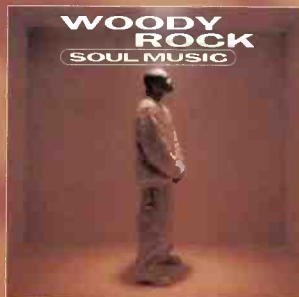
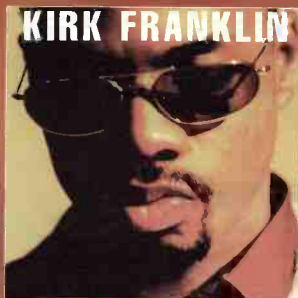
- 1 **VERITY** (17)
- 2 **ELEKTRA ENTERTAINMENT GROUP** (2)
- 3 **INTERPACE** (14)
- 4 **COLUMBIA RECORDS GROUP** (1)
- 5 **EPIC** (11)

Top Gospel Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 **BMG** (90)
- 2 **UNIVERSAL** (16)
- 3 **INDEPENDENTS** (45)
- 4 **WEA** (12)
- 5 **SONY** (12)
- 6 **EMD** (13)





COMING 2001

KINGDOM COME SOUNDTRACK

TRAMAINÉ HAWKINS • DORINDA CLARK-COLE • BYRON CAGE • RAY BADA

The Year In Music 2000

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 Scour. 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**, "Skunkia" (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**, "Software Slump" (V2); **Broadcast**, "The Noise Made By People" (Warp/Toumay Boy).
- Best record, according to my best friend: **Travis**, "The Man Who" (Epic).
- Best twiton: **Robbie Williams**. Forget Ricky and Jennifer: English boys can shake it, when they want to.

CHUCK TAYLOR

Senior Writer/Single Reviews Editor

- Laura Fabian**, "Magno" (Columbia). Fearless singing from the richest new talent of 2000. Mesmerizing and elegant. Favorite single of the year.
- Sheena Easton**, "Fabiulous" (Universal International). Twenty years later, she continues to delight the senses. Her collection of disco reissues is a party on plastic.
- BBMak**, "Sooner Or Later" (Hollywood). Finally, a boy band that does its own work. Brilliant melodies and abounding charm.
- Westlife**, "Flying Without Wings" (Arista). The most affecting ballad this year. A message of personal heroism, with harmonies illustrating 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 guy's mixing of introspective lyrics and catchy, electric melodies catapults him into his own atmosphere. He's scary but skilled.
- Tara MacLean**, "I'll Fall" (Capitol). Moody, sensual, enthralling. 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) Imprint/Label

- YOLANDA ADAMS** (2) Elektra/Chordant
- 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** (2) Sparrow/Chordant
- ANNE MURRAY** (2) StraightWay/Chordant
- JARS OF CLAY** (1) Essential/Silvertone/President
- MARY MARY** (1) Oz/Columbia/Word
- THIRD DAY** (1) Essential/President
- THIRD DAY** (1) Essential/President

Top Contemporary Christian Albums

Pos. TITLE/Artist—Imprint/Label

- MOUNTAIN HIGH...VALLEY LOW**—Yolanda Adams—Elektra/Chordant
- WOW 2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS**—Various Artists—Sparrow/Chordant
- THE FUNDAMENTAL ELEMENTS OF SOUTHWIND**—P.O.D.—Atlantic/Chordant
- WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS**—Various Artists—Margaret/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 200**—Jars Of Clay—Essential/Silvertone/President
- THANKFUL**—Mary Mary—Oz/Columbia/Word
- WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS**—Various Artists—Margaret/Integrity/Word
- A CHRISTMAS STORY**—Point Of Grace—Word
- PURPOSE BY DESIGN**—Fred Hammond & Radical For Christ—Verity/President
- ALABASTER BOX**—CeCe Winans—Wellspring Gospel/Sparrow/Chordant
- THE PROMISE**—Pharos—143/Atlantic/Chordant
- LOVE AND FREEDOM**—BeBe & Mo'Nique—Universal/President
- SONG OF GOD**—Sue Ford—Gates/Chordant
- LOVE LIBERTY DISCO**—Newbury—Sparrow/Chordant
- JESUS — THE EPIC MINI-SERIES**—Soundtrack—Sparrow/Capitol/Chordant
- SPIRITUAL LOVE**—Travis—Ice 5-7-B-Rite/Word
- THE NU NATION PROJECT**—Kirk Franklin—Gates/Chordant
- OFFERINGS: A WORSHIP ALBUM**—Third Day—Essential/President
- UNDERDOGS**—Audio Adrenaline—Forefront/Chordant
- WOW — THE 2000 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/Myrrh/Word
- A CHRISTMAS ALBUM**—Michael Crawford—Arista/Chordant
- KIRK FRANKLIN PRESENTS INC**—Kirk Franklin Presents INC—B-Rite/Interscope
- TIME**—Third Day—Essential/Silvertone/President
- THE EVER PASSING MOMENT**—MaPs—Tooth & Nail/MCA/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**—Avonlea—Sparrow/Chordant
- I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS**—Various Artists—Word/Together/Chordant
- RARITIES & REMIXES**—Point Of Grace—Word
- SIXPENCE NONE THE RICHER**—Stephane Nasse The Believers—Squid/Word
- FOUND A PLACE**—FFH—Essential/President
- 600 IS WORKING**—LIVE—The Brooklyn Tabernacle Choir—M2.0 Communications/Word

Top Contemporary Christian Imprints

Pos. IMPRINT (No. of Charted Titles)

- SPARROW** (26)
- WORD** (23)
- ATLANTIC** (2)
- ELEKTRA** (2)
- MYRRH** (10)
- ESSENTIAL** (14)
- INTEGRITY** (12)
- 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** (24)
- INDEPENDENTS** (38)
- BMG** (29)
- WEA** (10)
- SONY** (20)
- UNIVERSAL** (10)



Contemporary christian

CRITICS' CHOICE

Continued from page YE-102

- George Jones, "I Am What I Am" (Sony Music). Contemporary country artists can listen and weep.
- Kentucky Headhunters, "Songs From The Grass String Kinter" (Audiom). Hard-rockin' hillbilly lounge at its absolute finest, plus a good mainstream song.
- Merle Haggard, "If I Could Only Fly" (Audi). The Hag comes clean, lean and mean.
- Joe Ely, "Live at Antone's" (Rounder). Smells like Lone Star.
- Kasey Chambers, "The Captain" (Asylum). The wonder from Down Under.
- Clayton Kershaw, "Everything You Thought Was Right Was Wrong Today" (New West). Features the best dog song of the new millennium.
- Patty Loveless, "Strong Heart" (Epic). If you listen, she could sing the men in Wallie House and it would work for me.
- Clay Davidson, "Unconditional" (Virgin). Tough, soulful and fresh—brings much needed testosterone to the country format.
- Don Pease & Truett, "Alabama Was Whippin'" (SecondHeaven.com). A trailer park full of heart, soul and beer.

ADAM WHITE

International Editor In Chief



- Mary Mary, "Shackles (Praise You)" (G2/Columbia). The most exciting rhythm & praise performance for a generation. Little wonder that L.A. Reid (A&M-Olive) wants to put producer Warrin Campbell together with Aretha.
- Lee Ann Womack, "I Hope You Dance" (MCA). In an adolescent world, praise be for an adult perspective.
- Jo Dee Messina, "Burn" (Curb). A kissin' cousin to "I Hope You Dance," but (co)written from Nashville by Australia's Tina Turner. A mean of delight.
- Anastacia, "I'm On a Roll" (Daylight/Epic). A powerful, dissonant voice which recalls Chaka Khan meeting Stevie Wonder. Telling us something good!
- Jane Barnes, "The Crown" (Columbia/Sony Music France). Speaking of Stevie, here's a savvy, snappy remake from the Wonder works.
- Brida Holloway, "Walk Right Back" (Vocal/Ventures). Motown's erstwhile California queen. Brenda shows that she can still transmute slivers through a spine—and turn an old song into something new.
- Kim Richey, "Come Around" (Mercury). A singin'-the-mel-gang 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.
- Timothy White, "Get Some L.A." (M3/Sony Music France). Twenty-eight years after "Sherry" introduced Bob Gaudio and the Four Seasons to the song, this French rapper delights with a fresh take on the group's "December, 1963 (Oh, What A Night)." **COMING UP:**
The Year In Video
Looking back on 2000
ISSUE DATE:
January 13
- Rodriga Traore, "Wantu" (Combino/Harmonia Mundi).
- Ryan Adams, "Heartbreaker" (Bloodshot).
- Tie: Don Henley, "Inside Job" (Warner

- Bros.; Enmylou Harris, "Red Dirt Girl" (Nonesuch).
- Tie: Shivaree, "I Oughta Give You A Shot In The Head For Making Me Live In This Dump" (Gleason/Capitol); Liz, "All That You Can't Leave Behind" (Interscope); Radiohead, "Kid A" (Capitol); Jimmy Page & The Black Crowes, "Live At The Greek: Excess All Areas" (Maven/Maker.com).
- Tie: James Carter, "Layin' In The Cut" (Atlantic); Chasin' The Cypsis (Atlantic).
- Tie: Paul Simon, "You're The One" (Warner Bros.); Ron Mitchell, "Both Sides Now" (Kervine).
- Tie: Soundtrack, "Bamboozled" (Motown); Wyckle Jean, "The Eclectic 2 Sides I A Book" (Columbia); Various Artists, "Rhapsodies In Black: Black Music And Words From The Harlem Renaissance" (Rhino).
- Tie: James Taylor, "Greatest Hits Volume 2" (Columbia); Taj Mahal, "Taj Mahal, The Real Thing" (The Night Blues); "The Best Of Taj Mahal" (Columbia/Legacy); Stevie Ray Vaughan, "SRV" (Epic/Legacy).
- Tie: Vertical Horizon, "Everything You Want" (RCA); Bell & Book & Candle, "Red Sign" (Turbo Beat/Blackbird/Atlantic); Bettie Serveert, "Private Sun" (Palomine/Hidden Agenda).
- Various Artists, "Rain In A Box: The Science Fiction Collection" (Rhino).

NIGEL WILLIAMSON

Columbia Music Publicist/Editor

- David Gray, "Last Songs 05-98" (HIT).
- David Gray, "White Ladder" (EastWest).
- Enmylou Harris, "Red Dirt Girl" (Gravestone).
- Ryan Adams, "Heartbreaker" (Cooking Vinyl).
- Caelico, "Hot Ruff" (City Slang).
- Yousouko, "No Dinner, Ioko" (Sony).
- Khaled, "Kenza" (Baccara).
- PJ Harvey, "Stories From The City, Stories From The Sea" (Island).
- The Kingsbury Manx, "The Kingsbury Manx" (City Slang).
- Jeff Buckley, "Mystery White Boy" (Columbia).

JAIME YATES

Assistant to Editor In Chief

- Bon Jovi, "Crush" (Island).
- Type O Negative, "The Least Worst Of" (Roadrunner).
- Counting Crows, "This Desert Life" (JVC/Capitol).
- matchbox twenty, "unad season" (Lava/Atlantic).
- Vertical Horizon, "Everything You Want" (MCA).
- Lon Reed, "Ecstasy" (Reprise).
- 3 Doors Down, "Loser" (Republic/Universal).
- Fuel, "I'll Memorize" (In My Hands) (single) (350 Music).
- The Wallflowers, "Breath" (Interscope).
- Lenny Kravitz, "Greatest Hits" (Virgin).

THE YEAR IN CHARTS

Continued from page YE-134

"Niadenkano" Elliott, whose "Hot Boyz" (The Goli/Mud/EastWest) 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, Toni Braxton and Aaliyah are also in the top 20.

As on the pop record, 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 [Jvc] 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 Sammie ranks third with "I Like It" (Freeword/Capitol).

Singular Sisqo

The top singles jagged artist is Sisqo, with three claw-up advances. Sisqo's Edge comes in second, and Donell Jones is third. Sisqo is also the top male artist and the top new artist, as he embarked on a solo career this year after enjoying success with Inrui. Toni 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 Wexley, 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 Toni Braxton, is second, and Jermaine Dupri is third. EMI and 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 Ginuwine and Jay-Z. Columbia is the top label, and Arista the leading imprint.

Rap rules the albums recap, where Dr. Dre is No. 1 with "D.D.R.—2001" (Aftermath/Interscope), followed by Eminem's "The Marshall Mathers LP" (Wea/Aftermath/Interscope) and DMX's "...And Then There Was N" (Ruff Ryders/Def Jam). 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 Toni Braxton. No. 11 with "The Hit" (LaFace/Arista).

For the third consecutive year, the top R&B soundtrack of the year ranks No. 19 on the year-end list. "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 Toni Braxton at No. 12. Columbia is the top albums imprint. IDJMG is the No. 1 label, and Universal the leading distributor.

Combining singles and albums, the top R&B/pop artist is Sisqo. The top group is jagged Edge, and the top female is Toni Braxton. The No. 1 imprint is Columbia, and



the leading label is Arista, a repeat win from last year.

COUNTRY

If women didn't fire 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 "Breathin'" (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 of 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-topper. Chad Kroeger 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 Rimes

"What About Now" (BNA). Notable among the top 20 songs of the year is "Buy Me A Rose" (Dreamcatcher/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 this year's top 10: Lonestar, George Strait, Tim McGraw and Jo Dee 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 Phil Vassar.

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 follows. No. 14 last year, is runner-up. First-timers Aimee Mayo, Chris Lindley and Bill LaBelle round out the top five. The top publisher, reaping from last year's, 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 this year's top five.

Continued on page YE-104

The Year In Music 2000

THE YEAR IN CHARTS

Continued from page YE-103

year's top five, albeit in a different order. Bryan Adams, who has yet to have a long streak of "Top 10" or James Stoud lead-in list, repeats as the year's top producer, followed by Dann Huff. Like last year, MCA Nashville is the top imprint. It is also the No. 1 label, for an amazing 10th consecutive year.

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

Looking at the best-selling country albums of 2000, the Dixie Chicks improve upon their previous record—literally. Their debut album, "Wide Open Spaces," was the No. 3 title of 1999, while the follow-up, "Fly," ranks first this year. Faith Hill's eponymously titled album was No. 6 last year; her "Breathe" is No. 2 for 2000. Shania Twain proves her staying power, as her 17-times-platinum "Come On Over" (Mercury) is one of the year's top three sellers for the third year in a row. In 1999, it was the best-selling album of the year. And, in 2000, that same album ranks third.

just a bit. How international has the AC chart been? Well, when Faith Hill assumed pole position with "Breathe" (Warner Bros.), she was the first American solo female artist to have a No. 1 AC hit since LeAnn Rimes gave up the top spot in November 1997 with "How Do I Live." Since that time, Canadians, Australians and Brits have ruled the list, with the exception of the backstreet Boys and R. Kelly (who shared the spotlight with French-Canadian chanteuse Celine Dion).

It's an Australian act that leads and anchors the AC recap for 2000. Savage Garden leads with its massive hit, "I Knew I Loved You" (Columbia), while its 1997 release of "Truly Madly Deeply" shores up the recap at No. 25. It's the third consecutive year that "Truly" has been on the year-end list; it was the No. 1 song of 1998 and the No. 5 title of 1999. This truly amazing song holds the AC longevity record, as it remained on the chart for 123 weeks.

Two of last year's top three AC hits also



Celine Dion



Miley Davis

matchbox twenty repeat this year. Sarah McLachlan's "Angel" (Warner Sunset/Reprise), last year's No. 1, is 23rd, and Phil Collins' "You'll Be In My Heart," last year's No. 3, is eighth. Otherwise, domestic acts regained ground. The highest-ranked songs by American-born artists on the tally are two country crossover hits: "Amazed" by Lonestar is No. 2, and "Breathe" by Hill is No. 4. Brian McKnight, LeAnn Rimes and Don Henley are also in the top 10.

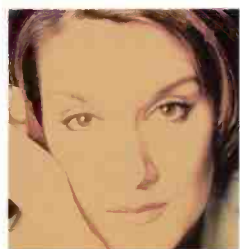
Savage Garden is the top AC artist, with the backstreet Boys taking second place for the third consecutive year. Celine Dion is the No. 1 female and Marc Anthony the leading male. Columbia is the No. 1 imprint and label. For the second year in a row, the Adult Top 40 recap is not led by a new artist (after Duncan Sheik and Natalie Imbruglia took top honors in 1997 and 1998, respectively). The Goo Goo

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

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

ROCK

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



Donnell Jones

to pop, the other major rap-crossover hit of 2000 is "Hot Sh*t" Country Grammar" (Folice/Universal) by Nelly, No. 5 on the rap recap.

EastWest is the No. 1 rap imprint, while Priority, with 21 titles charted, repeats as the top label.

DANCE MUSIC

For the second year in a row, the same title comes out of top of both of Billboard's dance charts: Maxi-Singles Sales and Club Play. In 1999, Cher led the two lists with "Believe." This year, another pop-oriented song pulled off the double, as Madonna's "Music" is in pole

position twice. It's the third year in a row that pop songs have landed in first place on the sales chart. Brandy's Monettes "The Boy Is Mine" was No. 1 in 1998. Before that, rap singles came in first from 1995 to 1997.

"Music" aside, the maxi-singles sales recap has an international look, as singles by Sting & Cheb Mami, Amber and Laris Fabian are included in the top 10. Destiny's Child, with "Say My Name" at No. 3 and "Jumpin' Jumpin'" at No. 4, is the top maxi-singles sales artist, followed by Madonna, Sting and Amber. Columbia is the No. 1 imprint, the Columbia Records Group is the top label, and Sony is the leading distributor.

The top club-play title is "Music." It is the only song in the top 10 of both dance recaps. Madonna is the top club-play artist. She was last the No. 1 dance artist of the year in 1998, when "Ray Of Light" helped propel her to the top of the club-play charts artistically. Women dominate this list, as the Material Mom is followed by Ann Nesby, Amber and Kim English. The top imprint is Jive/Janet, and the top label is Strictly Rhythm.

Combining both dance charts, Columbia tops the imprints list, and the Columbia Records Group leads the labels list.

JAZZ

Victory at last for Diana Krall! After running second in 1998 and 1999 on the recap of the Top Jazz Album titles of the year, she glides into first place with "When I Look In Your Eyes" (Verve), the same album that was No. 2 last year (in 1998, she was runner-up with "Love Scenes"). Krall's triumph sends the artist who was first in 1998 and 1999 down to second place. Her Grammy, it is, is No. 2 with "Come Fly With Me" (Columbia), last year's leader. The top 10 also includes works by veteran artists like Keith Jarrett, the late Miles Davis, Tony Bennett and Pat Metheny.

Krall repeats as the No. 1 jazz album artist, and Concord Jr. is No. 2 again. Don John makes the top 10, thanks to his album on Blue Note. One of the most respected names in jazz, the Verve label is No. 1 for 2000; 32 jazz is second, sending last year's leader, Columbia, to third place. The Verve Group reports from 1999 as the top label.

When it comes to Top Contemporary Jazz Albums, one force remains unstoppable: Kenny G has the No. 1 album for the 10th year in a row. Faith: A Holiday Album (Arista), which included his sound-montage tribute to the 20th century, "Auld Lang Syne,"

The top-selling albums by a male artist is Tim McGraw's "A Place In The Sun" (Curb), in fourth place.

The top three album artists fall in the same order as the top three albums: the Dixie Chicks are first, followed by Hill and Twain. George Strait is the top male. The top imprint is Monument, the leading label is Sony, and the No. 1 distributor is Universal.

Combining singles and albums, the top artist is the Dixie Chicks. Faith Hill is the top female, and spouse Tim McGraw is the top male. MCA Nashville is the top imprint and label.

ADULT CONTEMPORARY/ADULT TOP 40

The globalization of the Adult Contemporary chart subsided a bit in 2000—but

the band's home state of Florida even be in the news? For the third year running, Creed is the No. 1 artist on the Mainstream Rock Tracks recap. Newcomers 3 Doors Down are second, followed by veteran rockers Metallica.

Creed places two songs in the year-end top 10. The higher of the two is "Highly" at No. 4. The follow-up, "With Arms Wide Open," is No. 5. But the top mainstream-rock song of the year isn't by Creed; that honor goes to 3 Doors Down, with "Kryptonite" (Republic/Universal). Metallica comes in second and third with "No Lead Cover" (Elektra) and its "Mission: Impossible 2" track, "I Disappear" (Hollywood).

The No. 1 imprint is Republic, and the leading label is Universal. On the modern side, 3 Doors Down pulls off a double, as "Kryptonite" leads that list as well. Papa Roach is runner-up with "Last Resort" (DreamWorks), and Incubus places third with "Jarhead Me" (Immortal/Epic). Limp Bizkit is the top modern-rock artist, followed by the Red Hot Chili Peppers and Blink-182. Immortal is the No. 1 imprint, and Epic tops the label list.

RAP

For the first time since 1994, when Da Brat was on top, a female is the No. 1 rap artist of the year. It won't be a surprise to anyone who watched the chart during the last 12 months to learn that Missy "Misdemeanor" Elliott captures first place, as her single "Hot Boyz" (The Gold Mind/EastWest), recorded with Nas, Eve and Q-Tip, ruled the list for 18 weeks, an all-time record.

"Hot Boyz" is, of course, the No. 1 rap single of the year. "Hot Boyz" also crossed over

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. Boney James is No. 2, Koz is No. 3, and Al Jarreau is No. 4. A-lista 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 worked its way to the heart 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 Dallas-based rock outfit that's had an exceptional year. While "Human Clay" was doing well on The Billboard 200 and "Higher" and "Wild 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 line item on the catalog chart wasn't enough to unseat Metallica from the top of the Top Pop Catalog Album Artists recap, where the group has 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: Celine Dion. No. 5, Elektra is the No. 1 imprint. IDJMG is the top label, and Universal is 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, but he's 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 surrenders the No. 1 position on the album and artists recaps to the surprise victors, the Baha Men. Thanks to the success of "Who Let The Dogs Out" (S-Curve/Arca), the album that is in fact after the song is No. 1 for 2000, and the Baha Men are the top act. Their label, Street Greenberg's new S-Curve, is the leading imprint. Its parent label, Arctis, 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 ally.

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

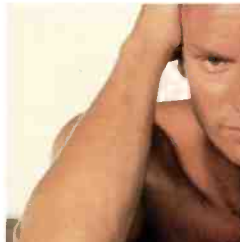
Over on the Top Classical Crossover Albums of 2000, two artists have nearly half the recap tied up between them. Young star Charlotte Church holds down the top two positions: Her eponymously titled album from

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 drag began in 1999 continued in 2000, as artists like Marc Anthony, Christina Aguilera, Enrique Iglesias and Ricky



String

Martin had 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 preceded all of the recent crossover acts by 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.

Omni Alfaro takes the songwriting championship with four titles charted. Foreign Import 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 (All I Want Is You)," Christina Aguilera sees her "M. Relleno" (RCA) as the No. 1 Latin Pop Album. Shakira moves up from third place in 1999 to become the top Latin Pop Album artist in 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 Infratigolo, in Jackson, Miss. Infratigolo, 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 "Piano" 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 McGuinness**, in Princeton, N.J. McGuinness 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 advisor 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."

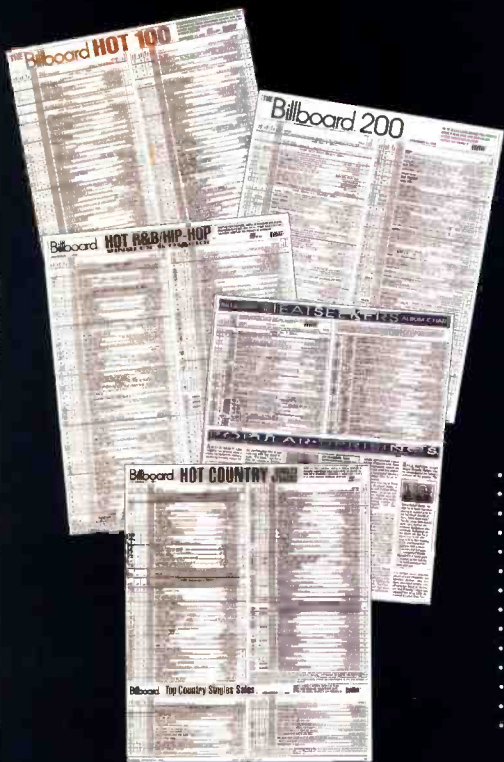
Record and trade executive **Lynn Shults**, in Nashville. Shults started as a music publisher/label operation executive with Acuff-Rose Publications. Later, he led A&R activities for Capitol's Nashville division for 10 years beginning in 1979 and is most often credited for helping to bring Garth Brooks to the label in 1988. After that, he became Billboard director of operations/Nashville.

Trade executive **Bill Simon**, in Saratoga, 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 1956 to 1957. After that, Simon spent 20 years with Reader's Digest Books & Music.

Radio personality **Martha Jean "The Queen" Steinberg**, in Detroit. Steinberg started her radio career in Memphis in 1954, where she adopted "the Queen" moniker. She later moved to Detroit, where she worked continuously in the Motor City for stations WQIB, WJL Band, and until her passing, WQIB.

Record company executive **Sal S. Weiss**, in San Rafael, Calif. Weiss was a writer of Fantasy Records in 1949 with his brother Max 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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- Hot Latin Tracks
- Dance/Maxi-Singles Sales
- Top R&B/Hip Hop Albums
- Hot R&B/Hip Hop Singles
- Hot R&B/Hip Hop Singles Sales & Airplay
- Hot Rap Singles
- Top Independent Albums
- Top Country Albums/
Country Catalog Albums
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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 confuses "songs" with "recordings." While the two categories are forever creatively linked, each view 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 publisher/songwriters against 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 taken 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 goods 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 solo 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.K. Harburg, and PG. 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 decent 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. Pennesacker'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 DVD versions, 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 ill-nigh recording process with its fruited egos 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, E.B.A. Master Recorder Fun Pack."
3. Metallica, "S&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. "PokeRAP."

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. "Othertide," 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 Upber 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. Celtic 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.



NO. 1 SONGS OF THE YEAR

TITLE	WRITER	PUBLISHER
THE HOT 100		
BREATHE • Holly Lamar, Stephanie Bentley • CAL • M/ASCAP, Universal-Songs Of Polygram/Universal/EMI, MCA/ASCAP		
HOT COUNTRY SINGLES & TRACKS		
HOW DO YOU LIKE ME NOW? • Tye Tribi Keith, Chuck Cannon • Tokyo Tunes/EMI, Wadsworth/EMI/BMI, CMC/BMI		
HOT R&B SINGLES		
LET'S GET MARRIED • Jennie Durr, Brandon Casey, Brian Casey, Bryan-Michael Cox • So So Def/ASCAP, EMI/ASCAP, Them Durr, Universal/ASCAP, Babyboy's Little/SESAC, Nootime/SESAC		
HOT RAP SINGLES		
HOT BOYZ • Missy Elliott, Timbaland, Missy Elliott, Bryan-Michael Cox, Bryan-Michael Cox • So So Def/ASCAP, EMI/ASCAP, Them Durr, Universal/ASCAP, Babyboy's Little/SESAC, Nootime/SESAC		
HOT LATIN TRACKS		
A PURO DOLOR • Omar Alfanno • EMOA/ASCAP		

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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 personnel anxious. A slow fall following a slow summer is bad news indeed.

Though everyone wishes to cast a positive light on the situation, most agree that the landscape is changing, and if and when the smoke clears, some in the studio community will have disappeared. Rumors of 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 * **15th** * **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, or say, or, at least, the threat of recession promotes belt-tightening.

What is widely seen as the largest single reason for the sharp drop in studio bookings, though, is technology. Just a new story either. Digital recording equipment has been

(Continued on page 87)



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.

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. Is Remained Henson Recording Studio.
- 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.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (DECEMBER 23, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE	INDEPENDENT WOMEN PART	INDEPENDENT WOMEN PART	MY NEXT THIRTY YEARS	LOSER	HEMORRHOIDS IN MY
Artist	Destiny's Child	Destiny's Child	Tim McGraw	3 Doors Down	Fuel
Producer	Poke & Tone	Poke & Tone	Gallimore	P. D'Esposito	Ben Grosse
(Label)	B. Knowles	B. Knowles	(Curb)	(Republic/Universal)	(50/50 Music)
RECORDING STUDIO(S)	LOBO/SUGAR HILL	LOBO/SUGAR HILL	OCEANWAY	ARCENT	RIGHT TRACK
Engineer(s)	(Dear Park)	(Dear Park)	(Nashville)	(Mophemius)	(New York)
	Manelich Sotolongo	Manelich Sotolongo	Julian King	Paul Eberhold	Ben Grosse
	Ramon Morales	Ramon Morales	SSL 4046	SSL 4046	Uppit Puchit
CONSOLE(S)/DAW(S)	SSL 9000J	SSL 9000J	custom Oceanway Neve 8078	SSL 4046	Neve VR
	Mackie 48-8	Mackie 48-8			
RECORDERS(S)	Shuder A827/Sony JH24	Shuder A827/Sony JH24	Sony 3348	Sony APR 24	Pro Tools
	Otan DTR-900	Otan DTR-900			
MIX MEDIUM	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy GP-9	Pro Tools
MIX DOWN STUDIO(S)	HIT FACTORY	HIT FACTORY	IMAGE	THE RECORD PLANT	THE MIX ROOM
Engineer(s)	(New York)	(New York)	(Hollywood)	(Los Angeles)	(Los Angeles)
	Rich Travali	Rich Travali	Chris Lord-Alge	Tony Wright	Ben Grosse
CONSOLE(S)/DAW(S)	Neve VR 60 w/	Neve VR 60 w/	SSL 4056	SSL 4080G plus	SSL 9900
	Flying Faders	Flying Faders	G computer		
RECORDERS(S)	ATR 100 1'	ATR 100 1'	Shuder A827	Pro Tools	Pro Tools Mix Plus
			Otan DTR-900	Sony 3348	Version 5.01
MASTER MEDIUM	Quantegy 499	Quantegy 499	Quantegy 499	Quantegy GP-9	Pro Tools
MASTERING ENGINEER	STERLING SOUND	STERLING SOUND	MASTERING LAB	A&M MASTERING	PRECISION MASTERING
	Tony Coyne	Tony Coyne	Doug Sax	Stephen Marcusen	Toni Baker
CD/CASSETTE MANUFACTURER	SONY	SONY	UNI	BMG	SONY

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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-date 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 16% jump from 17.5 million the previous year.

The RIAA is now finishing an in-depth Latin-market survey—in the 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. **Mis Miguel** was in 23rd place, grossing \$15.7 million for 44 shows, with a total attendance of 308,978. **Mar 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, undersewing 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 Revolución** 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 **Revolución**, which took place in smaller and fewer venues, was successful enough that it plans to return next year.

THE BILLBOARD CHARTS FACTOR: If one name consistently resonated throughout radio and the charts in 2000, it was **Son By Four** and its hit "A Puro Dolor," which as of this issue has stayed 44 weeks on the **Hot Latin Tracks** chart, 20 of them in the No. 1 position. It was more than enough to make "A Puro Dolor" (in the **Son By Four** version, we should note, since there have been others) No. 1 on the year-end **Hot Latin Tracks** chart and **Son By Four** the top year-end **Hot Latin Tracks** Artists (see year-end charts, page Y-2).

No surprise, then, that the **Hot Latin Tracks** songwriter of the year was the song's author, **Omair Alfaro**, who also penned "Cuando Me Voy" (the first single off the current **Fab Four**'s English-language debut, released in (Continued on page 58))

Hot Latin Tracks™

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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 composite charts suggest that American tastes infiltrated the continent in a big way in 2000 but have trouble at U.K. customs toward the end of the year. Meanwhile, British acts stayed at home.

The most striking feature about the top end of Billboard sister publication *MusiC & Media's* European Top 100 Albums and Eurochart Hot 100 Singles charts for most of the year was the pre-

ponderance of 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 limited Trans-Atlantic presence.

The top four of the European album survey are all by U.S. acts, headed by Santana's 5 million-selling *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 the European superstars, special mention is due to Red Hot Chili Peppers and Twain. The extraordinarily enduring popularity of the Warner Bros. rock veterans' "Californication" 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 weeks, it has improved its International Federation of the Phonographic Industry Platinum Europe Awards standing (for albums selling 1 million or more copies in Europe) from single-to-triple-platinum.

Twink 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: A-listers 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 1999 at No. 6 with "...Baby One More Time," did even better this year as "Oops!... I Did It Again!" hit No. 3.

The 18 million-certified European sales of Houston's compilation represent a better performance than in her home country, where "Whitney—The Greatest Hits" is double-platinum, and the singer is strongly appreciated 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 somewhere to go. When everybody's coming in and they're hitting No. 1s and they fly out, it's like, 'We'll see you later, bye.' I want staying power, I don't want that fly-by-nightness."

England-born artists did have rather more to say for themselves in No. 11 of 2000's European Top 100 Albums, in which Craig David's *Witness* (A&M) debut, "Born To Do It," landed at No. 1, after completing its first million European sales in November. Single'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 Repertoire's "Riding With The King," and Melanie C's status as one of 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 "It Feels So Good" (Serious/Universal). Meiger as

EUROPE:

THE TOP STORIES

• **European Commission Concerns Hal 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 Still.**

• **Online Issues Dominate Agenda At MIDEM.**

• **Nine Concertgoers Die At Denmark'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.**

2000 • EN • TWENTY

this may sound, it's an improvement over 1999, when England's finest in Eurochart terms was No. 23, with "2 Times" by Ann Lee—an artist who had to compete to Italy to find fans. U.K.-signed Chie was 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. Sporty 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 ground the world being crummy 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 album chart, the Europeans made up for it on 2000's composite Eurochart Hot 100 Singles. Crowning an excel-

lent year, Finland's Bomfunk MC's took the No. 1 crown on that survey with the Epidrome/Sony Euro-smash "Freestyley," while German DJ Mousse T. halmed Tom Jones' No. 3 title, "Sex Bomb," from Gut/V2.

If many observers assumed that Eiffel 65's "Blue," the No. 1 European single of 1999, was a one-off, they were proved wrong, as Bliss Co.'s Italian act 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 also 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.

Finally, perhaps the most talked-about American artist of the year, with 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 both European top 10s, as Maverick/Warner Bros.' "Music," a triple-platinum album continent-wide, went to No. 12, and the singles "American Pie" and "Music" reached Nos. 11 and 15, respectively.

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 Pragma and S'piller) had British vocalists.

Baha Men's "Who Let the Dogs Out" (fede) was the leading completely foreign single in the survey, at No. 10, ahead of "The Real Slim Shady." 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 Europe's top 10 singles and four of its top five albums. During 2000, the numbers were off a little, down to 3½ at 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.

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. "Crush," Bon Jovi, Mercury.
7. "Californication," Red Hot Chili Peppers, Warner Bros.
8. "It's Tom Jones' Turn Back Time," B. Kelly, Jive.
9. "Whitney—The Greatest Hits," Whitney Houston, Arista.
10. "Come On Over," Shania Twain, Mercury.

Provisional 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. "Freestyley," Bomfunk MC's, Epidrome/Sony.
2. "Maria Maria," Santana, Arista.
3. "Sex Bomb," Tom Jones & Mousse T., Gut/V2.
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. "It's Tom Jones' Turn Back Time," B. Kelly, Jive.
9. "Ces Soirées Là," Yannick, La Tribu/Sony.
10. "The Real Slim Shady," Eminem, Interscope.

Provisional data from MusiC & Media at press time. Listings are based on the M&M Eurochart Hot 100 Singles weeks 1-50, compiled from national singles 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—is more accurate—was incredibly vibrant in 2000.

However, as might be expected in such a vast and diverse region, there was no single dominant musical sound 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 unofficial ban on A-Mei in mainland China, which views Taiwan as a renegade province. The ban also pulled from Chinese TV a series of acts the popular 27-year-old singer had recorded for the soft drink Sprite.

But the mainland Chinese authorities didn't make more relaxed stances 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, alternative, 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 release of the remastered "longcut" version of "Yellow Submarine."

Highlighting the continuing move away from Cantopop in Hong Kong was the success of Warner Music's Hong Kong "secondary" label DNA, which has released mostly explicit content with acts such as rap/rock outfit Lazy 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 alone, and Irish band Westlife, which sold more than 15 million copies of its self-titled album in Southeast Asia after doing 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.

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

• **Chinese 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.**

• **That Recording Industry Assn. Is Established.**

• **Japanese Authors' Society JASRAC Reaches Copyright Fee Agreement With Online Consortium.**

• **End Of JASRAC's Music Copyright Royalty Collection And Distribution Monopoly Nears.**

• **Singapore-Based Downloads Site Soundbuzz To Sell EMI, BMG Product Online.**

• **Malaysia Passes Optical Disc Act 2000 To Tackle Piracy.**

• **South Korea Eases Ban On Japan's Pop Culture, Japanese Music Companies Start Moving Into The Korean Market.**

• **Eiji Kishi Replaces Shigeo Maruyama As Sony Music Entertainment (Japan) CEO.**

2000*IN*REVIEW

than 500,000 albums by such acts as 'N Sinc, 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 duo Cloz, 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), has moved over 100,000 units on Warner's Malaysian affiliate.

In an unusual move, the first place that Singapore Mandarin-dialect singer Van Zai 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 Van Zai 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

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 announced further easing of its longstanding ban on Japanese pop culture.

Japanese female vocalist Utada Hikaru, whose 1999 debut album, "First Love" (eastworld/Toshiba-EMI) 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 Koyama (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. A 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, about the label Victor Entertainment.

Japanese male vocalist Masaharu Fukuyama, one of BMG Funhouse's few big-selling domestic acts, left the label to sign with Universal Victor. The defection of Fukuyama, who debuted in 1990 on the FUN House label (purchased in 1996 by BMG), was seen as a major blow to BMG Funhouse's 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 Warner Music to handle the label's release 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 big 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 Cico 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 Jeffery, editor in chief Timothy White, and international editor Tom Ferguson. Standing, from left, are international deputy editor Thom Duffy, associate publisher/worldwide sales Ivor Kornfeld, director of charts Geoff Mayfield, London office manager Linda Nash, Music & Media editor-in-chief Emmanuel Legrand (partially hidden), international editor in chief Adam White, associate publisher/international sales Gene Smith, West Coast bureau chief 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 Success 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 have been trotted, ranging from record companies becoming sharper and more aggressive in their marketing to radio networks making more centralized decisions about adding tracks.



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2000*IN*REVIEW

AUSTRALIA: THE TOP STORIES

• **Digital Agreement Bill Passes Into Legislation After Six Years.**

• **Cross-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.**

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% across-the-board Goods and Services Tax (Billboard, July 1), falling Australian dollar, which bottomed out in November to an all-time low of 50 cents, and public 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 Australia roster pulled 25% of sales, according to its managing director, Tony Harlow. 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.

Powderfinger's fourth release, "Oversight Number Five" (Mercury), and 28 Days' debut (FMR) entered the ARIA chart in the top spot. The Living End (Continued/EMI) repeated the

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→ Kevin Conroy
→ Gianluca Dettori
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USA
FRANCE
USA
GERMANY
USA
UK
AUSTRALIA
USA
ITALY
UK
USA
USA
CANADA



→ Emmanuel Legrand
→ Gerd Leonhard
→ Robert Madge
→ Meir Malinsky
→ Thierry Michel
→ Kumail Naei
→ Frances Preston
→ Angela Pumo
→ Steve Redmond
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→ Sudhanshu Saranwala
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→ Graeme Weston
→ Keith Yokomoto
→ Njara Zalmehy

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JAPAN (Dental Publications Inc.) 12/18/00

THIS LAST WEEK	SINGLES
1	EVERYTHING MEDIA SHINGA FUNKHOUSE
2	LET ME KNOW I'VE FOUND A FRIENDS PROJECT
3	LET'S E.P.~SABURO SHIMAZU HENGO KAWAMOTO
4	DRAGON ASH VISION
5	SABURO SHIMAZU HENGO KAWAMOTO
6	DRAGON ASH VISION
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18	DRAGON ASH VISION
19	DRAGON ASH VISION
20	DRAGON ASH VISION

ALBUMS

1	87Z ELEVEN RECORDS
2	SLAY DRIVE CD~CLAY COMPLETE BEST UNPUBLISHED
3	THE BEATLES 1 JOSHUA KATZ
4	THE BEATLES 2 JOSHUA KATZ
5	THE BEATLES 3 JOSHUA KATZ
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18	THE BEATLES 16 JOSHUA KATZ
19	THE BEATLES 17 JOSHUA KATZ
20	THE BEATLES 18 JOSHUA KATZ

CANADA (SoundScan)

THIS LAST WEEK	SINGLES
1	UNION DEMOS ~O'CONNOR VISION
2	NEW BOMB TIME DAYTOUT RAIN VISION
3	NEW BOMB TIME DAYTOUT RAIN VISION
4	NEW BOMB TIME DAYTOUT RAIN VISION
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18	NEW BOMB TIME DAYTOUT RAIN VISION
19	NEW BOMB TIME DAYTOUT RAIN VISION
20	NEW BOMB TIME DAYTOUT RAIN VISION

ALBUMS

1	THE BEATLES 1 JOSHUA KATZ
2	THE BEATLES 2 JOSHUA KATZ
3	THE BEATLES 3 JOSHUA KATZ
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19	THE BEATLES 19 JOSHUA KATZ
20	THE BEATLES 20 JOSHUA KATZ

GERMANY (Media Control) 12/12/00

THIS LAST WEEK	SINGLES
1	ES IST BEI MIR ARSCHIGUT ZU SEIN CHRISTIAN KNAACK
2	LA PASSION GIGI D'AGOSTINO ZIN
3	THE SPIRIT OF THE RAIN REINER KUNZE
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20	THE SPIRIT OF THE RAIN REINER KUNZE

ALBUMS

1	THE BEATLES 1 JOSHUA KATZ
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19	THE BEATLES 19 JOSHUA KATZ
20	THE BEATLES 20 JOSHUA KATZ

NETHERLANDS (Stichting Mega Top 100) 12/23/00

THIS LAST WEEK	SINGLES
1	CANT FIND THE MIDNIGHT LEANN RIMES
2	NEW BOMB TIME DAYTOUT RAIN VISION
3	NEW BOMB TIME DAYTOUT RAIN VISION
4	NEW BOMB TIME DAYTOUT RAIN VISION
5	NEW BOMB TIME DAYTOUT RAIN VISION
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19	NEW BOMB TIME DAYTOUT RAIN VISION
20	NEW BOMB TIME DAYTOUT RAIN VISION

ALBUMS

1	ALEXANDER SARIN INSEME A TE MEMORY
2	THE BEATLES 1 JOSHUA KATZ
3	THE BEATLES 2 JOSHUA KATZ
4	THE BEATLES 3 JOSHUA KATZ
5	THE BEATLES 4 JOSHUA KATZ
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18	THE BEATLES 17 JOSHUA KATZ
19	THE BEATLES 18 JOSHUA KATZ
20	THE BEATLES 19 JOSHUA KATZ

U.K. (CIN) 12/26/00 Supported By (worldpop)

THIS LAST WEEK	SINGLES
1	CAN WE FIT IT? BOB THE BUILDER
2	THE SPIRIT OF THE RAIN REINER KUNZE
3	THE SPIRIT OF THE RAIN REINER KUNZE
4	THE SPIRIT OF THE RAIN REINER KUNZE
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20	THE SPIRIT OF THE RAIN REINER KUNZE

ALBUMS

1	THE BEATLES 1 JOSHUA KATZ
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19	THE BEATLES 19 JOSHUA KATZ
20	THE BEATLES 20 JOSHUA KATZ

AUSTRALIA (ARIA) 12/18/00

THIS LAST WEEK	SINGLES
1	THE SPIRIT OF THE RAIN REINER KUNZE
2	THE SPIRIT OF THE RAIN REINER KUNZE
3	THE SPIRIT OF THE RAIN REINER KUNZE
4	THE SPIRIT OF THE RAIN REINER KUNZE
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15	THE SPIRIT OF THE RAIN REINER KUNZE
16	THE SPIRIT OF THE RAIN REINER KUNZE
17	THE SPIRIT OF THE RAIN REINER KUNZE
18	THE SPIRIT OF THE RAIN REINER KUNZE
19	THE SPIRIT OF THE RAIN REINER KUNZE
20	THE SPIRIT OF THE RAIN REINER KUNZE

ALBUMS

1	THE BEATLES 1 JOSHUA KATZ
2	THE BEATLES 2 JOSHUA KATZ
3	THE BEATLES 3 JOSHUA KATZ
4	THE BEATLES 4 JOSHUA KATZ
5	THE BEATLES 5 JOSHUA KATZ
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17	THE BEATLES 17 JOSHUA KATZ
18	THE BEATLES 18 JOSHUA KATZ
19	THE BEATLES 19 JOSHUA KATZ
20	THE BEATLES 20 JOSHUA KATZ

FRANCE (SNEP/Polytite) 12/13/00

THIS LAST WEEK	SINGLES
1	LES BOIS DU MONDE D'AVALLA/CARGUELAGHET
2	LES BOIS DU MONDE D'AVALLA/CARGUELAGHET
3	LES BOIS DU MONDE D'AVALLA/CARGUELAGHET
4	LES BOIS DU MONDE D'AVALLA/CARGUELAGHET
5	LES BOIS DU MONDE D'AVALLA/CARGUELAGHET
6	LES BOIS DU MONDE D'AVALLA/CARGUELAGHET
7	LES BOIS DU MONDE D'AVALLA/CARGUELAGHET
8	LES BOIS DU MONDE D'AVALLA/CARGUELAGHET
9	LES BOIS DU MONDE D'AVALLA/CARGUELAGHET
10	LES BOIS DU MONDE D'AVALLA/CARGUELAGHET
11	LES BOIS DU MONDE D'AVALLA/CARGUELAGHET
12	LES BOIS DU MONDE D'AVALLA/CARGUELAGHET
13	LES BOIS DU MONDE D'AVALLA/CARGUELAGHET
14	LES BOIS DU MONDE D'AVALLA/CARGUELAGHET
15	LES BOIS DU MONDE D'AVALLA/CARGUELAGHET
16	LES BOIS DU MONDE D'AVALLA/CARGUELAGHET
17	LES BOIS DU MONDE D'AVALLA/CARGUELAGHET
18	LES BOIS DU MONDE D'AVALLA/CARGUELAGHET
19	LES BOIS DU MONDE D'AVALLA/CARGUELAGHET
20	LES BOIS DU MONDE D'AVALLA/CARGUELAGHET

ALBUMS

1	THE BEATLES 1 JOSHUA KATZ
2	THE BEATLES 2 JOSHUA KATZ
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10	THE BEATLES 10 JOSHUA KATZ
11	THE BEATLES 11 JOSHUA KATZ
12	THE BEATLES 12 JOSHUA KATZ
13	THE BEATLES 13 JOSHUA KATZ
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15	THE BEATLES 15 JOSHUA KATZ
16	THE BEATLES 16 JOSHUA KATZ
17	THE BEATLES 17 JOSHUA KATZ
18	THE BEATLES 18 JOSHUA KATZ
19	THE BEATLES 19 JOSHUA KATZ
20	THE BEATLES 20 JOSHUA KATZ

ITALY (FIMI) 12/14/00

THIS LAST WEEK	SINGLES
1	DONT TELL ME MADONNA MADONNA
2	DONT TELL ME MADONNA MADONNA
3	DONT TELL ME MADONNA MADONNA
4	DONT TELL ME MADONNA MADONNA
5	DONT TELL ME MADONNA MADONNA
6	DONT TELL ME MADONNA MADONNA
7	DONT TELL ME MADONNA MADONNA
8	DONT TELL ME MADONNA MADONNA
9	DONT TELL ME MADONNA MADONNA
10	DONT TELL ME MADONNA MADONNA
11	DONT TELL ME MADONNA MADONNA
12	DONT TELL ME MADONNA MADONNA
13	DONT TELL ME MADONNA MADONNA
14	DONT TELL ME MADONNA MADONNA
15	DONT TELL ME MADONNA MADONNA
16	DONT TELL ME MADONNA MADONNA
17	DONT TELL ME MADONNA MADONNA
18	DONT TELL ME MADONNA MADONNA
19	DONT TELL ME MADONNA MADONNA
20	DONT TELL ME MADONNA MADONNA

ALBUMS

1	THE BEATLES 1 JOSHUA KATZ
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6	THE BEATLES 6 JOSHUA KATZ
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10	THE BEATLES 10 JOSHUA KATZ
11	THE BEATLES 11 JOSHUA KATZ
12	THE BEATLES 12 JOSHUA KATZ
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19	THE BEATLES 19 JOSHUA KATZ
20	THE BEATLES 20 JOSHUA KATZ

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

2000 ★ IN ★ REVIEW

DECEMBER: The year ended with reports of the return of French dance act **Daft Punk**, the rise of Japanese hip-hop star **DJ Hasebe**, and much excitement for "Made In Medina," the new album from Arabic crossover artist **Rachid Taha**. We also reported on the success of German newcomers **ATC**.

JUNE: Pulse revealed the return of former **Led Zeppelin** singer **Robert Plant** with his "secret" new band, the **Priory Of Brion**, and exclusively announced plans for a tribute album to the late **Jan Dury**, involving **Robbie Williams** and others. We also reported the collaboration between Dominican Republic pianist **Michel Camilo** and flamenco guitarist **Tomatito**, as well as the international launch of Israeli singer **Noa**.

2	2	FIRE RATES 1 FM
		KIDDY CONTEST FINALISTEM KIDDY CONTEST VOL. 6 RAG
3	NEW	DIE SCHLUMPF EISKALT ERWISCHT! VOL. 12 FM
4	3	BACKSTREET BOYS' BLACK & BLUE WOLFELEBA
5	4	LENNY KRAVITZ' GREATEST HITS WAGNEM
6	7	GIGI D'AGOSTINO' L'AMOURS TOUJOURS SCHWYZ
7	NEW	SIMPLY RED'S ITS ONLY LOVE WAGNER
8	10	ENYA' A DAY WITHOUT RAIN WAGNER
9	8	KIDS RAMAZZOTTI' STILLEBERG RAG
10	RE	THE OFFSPRING' CONSPIRACY OF ONE SON

2	1	BACKSTREET BOYS BLACK & BLUE JVS/ZOMBA
3	3	EROS RAMAZZOTTI STREILBERG FRAG
4	7	ENYA A DAY WITHOUT RAIN WARNER
5	5	LENNY KRAVITZ GREATEST HITS ZENITH/EMI
6	4	U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL
7	8	SADIE LOVERS ROCK SONY
8	6	THE OFFSPRING CONSPIRACY OF ONE SONY
9	RE	ANASTASIA NOT THAT KIND SONY
10	9	RICKY MARTIN SOUND LOADED SONY

"secret" new band, the **Priory Of Brion**, and exclusively announced plans for a tribute album to the late **Ian Dury**, involving **Robbie Williams** and others. We also reported the collaboration between Dominican Republic pianist **Michel Camilo** and flamenco guitarist **Tomatito**, as well as the international launch of Israeli singer **Noa**.

we were unable to obtain updated Hits of the World charts for Japan, Germany, France, Belgium, Austria, and Switzerland. The "last 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.

Strong Newcomers Emerge, Top Executives Suffle in Canada

BY LARRY LEBLANC

TORONTO—Despite rumors engendered by the proposed Warner/EMI 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 cut-throat-type surprises.

Topping the list of unexpected events was Canada's top video network executive Denise Donlon being named president of Sony Music Entertainment (Canada), effective Dec. 1, despite never previously having held a position at a label. Donlon had been VP/CM of video networks MuchMusic and

MuchMoreMusic (owned by Canadian firm Cham Ltd.), overseeing all production activities of MuchMusic since 1997, and had supervised the launch of MuchMoreMusic, Canada's first AC-style video network, in 1998.

Donlon was succeeded in both of her former positions by David Klines, who had been program manager and director of operations for the two networks.

At Sony, Donlon replaced Rick Kamich, 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 56 of the work force in 1999 on July 14. While the cutbacks came amid worldwide efforts at Sony Music Entertainment to reduce costs and maximize profits, there was widespread surprise in 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 Andre LeBel being named CEO of SOCCA Inc. He replaced GM Michael Rock, who retired. LeBel had operated the Toronto-based management consulting firm Andre 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 delayed the guidelines from being put into effect.

The Canadian government's delay in enacting the new World Intellectual Property Organization treaties—the Performances and Phonograms Treaty and the Copyright Treaty—has led to have left Canada's music industry without 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 29 cents Canadian (19 cents) for audio tapes, from 6.2 cents Canadian (3.4 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 (51 cents) for MiniDiscs and CD-R audio (CD-RW audio).

In May, U.S. promoter SFX 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 SFX Entertainment, is now part of SFX Corp. Inc. Under the acquisition, Herman remained as president of the company's concert division. SFX also acquired 75% of Core's event marketing business, which now operates as

AUSTRALIAN TALENT BLOOMS

(Continued from page 60)

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 from going platinum on the starting block.

One of the dollar-for-dollar value kept many international attractions away, the two biggest-grossing tours of the year were by Ringo and John Farnham, whose R&B/soul album "30/4" (BMG) went triple-platinum. And despite the loss of local talent, the act 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 Alia Lloyd (EMI), country singer Casey Chambers (EMI), pop singer S2S (Starz), and radio comic Guide Hatzis (Universal). The two most significant winners at the ARIAs were Madison Avenue and Chambers, in that they gave a significant boost to indie to their genres.

One notable observation at the ceremony was that the winners were unajudged enough to squeal with pleasure at their wins. "They're genuinely pleased to win. That is such a delight for me," said the Garden's Denise Johns told Billboard.

"First times, people who are doing fresh things, are coming through this year, which is great," said Alia Hooper, a 17-year-old singer/songwriter with Killing Heidi. 2000 proved to be the year where dance and country ebbed their way into the mainstream. In particular, the

CANADA: THE TOP 5 SONGS

- 1. Denise Donlon Named President of Sony Music Entertainment (Canada).
- 2. Sony Canada Pink-Slips 35 In Summer Global Outlets.
- 3. Overall Music Sales In Canada Dip 3.2% From 1999.
- 4. Promoter SFX Entertainment Acquires Core Audience Entertainment.
- 5. Toronto's Afro-Canadian Community Gets Its Own Radio Station.

SFX Event Partnership with Rapino as president. Herman and Rapino retained the remaining 25% share of SFX Event Partnership.

Canada's Juno Awards 2000, held

March 12, heralded a passing of the torch, as double-winners Chantal Kreviazuk and the Matthew Good Band triumphed in major upsets over better-known acts.

While the top female category was laden with such international superstar duos as Colbie Don and Alana Morrisette, as well as a Mariah Marshall and Lynda Leray, Kreviazuk walked away the winner. She also beat out Bryan Adams, Jon Mitchell, and Morrisette to win top pop/album honors for her Columbia album "Colour Moving And Still." For top group honors, the Matthew Good Band beat out Lady Peace, Moist, the Tea Party, and Quebec's La Chicane. The Matthew Good Band also won for top rock album for its Universal set "Beautiful Midnight," beating out Our Lady Peace, Moist, and the Tea Party.

With four major wins, the Wilkinsons dominated the Canadian Music Awards, held Sept. 11. The act won for top album and single, as well as the Fan Choice Award. Michelle Wright won top female singer, and Paul Brandt top male singer.

Sluggish sales dogged most Canadian music retailers throughout the

MusicCountry, sell significant quantities of albums. But EMI, capitalizing on 23-year-old Chambers' "lipstuck grunge" look, sold 100,000 copies of her debut solo album, "The Captain," here.

Another act also found a home in the U.S. Keith Urban (Capitol) enjoyed top five success on the country charts, and Sydney-born Jamie O'Neal (Mercury/Universal) charted her debut single, "Shiver."

Other big numbers came from 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 moved to Atlantic for "Illusion" 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 a Top 10" and followed it up with a top 10 hit, "Who The Hell Are You." Minogue also topped the U.K. charts for the first time in 10 years—with "Spinning Around," and Vanessa Amorosi and S2S made a significant

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 160-store Wal-Mart Canada chain and 302-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, Bryan Adams, Blue Rodeo, the Matthews, Dan Rieff, Treble Charger, Lemay, Ginette Reno, Roch Voisine, Proszka, Doherty, Anne Murray, and Kreviazuk. Among the newcomers making their

(Continued on page 72)

chart impact in the U.S. 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 333/Universal.

Another act that has interest in Aussie acts was not confined to Australia. Folk-rockers Taxidride—signed to Sire in the U.S.—sold 250,000 copies worldwide of its debut WEA album, "Imagination," and toured through Europe with its new Texas release, Arena (Opie) sold 1 million copies in "In Deep" album in France. Other acts, like Shihad, Regurgitator, 28 Days, Jebelahi, Alex Lloyd, David Bridie, Tommy Emmanuel, Powderfinger, and Frente!, 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 not as diverse 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 attitude. They've been eliminated a tier of decision-making management. They're more aware of niche targets, the greater pressure in the entertainment dollar, and that ratio is no longer the great avenue it was to make money. Many of the acts on 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."

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E-Commerce, Poor Performance Nipped Retailers' Confidence

BY ED CHRISTMAN

NEW YORK—The five majors finally launched 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 as year's end.

The majors' efforts to sell music via digital downloads got off to slow starts because of incompatibility issues, retail resistance to some of the majors' business models, and a lack of interest on the part of consumers. Meanwhile, the National 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 as 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 these 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 Engstler says he "will step down and become a member of the Best Buy board" as part of the deal.

If the transaction is completed, it will be the largest music retail acquisition in the history of the business. The two companies will have about 18% market share, two more percentage points than the estimated 16% Wal-Mart can now claim through its two suppliers, Anderson Merchandisers and HandiMan.

Before the Musicland deal was announced, the biggest retail acquisition of the year had been Trans World Entertainment's takeover of Waxworks, 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 Waxworks.

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 news, Steve Feinberg took actions in the stock market that kept alive the rumor that he wants to bring about some kind of merger between Trans World and Wherehouse Entertainment, which he controls through his company, Cerberus Partners. He began the year owning about 6% of Trans World and ended the year with about 14% of the company stock. While Feinberg has kept mum on his intentions, Trans World chairman/CEO Bob Higgins says that Feinberg "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 chain that it has acquired in the last four years, for a total of 50 stores.

2000 • IN REVIEW

THE • TOP • 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 Waxworks.
- 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 continued to mount, while the chain appeared to suffer an identity crisis when owner Bill Tetselbaum said he wanted to convert his company into an incubator for entertainment-oriented Internet sites. But after announcing that he had agreed to acquire MP3Board.com, Wall Street soared on Internet plays, and

he had to abandon the deal. In the fall, he hired retail turnaround specialist Patricio & Manzo.

Tower Records/VideoBooks 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 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)



BUSINESS

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

SITES+ SOUNDS

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 acts, 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 signed 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)

ing the Recording Industry Assn. of America (RIAA), on behalf of the major

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Top Holiday Albums

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

ARTIST	TITLE
--------	-------

No. 1		DATE	
1	1	CHARLIE CHURCH A 200 345/58 1987 (1 987) 981	FAITH: A HOLIDAY ALBUM
2	2	KENNY G A AREDA 1990 (12 9816) 981	MY KIND OF CHRISTMAS
3	3	CHRISTINA AGUILERA A RCA 60343 (11 9816) 981	PLATINUM CHRISTMAS
4	4	VARIOUS ARTISTS A ANANDA (4741) INC (32 9815) 981	HOME FOR CHRISTMAS
5	5	IN SYNC A RCA 67726 (1 9816) 981	DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS
6	6	SOUNDTRACK INTERSCOPE 60705 (12 9816) 981	ANOTHER ROSIE CHRISTMAS
7	7	ROSIE O'DONNELL A COLUMBIA 65102 (12 9816) 981	CLASSIC CHRISTMAS
8	8	BILLY GILMAN A PGC (NASHVILLE) 1504500 (NASHVILLE) 1 98 (9817) 981	THE THREE TENORS CHRISTMAS
9	9	CARRERAS-DOMINGO-PAVAROTTI MER SONY CLASSIC 59131 (12 98 98) 981	THESE ARE SPECIAL TIMES
10	10	CELINE DION A 550 MISC 695232PC (11 98 9817) 981	JOY: A HOLIDAY COLLECTION
11	11	SOUNDTRACK ALY MCBEAL A 550 MISC 695232PC (11 98 9817) 981	MIRACLES - THE HOLIDAY ALBUM
12	12	CHRISTMAS FEATURING YONDA SHEPARD 150 345/58 1987 (12 9816) 981	A CHARLIE BROWN CHRISTMAS
13	13	TRANS-SIBERIAN ORCHESTRA A LANCASTER 1 9873660 (11 9817) 981	THE MAGIC OF CHRISTMAS
14	14	JEWEL A ATLANTIC 832000 (10 9817) 981	ULTIMATE CHRISTMAS
15	15	KENNY G A AREDA 18792 (12 9816) 981	CHRISTMAS FAVORITES
16	16	VINCE GUARALDI A FANTASY 8431 (10 9815) 981	CHRISTMAS WITH YOLANDA ADAMS
17	17	GARTH BROOKS A CAPTIV (NASHVILLE) 125550 (10 9816) 981	MERRY CHRISTMAS
18	18	VARIOUS ARTISTS A AUSTRA 19019 (11 9817) 981	BRAND NEW YEAR
19	19	KING COLE A IMPACTO SPECIAL MARKET 57729 (12 9816) 981	A ROSIE CHRISTMAS
20	20	ADAMS A ELECTRA 650570E (11 9817) 981	THIS CHRISTMAS
21	21	MARIAH CAREY A 4642220 (10 98 16) 981	WHEN MY HEART FINDS CHRISTMAS
22	22	SHEDDAYS LYRIC STREET 1650073/OLYWOOD (11 9817) 981	WHITE CHRISTMAS
23	23	ROSIE O'DONNELL A COLUMBIA 638500 (11 98 9817) 981	CHRISTMAS LIVE
24	24	98 DEGREES A UNIVERSAL 15318 (11 981) 981	THE CHRISTMAS SONG
25	25	HARRY CONNICK, JR. A COLUMBIA 6755000 (9 98 981) 981	A FRESH AIRE CHRISTMAS
26	26	MARTINA MCBRIDE A RCA (NASHVILLE) 6754540 (10 9816) 981	CHRISTMAS PORTRAIT
27	27	MANHATTAN STEAMROLLER A AMERICAN GRAMMOPHON 1900 (10 9815) 981	GIVE LOVE AT CHRISTMAS
28	28	KING COLE A CAPTIV 2125 (10 9815) 981	WHITE CHRISTMAS
29	29	TRANS-SIBERIAN ORCHESTRA LANCASTER 1 9873660 (11 9817) 981	THE MOST WONDERFUL TIME OF THE YEAR
30	30	MANHATTAN STEAMROLLER A AMERICAN GRAMMOPHON 1908 (10 9815) 981	
31	31	GEORGE WINSTON A WYOMING HILL 102391A (9 9816) 981	
32	32	LONGSTARR SEA 679750 (11 9817) 981	
33	33	MANHATTAN STEAMROLLER A AMER COM GRAMMOPHON 1904 (10 9815) 981	
34	34	AMY GRANT A AM 490450/INTERSCOPE (11 9817) 981	
35	35	VARIOUS ARTISTS A AM 213911/ATL (11 9817) 981	
36	36	MANHATTAN STEAMROLLER A AMERICAN GRAMMOPHON 1905 (10 9815) 981	
37	37	BING CROSBY A MCA SPECIAL PRODUCTS 731143MCA (9 9816) 981	
38	38	VARIOUS ARTISTS A RCA 60343 (11 9816) 981	
39	39	THE CARPENTERS A AM 215173/UNIVERSAL (10 9816) 981	
40	40	THE TEMPTATIONS A MOTOWN 53070 (12 9816) 981	
41	41	VARIOUS ARTISTS A LANCASTER 1 9873660 (11 9817) 981	

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Astro-nik indicates vinyl LP is available. ©2000, Billboard/BPI Communications, Inc.

RETAILERS' CONFIDENCE

(Continued from preceding page)

Universal One-Stop in Philadelphia rallied independent retailers to try to save MAP, but to no avail. And when the FTC announced the settlement, it alleged that the five majors cheated consumers out of \$480 million. Shortly after the settlement was announced, a number of individual states, led by New York and Maryland, filed class-action lawsuits on behalf of consumers seeking to reclaim three times that amount.

Meanwhile, in the last weeks of the year, the industry appeared to be engaging in a price war, as discounters, with Best Buy leading the way, began selling hit titles for \$9.99.

Right before Best Buy went to that price point in its stores, BMG Direct started onepricedcds.com, which priced every CD from the BMG record-club catalog at \$9.98. But an outcry from retail, the club's label suppliers, and BMG Distribution resulted in the offer being pulled; its status was still in limbo at year's end. In other record-club news, BMG also was said to be in negotiations to buy Columbia House, but at year's end there was no word on how those talks were faring.

On the wholesale front, Handleman 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 a 95,000-square-foot warehouse in Canada at the beginning of the year.

In Simi Valley, Calif., Pacific Coast One-Stop began the year amid rumors that Ingram Entertainment was considering buying the wholesaler. 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 Kell.

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.

Valley had agreed to merge its i-Fill division with Amplified.com, putting all its digital assets into one basket, with the goal of participating in an initial public offering. But when Internet stocks fell out of favor, the two companies decided to undo the merger, with the i-Fill division moving back to Valley's headquarters.

Valley's main competitor, Alliance Entertainment, had a quiet year, except for a November announcement that parent Yucaipa 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 expects will sweep 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 added about \$3 million in billing to the company's revenue base, bringing it to a total of about \$40 million this year.

newslines...

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 of its 'Little Nicky' release, as well as recent softness in 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 to Baa1, senior 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 15.6% between the second and third weeks of the 2010 holiday shopping season. According to the study, the number of unique visitors to sites that predominantly sell music increased to 121 million during the second week, up from 105 million the week before. Amazon.com, the biggest web-to-web gain among all E-commerce segments. However, the estimate excludes traffic at such broad-based retail sites as Amazon.com and BestBuy.com, which sell multiple product segments, including music. Traffic at those sites also experienced increases. Amazon ranked first in the study, with 39.4 million unique visitors during the week of 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 Cdnw (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 32.4 million a week earlier, the group says.

MUSIC.COM HAS ACQUIRED Singapore-based music site Xuduo.com in a private transaction. Terms of the deal were not disclosed. Xuduo—which has offices in Thailand, the Philippines, Malaysia, and Indonesia and operates in 13 countries and eight languages—will be renamed Music.com Asia. Xuduo CEO Newton Cheng 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.

HANDLEMAN plans to repurchase up to 10% of its outstanding common stock. The Troy, Mich.-based rackjobber has 27.1 million shares outstanding. The move marks the fourth Handleman 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. Handelman shares hit a 52-week low of \$6.75 in November. The stock rose 31 cents on the news to \$7.31.

ARTISTDIRECT IS PRODUCING two SnoCore tours this year: SnoCore Icicle 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 marketing alliance with Youtopia. The company will promote BMG artists on its site, while BMG's teen music site, Planetpop.com, and music portal, Click2Music.com, will link to Youtopia.

WINDOWS MEDIA.COM is offering a free download of At The Drive In's performance of "One Armed Scissor" on CBS' "Late Show with David Letterman." The download offer from the Grand Royal 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 Scissor" 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 26 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 \$2.33 billion from \$2.5 billion last year. Comparable-store sales declined 10% for the quarter. The company blamed the declines on merchandise markdowns, coupled with expenses connected to its own restructuring and remodeling effort.

SUNNCOMM, a music-encryption technology company, has signed a seven-year, \$20 million contract with Taiwan-based CD manufacturer Will-Shown Technology to provide audio copy protection for its goods. Will-Shown has committed to manufacture a minimum of 87 million copy-protected audio CD products, each of which will be uniquely identified with the SUN-X trademark.

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Retailers' Problems Mount As Year Closes; Lifting The Ceiling On 1st-Week Album Sales

AS THE YEAR comes to a close, the digital-download threat appears to be receding into the background for most music retailers, as consumers show no inclination to embrace the format yet. But problems of a traditional nature have left music merchants feeling dazed and confused at year's end.

With the industry sliding down a slippery slope to what appears to be a certain price war retailers were facing a double whammy in mid-December, as the holiday selling season so far was proving to be a major disappointment. Adding to their problems, the price war seems to be fueling a shift in customers' shopping preferences toward discount department stores. Helping that trend along, the major labels continue to favor discounters with premiums not available to music specialty merchants.

As if there weren't enough uncertainty in the air to occupy their minds, music merchants continue to second-guess the A&R direction of the majors, wondering how long the boy bands will drive the industry. As the year wound down, the refrain from Bob Dylan's "Ballad Of A Thin Man" ("Something happening, but you don't know what it is") could almost be heard in the background.

ELSEWHERE In the Merchants and Marketing section, I looked at how the account base fared over the last year. Here, I will review what was happening on the sales and distribution side of the business.

In 2000, Jive and Interscope rewrote the rules on weekly sales expectations for big albums. Up until this year, the upper ceiling on those sales appeared to be about 1 million units, accomplished in the debut weeks of albums by Backstreet Boys and Garth Brooks and, during the peak holiday selling season, by the "Bodyguard" soundtrack. But this year the ceiling was raised con-

siderably by three records from Jive: 'N Sync's "No Strings Attached," which sold 2.4 million units in its debut week; Backstreet Boys' "Black & Blue," 1.6 million; and Britney Spears' "Oops!... I Did It Again," 1.3 million. Also, Interscope's "The Marshall Mathers LP" by Eminem moved 1.76 million.

In other label news, the majors continued to map out strategies to maintain the viability of the single, although sales continue to decline significantly for that configuration. As of Dec. 13, singles sales were off about 36%. In the fall, Sony introduced a \$1.29 single with a 99-cent wholesale cost. Earlier in the year, it introduced a \$4.49 list price for sin-

gles, allowing more margin for labels that want to issue them. Similarly, Universal Music and Video Distribution (UMVD) raised its single list price to \$3.99 during the year.

In a move to strengthen its catalog, WEA incorporated the 22-person Rhino sales and marketing staff into its catalog arm, with Rhino head of sales Bob Carlton assuming the post of senior VP of sales with WEA.

In October, WEA's parent, the Warner Music Group, became the first major to introduce titles in the new DVD Audio format. Warner issued seven titles and followed that up with a steady stream of releases throughout the remainder of the year.

UMVD, the largest music distributor, began the year by penalizing two wholesalers for jumping street dates and ended the year by sending a cease and desist letter to Big Apple, telling it to stop selling Canadian product to U.S. accounts.

But during the year, an influx of Canadian product produced pain for Northeastern U.S. accounts as accounts turned to Canadian importers for cheaper prices resulting from a currency play. During the year, two of the majors, UMVD and IMC Distribution, said they were taking steps to stop the cheaper priced goods from coming into the U.S. But those steps weren't good enough for Meyer MCM, owner of MCM, a Brooklyn, N.Y.-based group, who filed a lawsuit against UMVD alleging restraint of trade among other charges.

On the people front, executive VP Jim Litwak left Trans World Entertainment in the early part of the year. In midyear, Henry Drex, an architect of the modern distribution infrastructure, retired as chairman of UMVD. And on a sad note, Stuart McAllister, former managing director of HMV, passed away on Sept. 15. He was 63.

BEFORE I close out this year, I'd like to report on a little news that occurred Dec. 18. According to sources, that date apparently was the first day of the new regime at Pacific Coast One-Stop, and the 15th marked the last day that employees were paid by the Steve Kall-led company. On Monday, the entire staff had to reup for their jobs by filling out job applications, sources say.

The new owners are an investment group led by Marvin Wilcher and Ralph Johnson. These two are said to be entrenched now at the company and running the show, although back in September Wilcher told Billboard the company would search for an industry veteran to run the operation, replacing Pacific Coast founder Kall, who is said to be staying as a consultant. Calls to the company were not returned.

AS WE HEAD INTO 2001, Retail Track wishes all a happy and prosperous New Year.

RETAIL TRACK

by Ed Christman

2000 • IN • REVIEW

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Disney's Back On Top Of The Year-End Audio Chart With A Set Of 'Jams'

LOOKING BACK: Pokémon might have cooled a bit this year, but 1999's top-selling children's audio title of the year, Kooh Kids' durable Pokémon soundtrack, "2.R.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 squealing over half of 1999 at No. 1, "2.R.A. Master" also had the distinction of making Disney out of the No. 1 spot at the year-end chart for the first time since the chart began.

In 2000, though, Disney regained its top 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 old 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 Countdown 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 (MPL)/Kidd Rhino/thino, Barney Music/Capitol, and Fox/Rhino each accounted for one title apiece on the year-end chart. "2.R.A. Master," "Toddler Favorites" (at No. 5, a terrific showing for stalwart indie MPLP, which is distributed by Kidd Rhino and celebrated its 15th anniversary this year), "Barney's Favorites Vol. 1," and "Go Simpson's With The Simpsons," respectively. Rept-songs 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



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's Messy World." BeanStar's strategy was to partner with independent retailers, making them the exclusive

purveyors of all things Bean. This, incidentally, was how toy manufacturer Ty turned Beanie Babies into an international craze.

Long Hill Entertainment Group of Clarendon Hills, Ill., launched an ambitious 12-title book and audio series featuring a number of different characters. Nashville-based Imagination Entertainment went the audio route (supported by some 260 live performances this year) to give its education-minded creation Flumpia the Tree Frog a leg up. Veres Entertainment of Englewood, N.J., partnered with Koch Kids to get a head start on breaking its singing-pig character Diggy Devon via audio, and a TV series was in the

(Continued on page 71)

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MERCHANTS & MARKETING

(Continued from page 65)

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"There is no question that file-sharing will exist in the future as part of the media and entertainment industry," Bertelsmann chief executive **Thomas Middelhoff** said in announcing the alliance. "And I have personally the conviction that there is no way to deal with this fact other than to find a business model" for it.

But the question of whether the actual sales gained via Napster will outpace those potentially lost by making the low-priced service even more appealing with the addition of more and better content remains an issue of intense debate. There are reputable studies to back both sides of the argument—that Napster users buy more music or that they buy less—and strong opinions in each camp.

As part of its suit against Napster, the record industry has maintained

that sales are being hampered, something a study released Oct. 31 by PC Data Online supports. According to the company, Napster users are buying fewer CDs online as they become more adept at downloading files but are visiting CD-selling sites more frequently to check out what's new on the market.

"There is no value in Napster from a music perspective if it's legal," Launch Media CEO David Goldberg told *Billboard* earlier in the year. "Most of the excitement about Napster is because it's illegal. Users don't love Napster; they love free music."

Under the new alliance with Bertelsmann, though, the look of Napster could change dramatically. The companies are collaborating on an industry-sanctioned version of the file-sharing service that will compensate artists and labels. The new Napster will feature both paid and free areas, as well as buttons linked to Bertelsmann property CDnow. Bertelsmann also says it will recruit other majors to par-

participate in the service.

But industry cooperation on a legitimized Napster and the willingness of users to pay for it is still very much in the air.

"If they become totally legit, then, yeah, we'd be interested, but it's really not clear if that's what they're talking about," said a label executive at another major to Billboard on Nov. 1. "There are a lot of unanswered questions. It's kind of a 'Show me the money' situation."

Still, **Aram Sinnreich**, an analyst with Jupiter Communications, has said that the majors ultimately need Napster: "The reality is that Napster has the most comprehensive base of online music fans out of any company out there. They're all registered. And it's the kind of asset that the labels should and do covet, and have been unable to build themselves."

NAPSTER NOT ALONE: Napster was hardly the only hot-button technology company to emerge in 2000. Scour, creator of the Scour Exchange software—a Napster-esque file-swapping program for sharing music as well as film and photo files—fired for Chapter 11 bankruptcy protection and laid off 80% of its workforce earlier in the year under a cloud of legal pressure. The company was sued for copyright infringement by the RIAA and the Motion Picture Assn. of America and claimed that potential investors had been scared off by Napster's legal problems.

A bidding war subsequently erupted over Scour's assets, with the spoils ultimately going to CenterSpan on Dec. 12.

Early this year, Internet portal America Online quickly retreated when its Spinner/Winamp division developed and distributed a Napster-type software called Gnutella. The division called the software "an unauthorized freelance project" and took down the Web pages from which consumers could download Gnutella—but it is still easily obtained from con-

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sumers who had previously down-

Also under fire was MP3Board.com, a service that was sued by a group of labels associated with all five majors claiming it "knowingly indexes, organizes, and posts links to thousands of pirated copies of plaintiffs' sound recordings."

But perhaps the biggest music industry technology foe in 2000 besides Napster was MP3.com, which copied tens of thousands of CDs to provide streaming access to them for consumers who had purchased the titles in another form.

That digital locker service, known as MyMP3.com, became the source of a copyright infringement court battle between the company and the majors. MP3.com eventually settled with four majors to the tune of \$20 million apiece. Meanwhile, Universal Music Group (UMG), which took the case to trial, received a damages-award judgment of \$53.4 million.

MP3.com isn't completely out of legal trouble yet; among several issues, there is still some debate as to whether



smaller settlements and that of UMG. However, the company did relaunch the My.MP3.com service at the end of the December—for an annual fee of \$50. It is the first of a handful of streaming locker businesses, including MusicBank, set to emerge within the next 12 months.

While the company has come under criticism in some circles for paying too much for the right to offer such a service, MP3.com CEO **Michael Robertson** used a basketball analogy to answer the question of whether the label-licensing deals make good long-term sense for his company.

"When the Lakers acquired Shaquille O'Neal, everyone exclaimed, 'Oh, they paid so much!'" he said, adding that when the team reached the NBA championship, the deal suddenly looked savvy.

ENTER THE MAJORS: A+41-

ENTER THE MAJORS: At the same time, industry deals over the past year with the likes of MP3.com and Napster suggest that, despite the legal wrangling, the major labels also see benefits in subscription-based features like licensed-song streaming and file-sharing.

And with good reason. Some analysts on Wall Street have estimated that the take from subscriptions and content-licensing fees from third parties like MP3 could create as much as \$1 billion in additional revenue for the majors over the next several years.

But the motivation is strategic as well as financial, executives say.

"The lessons that come back from Napster are the need for a wealth of choices of music and an ease of access and use—the idea that you can get any piece of music you want and be able to use it how you want," Al Smith, senior VP of Sony Music Entertainment, told *Billboard*. "And with those criteria, that leads you naturally to looking at subscription services."

Sony announced a joint venture with UMG to develop a subscription service this year, and Universal has been quietly testing a music-subscription service among more than 5,000 participants on its farmclub.com site and is expected to launch the service commercially in early 2001. Similar efforts from the other major labels aren't far behind.

But over the past 12 months, the

Billboard

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TITLE						ARTIST					
INFINITY & NUMBER OF WEEKS IN CHART						No. 1					
1	1	5	1	1	1	1A* APPLE'S 295253CAPITOL	4 weeks at No. 1	THE BEATLES			1
2	2	4	2	4	2	BLACK & BLUE* JUNE 17/92		BACKSTREET BOYS			2
3	3	4	3	4	3	DAY WITHOUT RAIN REPERE 47420MANHATTAN		ENYA			18
4	4	7	4	7	4	ALL THAT YOU CAN'T LEAVE BEHIND* INTERSCOPE 524683		U2			28
5	5	7	5	7	5	HUMAN CREAM* WIND UP 1305*		CREED			4
6	6	9	6	9	6	DREAM A DREAM* JUNE 14/92		CHARLOTTE CHURCH			18
7	7	6	7	6	7	LOVERS ROCK* JUNE 18/92		SADE			12
8	8	10	8	10	8	NO STRINGS ATTACHED* JUNE 17/92		NY SYNC			9
9	9	12	9	12	9	OPPS... I DID IT AGAIN* JUNE 17/92		BRITNEY SPEARS			5
10	10	12	8	10	12	GREATEST HITS* VERMILION 50516		LENNY KRAVITZ			17
11	11	11	28	11	28	BREATHE* WARNER BROS. UNDISCOVERED 47327MBEN		FRATHILL			13
12	RE-ENTRY	12	12	12	12	NO ANGEL* BUREN 19005		OIDO			29
13	13	17	13	17	13	FLY* DISCANTANT 760759785 NASHVILLE		DIXIE CHICKS			29
14	14	18	14	18	14	MUSICA* INTERPOK 47598WARNER BROS		MADONNA			31
15	RE-ENTRY	15	15	15	15	TRICKS WITH THE KING* DUCKREPERE 47612WARNER BROS	S.B. KING & ERIC CLAPTON				76
16	16	5	16	5	16	WHO LET THE DOGS OUT* SOUND 73502CAPITOL		BAHA MEN			11
17	17	6	17	6	17	NOW 5* SONY/ATVUNIVERSAL/EMM 85206GRC		VARIOUS ARTISTS			3
18	18	15	4	18	15	GREATEST HITS* CIRCLE 77778		TIM MCGRAW			6
19	RE-ENTRY	19	19	19	19	CHOCOLATE STAFFERS AND THE HOT GOD FLAVORED WATER* FLIP 47077WARNER BROS		LIMP BIZKIT			8
20	20	18	20	18	20	MAD SEASON* SONY/ATVUNIVERSAL/EMM 85206GRC		MATCHBOX TWENTY			2

* Reporting Industry Assn. ♦ America CRMA certification for net shipment of 500 000 album units (Golds) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) † asterisk following Platinum or Diamond symbol indicates above 1 multi-album level. ‡ lowest sales and double album with a running time of 100 minutes or more. § RIAA multiples shipment by the number of discs and/or tapes. || all albums available on cassette and CD *asterisk indicates WPP available ** indicates past and present Newbeaters titles © 2000, [60]years/WP Communications

Home Video

MERCHANDISE & MARKETING

Web Helps Propel Sales Of DVDs For The Holidays

Hits Such As 'Nuttty Professor' Among Releases That Benefit From Web Advertising

BY STEVE TRAHMAN

NEW YEAR'S Eve 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 holidays.

For instance, Universal Studios Home Video teamed with three online partners for one of the biggest Web sweepstakes ever for the release of "Nuttty Professor II: The Klumps." From Oct. 31 through Dec. 31, visitors

2000 DVD RELEASES

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 2001 Volkswagen Beetle that was similar to what Janet Jackson's character drove in the film.

Universal VP of Internet marketing Randy Mallinoff calls the campaign the supplier's "largest outreach program to our registered database," which launched last spring. "Nuttty 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)

Old, New Movies Got Special Treatment; New Technologies Tempted Consumers

EXTRAS, EXTRAS: The entire industry should grovel a bit to get the buck this year for loosening 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 also got the deluxe treatment. The most extensive was Artisan Entertainment's "Terminator 2: Judgment Day." This ultimate collection toted 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 five years ago, it's equally impressive that Artisan spent the money to go back and redo the film with even more added goodies.

Universal Studios Home Video and Columbia TriStar Home Video also owe one to director Steven Spielberg, who at long last allowed his films to be released on DVD. Universal led the charge with a special-edition of "Jaws," as well as both "Jurassic Park" 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-quarter release of "Lawrence Of Arabia" and "Dr. Strangelove, Or How I Learned To Stop Worrying And Love The Bomb."

Independents also stepped up their DVD efforts. In January, New Video released D.A. Pennebaker's diary of Bob Dylan's celebrated 1966 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. Ingram 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.

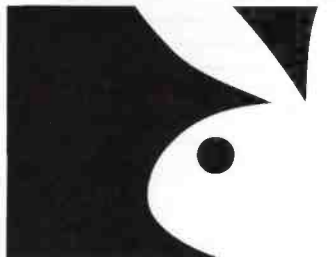
King-sized Meat. "Nuttty Professor II: The Klumps" makeup supervisor Rick Baker prepares to dig into the world's largest bowl of spaghetti and meatballs, which was prepared for a party at the House of Blues in West Hollywood honoring the film's video release Dec. 5. Distributor Universal Studios Home Video also took advantage of the event to boast 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," "E.T. the Extra-Terrestrial," "American Pie," and other blockbusters. The figure does not represent sales of DreamWorks Home Entertainment, which is a Universal-distributed label.

PICTURE THIS

by Eileen Fitzpatrick



EARS TO YOU!



Playbox 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!

PLAYBOX HOME VIDEO
www.playbox.com
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Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.				Year of Release	Rating	Suggested List Price
			TITLE	Label/ Distributing Label, Catalog Number	Principal Performers				
			No. 1						
1	3	3	CHICKEN RUN	DreamWorks Home Entertainment 63754	Mel Gibson	2000	G	26.99	
2	4	78	HOW THE GRINCH STOLE CHRISTMAS!	Warner Home Video MZ01011	Animated	1965	NR	14.95	
3	1	5	FANTASIA 2000	Walt Disney Home Video Buena Vista Home Entertainment 18470	Animated	1999	G	26.99	
4	11	3	X-MEN	FoxVideo 2000741	Patrick Stewart Ian McKellen	2000	PG-13	22.98	
5	2	9	TOY STORY 2	Walt Disney Home Video Buena Vista Home Entertainment 18460	Tom Hanks Tim Allen	1999	G	26.99	
6	4	4	THE PERFECT STORM	Warner Home Video 18943	George Clooney Mark Wahlberg	2000	PG-13	22.99	
7	10	4	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED	Dualstar Video Warner Home Video 37236	Mary-Kate & Ashley Olsen	2000	NR	19.95	
8	5	9	PLAYBOY'S 2001 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music & Video Dist. PBV0867	Various Artists	2000	NR	19.98	
9	14	4	FIGHT CLUB	FoxVideo 2000305	Brad Pitt Edward Norton	1999	R	19.98	
10	38	62	WHITE CHRISTMAS	Paramount Home Video G104	Bing Crosby Danny Kaye	1954	NR	14.95	
11	17	4	LIVE AT MADISON SQUARE GARDEN	Jazz/Zomba Video BMG Video 41739	N.Y. Sinc	2000	NR	19.98	
12	8	9	PLAYBOY'S BEST OF COLLEGE GIRLS	Playboy Home Video Universal Music & video Dist. PBV0868	Various Artists	2000	NR	19.95	
13	7	5	PLAYBOY'S PLAYMATES BUSTIN' OUT	Playboy Home Video Universal Music & Video Dist. PBV0869	Various Artists	2000	NR	19.98	
14	13	4	ECW: PATH OF DESTRUCTION	Pioneer Entertainment 71548	Various Artists	2000	NR	14.98	
15	12	7	AMERICAN BEAUTY	DreamWorks Home Entertainment 85304	Kevin Spacey Annette Bening	1999	R	19.98	
16	22	2	ESCAPLOWNE (UNCUT): BETRAYAL & TRUST	Rainbird Entertainment Pioneer Entertainment D451	Animated	2000	NR	19.98	
17	9	8	SIN: THE MOVIE	A.D.V. Films 001	Animated	2000	NR	19.98	
18	21	2	BEING JOHN MALKOVICH	USA Home Entertainment 4400597	John Cusack Carmon Diaz	1999	R	19.98	
19	16	4	POKEMON: THE MOVIE 2000	Warner Home Video 18988	Animated	2000	G	22.99	
20	NEW	1	THE NUTTY PROFESSOR 2: THE KLUMPS	Universal Studios Home Video 83591	Eddie Murphy Janet Jackson	2000	PG-13	22.98	
21	28	3	MLB: WORLD SERIES 2000	USA Home Entertainment 60087	Various Artists	2000	NR	19.95	
22	15	5	REBOOT: VOLUME 1	A.D.V. Films 001	Animated	2000	NR	19.98	
23	10	13	THE LITTLE MERMAID II: RETURN TO THE SEA	Walt Disney Home Video Buena Vista Home Entertainment 19680	Animated	2000	NR	26.99	
24	27	3	ANNIE GET YOUR GUN	Warner Home Video 95438	Betty Hutton Howard Keel	1950	NR	19.98	
25	40	104	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	39.98	
26	24	16	THE TIGER MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 19302	Animated	2000	G	24.99	
27	14	14	PLAYBOY'S GIRLS OF HEDONISM	Playboy Home Video Universal Music & Video Dist. PBV0866	Various Artists	2000	NR	19.98	
28	33	5	THE TALENTED MR. RIPLEY	Paramount Home Video 331423	Matt Damon Gwyneth Paltrow	2000	R	19.95	
29	31	10	BALLER BLOCKIN' A	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	2000	NR	19.95	
30	39	19	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS	Walt Disney Home Video Buena Vista Home Entertainment 19751	Animated	2000	NR	24.99	
31	18	25	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92	
32	NEW	1	PLAYBOY'S SEXY SHORTS	Playboy Home Video Universal Studios Home Video PBV0863	Various Artists	2000	NR	19.98	
33	32	30	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 336823	Animated	1995	R	19.98	
34	30	7	THE GREEN MILE	Warner Home Video 2617	Tom Hanks Michael Clarke Duncan	1999	R	24.98	
35	34	4	TOUCH OF EVIL	Universal Studios Home Video 83866	Charlton Heston Janet Leigh	1958	NR	19.98	
36	RE-ENTRY	1	A CHRISTMAS STORY	MGM Home Entertainment Warner Home Video 104599	Darren McGavin Peter Billingsley	1984	PG	14.95	
37	RE-ENTRY	1	NATIONAL LAMPON'S CHRISTMAS VACATION	Warner Home Video 11889	Chevy Chase	1989	PG-13	19.98	
38	NEW	1	PLAYBOY'S CALIFORNIA GIRLS	Playboy Home Video Universal Music & Video Dist. PBV0870	Various Artists	2000	NR	19.98	
39	26	14	PLAYBOY'S SEXY GIRLS NEXT DOOR	Playboy Home Video Universal Music & Video Dist. PBV0865	Various Artists	2000	NR	19.98	
40	19	5	TITAN A.E.	FoxVideo 2000739	Animated	2000	PG	19.98	

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ● RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ● RIAA gold cert. for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for nontheatrical films; or of at least 25,000 units and \$1 million at suggested retail for nontheatrical films; or of at least 25,000 units or a dollar volume of \$1.8 million at suggested retail for theatrical films; or of at least 50,000 units and \$2 million at suggested retail for nontheatrical films. © 2000, Billboard/MP Communications.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
No. 1				
1	1	GLADIATOR (R)	DreamWorks Home Entertainment 96309	Russell Crowe
2	5	X-MEN (PG-13)	FoxVideo	Patrick Stewart Ian McKellen
3	5	MISSION: IMPOSSIBLE 2 (PG-13)	Paramount Home Video 334873	Tom Cruise
4	NEW	THE NUTTY PROFESSOR 2: THE KLUMPS (PG-13)	Universal Studios Home Video 83591	Eddie Murphy Janet Jackson
5	6	CHICKEN RUN (G)	DreamWorks Home Entertainment	Mel Gibson
6	NEW	THE GONE IN 60 SECONDS (PG-13)	Dualstar Home Video Buena Vista Home Entertainment 19680	Steven Seagal Michael Biehn
7	2	4 GOLDEN FIGHT (PG-13)	Warner Home Video 18943	George Clooney Mark Wahlberg
8	4	THE PATRIOT (R)	Columbia TriStar Home Video 5702	Mel Gibson
9	10	12 HIGH FIDELITY (G)	Touchstone Home Video Buena Vista Home Entertainment 20348	John Cusack Jack Black
10	17	6 BIG MOMMA'S HOUSE (PG-13)	FoxVideo 2000779	Martin Lawrence
11	9	KEEPING THE FAITH (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 20769	Ben Stiller Anna Faris
12	8	6 FREQUENCY (PG-13)	Warner Home Video 18958	Kevin Spacey Annette Bening
13	15	2 THE REPLACEMENTS (PG-13)	Warner Home Video 18985	Keanu Reeves James Van Der Beek
14	12	10 U-571 (PG-13)	Universal Studios Home Video 66741	Stephen Moyer Bill Pax
15	11	9 RULES OF ENGAGEMENT (R)	Paramount Home Video 332173	Tommy Lee Samuel L. Jackson
16	14	14 AMERICAN PSYCHO (NR)	Universal Studios Home Video 20962	Crispin Glover
17	17	9 PITCH BLACK (R)	Universal Studios Home Video 65599	Vin Diesel Cobie Smulders
18	13	6 RETURN TO ME (PG)	MGM Home Entertainment 100127	David Duchovny William B. Davis
19	15	5 TITAN A.E. (PG)	Touchstone Home Video Buena Vista Home Entertainment 20771	Animated
20	16	9 SHANGHAI NOON (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 20769	Jackie Chan Michelle Yee

● RIAA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrical films; or of at least 25,000 units and \$1 million at suggested retail for nontheatrical films; or of at least 25,000 units and \$1 million at suggested retail for nontheatrical films; or of at least 25,000 units or a dollar volume of \$1.8 million at suggested retail for theatrical films; or of at least 50,000 units and \$2 million at suggested retail for nontheatrical films. © 2000, Billboard/MP Communications.

Top DVD Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS.

THIS WEEK LAST WEEK	WKS. ON CHART	TITLE (Rating) (Panel)	Label Distributing Label, Catalog Number	Principal Performers
No. 1				
1	NEW	THE GONE IN 60 SECONDS (PG-13) (D9-9)	Dualstar Home Video 19680	Steven Seagal Michael Biehn
2	1	3 GLADIATOR (R) (D9-9)	DreamWorks Home Entertainment 96309	Russell Crowe
3	NEW	THE NUTTY PROFESSOR II: THE KLUMPS (PG-13) (D9-9)	Universal Studios Home Video 83591	Eddie Murphy Janet Jackson
4	2	3 X-MEN (PG-13) (D9-9)	FoxVideo 2000640	Patrick Stewart Ian McKellen
5	4	4 THE PERFECT STORM (PG-13) (D9-9)	Warner Home Video 18943	George Clooney Mark Wahlberg
6	5	7 MISS-ON: IMPOSSIBLE 2 (PG-13) (D9-9)	Paramount Home Video 334873	Tom Cruise
7	8	7 THE PATRIOT (R) (D9-9)	Columbia TriStar Home Video 5702	Mel Gibson
8	3	2 BIG MOMMA'S HOUSE (PG-13) (D9-9)	FoxVideo 2000779	Martin Lawrence
9	6	3 CHICKEN RUN (G) (D9-9)	DreamWorks Home Entertainment 96309	Mel Gibson
10	10	64 THE MATRIX (R) (D9-9)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
11	9	4 FANTASIA 2000 (G) (D9-9)	Walt Disney Home Video Buena Vista Home Entertainment 19681	Animated
12	5	2 THE REPLACEMENTS (PG-13) (D9-9)	Warner Home Video 18985	Keanu Reeves James Van Der Beek
13	13	7 U-571 (PG-13) (D9-9)	Universal Studios Home Video 66741	Stephen Moyer Bill Pax
14	17	8 TOY STORY STORY 2: 2-PACK (G) (D9-9)	Walt Disney Home Video/Buena Vista Home Entertainment 19680	Tom Hanks Tim Allen
15	17	14 BRAVEHEART (R) (D9-9)	Paramount Home Video 5584	Kevin Costner
16	RE-ENTRY	THE GREEN MILE (G) (D9-9)	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
17	12	6 HOW THE GRINCH STOLE CHRISTMAS (G) (D9-9)	Family Entertainment Warner Home Video 50609	Animated
18	16	5 NATIONAL JACKET DRESSING (PG-13) (D9-9)	Warner Home Video 11889	Chris Rock David Spade
19	14	6 AMERICAN BEAUTY (R) (D9-9)	DreamWorks Home Entertainment 85302	Kevin Spacey Annette Bening
20	15	4 TITAN A.E. (PG) (D9-9)	FoxVideo 200074	Animated

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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 content 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 "Tommy Stinson," 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 Ronnie Saas reports,

"Each time a Tell-A-Friend E-mail was passed along, the label donated 5 cents to the American Red Cross, which raised \$50,000 for the charity. The organization

used the funds to provide assistance and shelter to more than 3,000 families that were affected by the infamous 1991 storm upon which the film was based.

"It's anticipated that more than 1 million people from around the world received the electronic message," Saas says.

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 Dec. 5 release of the new film "Groove" from Columbia TriStar Home Video. The suppl-

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 they 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, gayinsider.com, gayuniverse.com, ravecam.com, djmix.com, wishful.com, ravelinks.com, rave-network.com, coolworld.com, and dance-music.about.com. There's also a dedicated site (groovethe-movie.com) that contains interviews, outlooks, 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 of the "Hallmark Hall of Fame" series with a re-promotion of its entire line of video releases.

On Jan. 16, the company will release 36 "Hallmark" titles, each priced at \$14.98 for VHS.

Five additional titles will be released for the first time on DVD as collector's editions. These include "The Love Letter," starring Campbell Scott and Jennifer Jason Leigh, and "What The Deaf Man Heard," starring Judith Ivey, Matthew Modine, and Tom 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 \$29.98.

Other special DVD collections from Artisan include the Jan. 23 release of the Sci-Fi Channel's miniseries "Dune." The \$29 million production of Frank Herbert's

best-selling book was made into a 4 1/2-hour telefilm for the cable channel and aired in December. The film stars Academy Award winner William Hurt. More than 3 million households tuned in for the miniseries.

On Feb. 20, the supplier will release Oliver Stone's "The Doors: Special Edition." The DVD will include "The Road To Extremes," 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 Krieger.

In other Artisan news, the company has renewed its Canadian distribution agreement with Toronto-based Alliance Atlantis Communications. Artisan signed with Alliance in 1998; the new agreement extends the deal to 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

DECEMBER 30, 2000

THIS WEEK LAST WEEK	LAST WEEK ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
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RECREATIONAL SPORTS..

THIS WEEK LAST WEEK	LAST WEEK ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
1	4	MLB: WORLD SERIES '00 World Wrestling Entertainment 40082		19.95
2	5	TONY HAWK: SKATEBOARDING TRICK TIPS VOL. 1 Red Line Entertainment 70021		15.95
3	2	WWF: THE ROCK: THE PEOPLE'S CHAMP World Wrestling Federation Home Video 254		14.95
4	17	WWF: TABLES LADDERS CHAIRS World Wrestling Federation Home Video 259		14.95
5	3	WWF: EVE OF DESTRUCTION World Wrestling Federation Home Video 256		14.95
6	NEW	WWF: MOST MEMORABLE MATCHES '00 World Wrestling Federation Home Video 263		14.95
7	7	WWF: CHRIS JERICO-BREAK DOWN THE WALLS World Wrestling Federation Home Video 262		14.95
8	3	WWF: KURT ANGLE-IT'S TRUE IT'S TRUE World Wrestling Federation Home Video 263		14.95
9	17	WWF: DIVAS POST CARDS FROM THE CARIBBEAN World Wrestling Federation Home Video 261		14.95
10	11	WWF: STONE COLD STEVE AUSTIN LORD OF THE RING World Wrestling Federation Home Video 263		14.95
11	10	ECW: PATH OF DESTRUCTION (UNCENSORED) Pioneer Entertainment 71548		14.95
12	75	WWF: THE ROCK-KNOW YOUR ROLE World Wrestling Federation Home Video 264		14.95
13	12	ECW: EXTREME EVOLUTION (CENSORED) Pioneer Entertainment 71404		14.95
14	6	KEN BURNS: BASEBALL PBS Home Video 15311		49.98
15	15	WWF: AUSTIN VS. MCMAHON World Wrestling Federation Home Video 240		14.95
16	14	KING OF THE DEATH MATCH Ground-Zero Entertainment 20556		14.95
17	RE-ENTR	NEA'S GREATEST PLAYS USA Home Entertainment 29957		14.95
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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 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

prices as the culprit for the decrease in average attendance. "Ticket prices have 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 volume and price. "The [decrease in average attendance] is probably a function of more shows in the marketplace and higher ticket prices," she says. "There is only

so much discretionary income and discretionary time."

Concerts are competing against more than other concerts, according to Jack Boyle, co-CEO of SFX Music Group. "Not only are there more shows and more venues, but we also had some exceptionally large movie hits, some very popular baseball and basketball playoffs, and lots of other things going on," Boyle points out. "Our competition is entertainment."

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, we've had a lot of people going forward, there is a bigger pool of potential concertgoers. In fact, we probably have the biggest pool of potential concertgoers in the history of the concert business."

If that's the case, then should average attendance go 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 2,752 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 would cease reporting box office data (Billboard, Oct. 7).

SFX played some role in 52% of all dollars reported, reflecting the company's widespread influence. SFX's role in the industry's total 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 you."

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 Eckerman, who told SFX representatives that all concert grosses reported in 2000, says he is surprised the number isn't higher. Eckerman puts SFX gross revenue, including ancillaries, in the \$1.5 billion range.

"We're continuing 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



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.

"It's a solid year," says Michael Belkin. "We've been relying on some of the classic, core artists for many years, and I really would like to see more arena headliners

that have steady and 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 winners this 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 impact of Wootstock 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, Further, Further, and Sarah Brightman, 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 industry-wide. "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 client Veruca's Horizon, along with 3 Doors Down, as acts to break big on the rock circuit in 2001.

Chicago-based Jam Productions reported \$58 million in total grosses and about \$37 million from solo promoters. Both numbers were down significantly from a banner year in 1999.

"We were active but not as busy as last year," says Jerry Mickelson, 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 promoters. "We were very busy," says Nederlander's Susan Rosenbluth. "We had a lot of great solo concerts 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 presence—Stykes Center, the Ford, 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 stabilization is expected, as is 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 (adum), James Taylor, Brinye Spears, Godsmack, Sade, Janet, Cher, '98, Barry Manilow, Brooks & Dunn, Alan Jackson, and others.

SFX already has tours by Backstreet Boys, Ozzy, and U2, as well as the George Strait Festival, named 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



SCHER

new corporate partner as [former parent] Ogden 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 fully recognize the synergies in our relationship with Clear Channel, along with the development of venues, and hopefully some additional acquisitions to strengthen our touring group," he says. "We are going to take the leading edge in creating new events as well as continuing to support existing touring artists."

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 Farris of Varnell Enterprises thinks Jackson did better than

INDUSTRY LEADERS

(Continued from page 45)

Scott Simon

major management

1. What a tough year it's been for country music.
2. Napster: This, and similar technologies, are phenomenal. Conventional and free news is becoming convenient and for a fee. I want to see this result happen.

Phil Vassar
Arista/Nashville
recording artist

1. Napster is kind of searing every body to death. It sure shakes the songwriters up a little bit, thinking about people downloading their music; your 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. I may turn out to be the other way. Napster is going to have to pay a fee or something. BMG isn't a multi-label company because they are ignorant. I can afford to cut myself out. It seems like a lot more money has been broken through in 2000 [including] Rascal Flatts, Eric Heath, and Clay Aiken. Things seem to be opening up a little bit, diversifying a little more. It's been an exciting year in country. The industry is down a little bit. It's a wonderful time to be a new artist. I'm glad to be a part of it. It's been an unbelievable year.

Tin Wipperfurth

Executive VP/GM Warner/Chappell Music

1. Shortened [radio] playlists and longer chart life. Because mechanical earnings are down, performance income becomes a higher percentage of a publisher's earnings mix. Longer life spans for charted singles diminish the number of single opportunities available, therefore performance income is concentrated to fewer writers. This less-diffused distribution is becoming increasingly important among a writing staff fanovs to re-evaluate the number and kinds of writers we can support. It also appears that in overall performance earnings, the estimated chart life does not generate as many total dollars as did a shorter chart cycle with more singles.
2. Consolidation, mergers—oops, not mergers. WMG, BMG, EMI, Universal, Gaylord, etc. The music business in Nashville is a very 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 discs 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 for 2000. As far as I'm concerned, 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 third tour as a headliner. "We saw Martina graduate into headline status in 2000," says Baird. McBride's agent at CAA,

McBride, who also was 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 headlining my own show, which assures you the people there came and spent their money just to see you. But I also love the challenge of playing in front of fans who might have come to see someone else, but they gave me 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. "We felt we 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. I was also very professionally 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're getting some new blood in there, 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."

Concert longevity 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 performer is so strong at this point that 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 so on—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 payoff."

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 Strait. "I can't affect the cards. It's up to what music is produced."

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.

John 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/songwriter Robert "Bob" Fortin, a popular Quebec alternative rock group Les

update

CALENDAR

JANUARY

Jan. 10-13, 28th Annual International Assn. Of Jazz Educators Conference, New York City and New York Sheraton. New York 610-667-0101

Jan. 15, 15th Recording Rights to Radio, presented by the National Assn. of Record Industry Professionals, Four Seasons Hotel, Los Angeles. 818-769-1070

Jan. 20, MIDEMnet 2001, Palais des Festivals, Cannes. 321-370-7470

Jan. 21-25, MIDEM 2001, Palais des Festivals, Cannes. 321-370-7470

Jan. 27-31, 35th Annual Country in the Rockies, benefiting T.J. Martell Foundation, Club Med Crested Butte. Colorado 615-256-2002

FEBRUARY

Feb. 1-13th Annual Frank Sinatra Celebrity Golf Tournament, Desert Willow Golf Resort, Palm Desert. Calif. 760-207-4422

Feb. 20-22, REPLICATE North America, Los Angeles Convention Center. Los Angeles 800-800-5474

Feb. 21, 41st Annual Grammy Awards, Staples Center. Los Angeles 310-392-3777

Feb. 22-24, 26th Annual American College Urban Music Fest Black History Month Celebration, Atlanta University Center. Atlanta 770-908-6102

Feb. 25-29, Byram Entertainment, Tampa. 813-477-2335-6056

Feb. 24, How To Start And Run Your Own Record Label, presented by Revenue Productions, New York City. 212-688-3504

Feb. 26, 8th Awards, Earls Court 2, London. 44-203-851-0041

MARCH

March 2-4, Building A Songwriting Career Seminar, presented by The Songwriters Foundation and the Songwriters Guild of America, French Quarter Suites, Memphis. Tenn. 615-319-1782

March 11-14, 43rd Annual National Assn. Of Recording Merchandisers: Convention And Trade Show, Orlando World Center Marriott, Orlando. 407-356-2221

March 21-22, Yahoo! Internet Live Online

Film Festival, Hollywood Athletic Club and Directors Guild of America Theater, Los Angeles. 646-658-8323

APRIL

April 2-3, Plug In Europe, Princess Sofia Inter-Continental, Barcelona. 34-93-3747-0578

April 24-26, Billboard Latin Music Conference, Eden Roc Hotel, Miami Beach. 546-544-6660

Submit items for *Lifelines*, *Good Works*, and *Calendar* to Jill Pescennick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90048; or e-mail pescennick@billboard.com.

LIFELINES

BIRTHS
Giri, 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 Kellwaca Brown, Nov. 18 in Springfield, Mo. Groom is president of Sleepfork Records.

Michael Connolly to Mary Maloney, Dec. 16 in Cornwall, N.Y. Groom is VP/GM of Cherry Lane Music Publishing Co.

DEATHS

Dino Barbis, 62, of pancreatic cancer, Dec. 16 in Los Angeles. Barbis was an industry veteran who worked in promotions at several labels, including Polydor, Stax, ABC, and Ruckstreet. 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 Barbis' name be made to the Pancreatic Cancer Action Network, 23751 Mailson, Turrance, Calif. 90505.

GOOD WORKS

ROCK CONCERT: Kid Rock will be donating the profits of his Jan. 21 concert at the Seppia 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.

STRONG NEWCOMERS EMERGE, TOP EXECUTIVES SHUFFLE IN CANADA

(Continued from page 64)

mark this year were SoulDecade, Kitchie, Chocobar, Edwin, Nelly Furtado, and Sarah Harmer.

Canadian music retailers and publishers regarding payment for the in-store play of music bought over in July and has yet to be resolved. At stake, say industry sources, is payment of \$2 million in music royalties for 1999.

The confrontation exploded as SOCAN—Canada's sole performing rights organization—notified the Retail Music Assn. of Canada (RMAC), which established an in-store license for 1999, 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 an in-store license for 1998. 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 \$0.18 per 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.

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Coloos, died from a self-inflicted stab wound May 10. Formed in 1969, Les Coloos released three French-language albums on BMG Quebec and won Félix Awards as Quebec's top group for 1983, 1994, and 1999. Scott Smith, 45, Loverboy's bassist, was swept from his suitlun Nov. 30 near the Golden Gate Bridge in San Francisco. One of the most successful mainstream hard-rock groups of the early '80s, Loverboy made its mark with rock anthems like "Turn Me Loose," "The Kid Is Hot Tonight," "Lady Of The Night," and "Working For The Weekend." The band broke up in 1987 but regrouped in 1994.

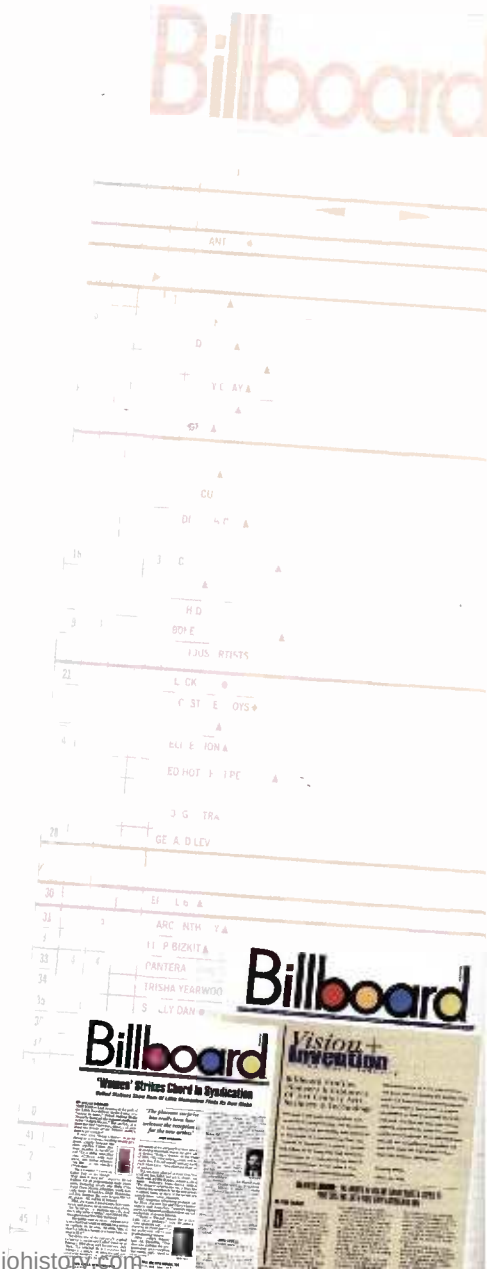
After several months of declining health, record executive Jack Feeney died May 13 at age 80. During his 32-year tenure at RCA Linnell (Canada), now known as BMG Music Canada, Feeney produced more than 70 albums. He also signed pop artists Dan Hill, Gino Vanelli, and Ian Thomas and country acts like Charley Brown and Carroll Baker.

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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.

Radio has many challenges facing it as the year draws to a close. Among those most often mentioned are continued consolidation in the industry and such new programming options as Internet and satellite radio.

"The entire business was changing

right before our ears at record speed this year," says Helen Little, operations manager of 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 inroads and entertaining 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 airhead that can touch and entertain our listeners."

According to top 40 WKRR Pikes-Barre/Saratoga, Pa., PD Jerry Padalen, consolidation will have a residual effect: "It is causing a problem for us by removing young talent, because with all the voice-tracking taking place, there are less avenues for them to train and learn."

For WBAM (Star 98.9) Montgomery, Ala., programming Steve King, the biggest issue is a consolidation in programming—or "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 WENS Indianapolis.

Lance Houston, who worked with AMPM 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, "Are we going to make the Internet"

(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 1922, 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 digital processing system takes longer to do its job than expected.

The Federal Communications Commission (FCC) unveils its proposal to license thousands of 10- and 15-watt low-power FM (LPFM) 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 is not as long-haul as its content over the 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 do not speak English should "get on their burros and go back to Mexico." The station was fined \$4,000 for the bit in May.

At the third time, album 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 settled later in the year for \$2 million.

MARCH

Clear Channel and SFX Entertainment merge in an \$3.6 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 hits newswatch and leads to a yearlong decline in radio stocks.

With high-level executive reshuffling, a plummeting stock price, and an admission it 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 Gruesman, former album rock WARW Washington, D.C., host, who 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 Broadcasters (Continued on page 38)



LITTLE

as Internet and satellite radio.

"The entire business was changing

newsline...

STERN RE-UPS WITH VIACOM. National syndicated morning host Howard Stern has inked a new five-year contract with Viacom for an 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 renominated 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 SEEMS CREDIBILITY. NBC Radio Networks is going on the offensive to get its message out to Wall Street. It has hired San Diego-based Equilibrium 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, Equilibrium managing director James Mahoney agrees that NBC "is currently undervalued in the market."

SMULYAN GIVES UP BONUS. In the holiday spirit, Ennis 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 Ennis 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.

I3 Doors Down's Brad Arnold had just paid attention during his high school algebra class, 2000's No. 1 modern rock track might never have been written. The band's lead singer told *The Modern Age* earlier this year that "Kryptonite" took 15 or 20 minutes to write during one uninteresting blackboard session.

The track, which is about "someone being put up on a platform," harks back to a more traditional rock sound. Arnold says, "We're just a straight-up rock'n'roll band. This song takes a step back to a little earlier time. It's got a swiny beat, but has nothing like big power chords."

"Kryptonite" stood out in a year dominated by rinky-dink tracks from Limp Bizkit (Billboard's

modern rock artist of the year, with seven singles appearing on Modern Rock Tracks, including the top 10 hits "Re-Arranged," "Take A Look Around," and "Rollin'"). Korn and Papa Roach



Punk singles from such bands as Blink-182, Eve 6, and Green Day were also prevalent on the dial. These hard, male bands effectively shut out female voices on modern rock radio, with the

exception of several Gwen Stefani-based tracks (Billboard, Dec. 16).

Such modern pop groups as Fuel, Vertical Horizon, and Nine Days offered up a softer musical alternative. Fuel lyricist/guitarist Carl Bell said that he worried about "Hemorrhage (In My Hands)" being accepted. He admitted that the song was not the modern rock norm, but, he asked, "How many 'I did it all for the nookie' songs can you have?"

The Modern Age's personal favorites of 2000: "Voodoo," Godsmack; "Porcelain," Moby; "California," Red Hot Chili Peppers; "Everything You Want," Vertical Horizon; and "Teenage Dirtbag," Wheatus.

Billboard®

DECEMBER 30, 2000

Mainstream Rock Tracks™

WEEK	RANK	WEEKS ON CHART	TRACK TITLE (ALBUM TITLE YEAR)	ARTIST
			NO. 1	IMPORTED FROM THE U.S.
1	1	28	LOSER THE BUTTER LIPS	3 DOORS DOWN REPLACES #10
2	3	12	AWAKE awake	GODSMACK REPLACES #11
3	2	19	HEMORRHAGE (IN MY HANDS) FEELING THE RUBBER	500 MILES FEELING THE RUBBER
4	5	7	N.I.B. NIGHT IN BLACK 'N' TRAVEL TO BLACK SABBATH	PRIMUMS WITH OZZY NIGHT IN BLACK 'N' TRAVEL TO BLACK SABBATH
5	6	4	ANGEL'S EYE COUGLES' ANGEL'S SOUNDBUCK	AEROSMITH COUGLES' ANGEL'S SOUNDBUCK
6	10	16	ONE STEP CLOSER HARDY 14/01/01	LININ PAUL HARDY 14/01/01
7	4	5	ARE YOU READY? HARDY 14/01/01	CREED HARDY 14/01/01
8	8	11	ORIGINAL PRANKSTER COUGLES' ANGEL'S SOUNDBUCK	THE OFFSPRING COUGLES' ANGEL'S SOUNDBUCK
9	7	6	WHY PT.2 BLINDER	COLLECTIVE SOUL BLINDER
10	11	13	ROLY'N 24/01/01 STANLEY AND THE HOT DOD FLOWERS & WATER	FLUENT DISCORD 24/01/01 STANLEY AND THE HOT DOD FLOWERS & WATER
11	12	12	WHEN IT ALL GOES WRONG AGAIN HARDY 14/01/01	EVERCLEAR HARDY 14/01/01
12	10	9	LAST RESORT PAPA ROACH	PAPA ROACH PAPA ROACH
13	15	16	I DISAPPEAR "MUSICALLY IMPOSSIBLE 2" SOUNDBUCK	METALLICA "MUSICALLY IMPOSSIBLE 2" SOUNDBUCK
14	14	14	3 LIBRAS MAY DE NOUVEAU	A PERFECT CIRCLE MAY DE NOUVEAU
15	20	23	DRIVE MAY DE NOUVEAU	INCUBUS MAY DE NOUVEAU
16	13	11	GOOBYE LAMENT HARDY 14/01/01	100MI HARDY 14/01/01
17	16	15	KRYPTONITE THE METALS	3 DOORS DOWN REPLACES #10
18	19	19	STEP INTO THE LIGHT DUST FOR LIFE	STEP INTO THE LIGHT DUST FOR LIFE
			AIRPOWER	
19	22	24	HANGING BY A MOMENT HARDY 14/01/01	LIFEHOUSE HARDY 14/01/01
20	18	14	BROKEN HOME HARDY 14/01/01	PAPA ROACH HARDY 14/01/01
21	29	26	ANGEL'S SON START UP	STRAT UP FEATURING LAION HARDY 14/01/01
22	32	33	OUTSIDE HARDY 14/01/01	AARON LEWIS WITH FRED DURST HARDY 14/01/01
23	21	20	MY FAVORITE HEADACHE HARDY 14/01/01	GEDDY LEE HARDY 14/01/01
24	23	27	RENEGADES OF FUNK HARDY 14/01/01	RAGE AGAINST THE MACHINE HARDY 14/01/01
25	28	31	VOICES HARDY 14/01/01	DISINTERESTED HARDY 14/01/01
26	31	37	LET SALLY DRIVE (RIDE SALLY) RIDE HARDY 14/01/01	SAMMY HAGAR HARDY 14/01/01
27	24	26	CONGRATULATIONS SON HARDY 14/01/01	DOC HARDY 14/01/01
28	27	30	KARMA HARDY 14/01/01	DIFFUSER HARDY 14/01/01
29	26	25	FEEL ALIVE HARDY 14/01/01	1 P.O. HARDY 14/01/01
30	33	32	BAG OF TRICKS HARDY 14/01/01	ISLE OF G HARDY 14/01/01
31	25	21	BEAUTIFUL DAY HARDY 14/01/01	CREED HARDY 14/01/01
32	34	38	RIDERS ON THE STORM HARDY 14/01/01	U2 HARDY 14/01/01
33	35	35	SLAVE HARDY 14/01/01	DAVID COVERDALE HARDY 14/01/01
34	38	2	OLD ENOUGH HARDY 14/01/01	NICKEL BACK HARDY 14/01/01
35	39	2	BREAK ON THROUGH HARDY 14/01/01	STONE TEMPLE PILOTS HARDY 14/01/01
36	30	72	DISPOSABLE TENS HARDY 14/01/01	MARILYN MANSON HARDY 14/01/01
37	37	29	TURN ME ON "MR. DEADMAN" HARDY 14/01/01	HEATHENSHIP HARDY 14/01/01
38	40	2	ULTRA MEGA HARDY 14/01/01	POWERMAN 5000 HARDY 14/01/01
39	NEW!	1	MAN IN THE BOX (LIVE) HARDY 14/01/01	ALICE IN CHAINS HARDY 14/01/01
40	NEW!	1	WARNING HARDY 14/01/01	GREEN DAY HARDY 14/01/01

Billboard®

DECEMBER 30, 2000

Modern Rock Tracks™

[illegible]

2000'S RADIO EVENTS

(Continued from page 8)

FCC Chairman William Kennard defends his LPFM proposal at the NAB show in Las Vegas.

A number of radio executives leave the business for the Internet, including former Big City Radio CEO Michael Kakoyannis, Westwood One chairman Norman Pattiz and a number of former AFM executives, including CEO Jimmy de Castro, one-time AFM CEO Jeffrey Marcus, CFO Thomas McMillin, VP of strategic development Daniel Wilson, and director of strategic development Chad Cohen. BAA's year's end, de Castro said he was putting his Web plans on hold after seeing a number of companies alter

Classic rock and top 40 get more advertising dollars than ever before, but sports talk remains the top-billing format in Billboard's annual "power ratios" study.

A study by Empower Media Marketing says that the growth in commercial clutter continued, with a 6% increase in the number of ad units between 1998 and 1999. Markets with the biggest increases were San Francisco, Miami, Detroit, and Chicago.

Intercom reaffirms its policy adopted in June 1999 in the wake of the Columbine school shooting, to reject any songs that "advocate or condone criminal violence or which contain ultra-violent content." No programmer could think of a song kept off the air though.

Howard Stern reaches an out-of-court settlement with the relatives of a deceased exotic dancer whose boyfriend brought her ashes onto a show dedicated to her memory. During the broadcast, Stern offered to glue her back together and apparently picked a bone out of the urn and said, "Look at the size of this! That looks like a piece of her head!" Stern is also nominated for induction into the Radio Hall of Fame. Voters take a pass on letting Stern in, however.

MAY
The Florida attorney general's office and Clear Channel work out an agreement under which the radio stations involved in collective contesting will more actively disclose that the promotion is being run simultaneously at a number of stations in a number of states. Clear Channel also agrees to an \$80,000 fine. The issue isn't dead, though, and comes up again in the fall.

The FCC and the DOJ decline to oppose Viacom's \$44 billion purchase of CBS

For the first time ever, monthly radio revenue tops \$2 billion, a figure nearly double what radio billed six years ago.

Clear Channel Radio president Randy Michaels is promoted to chairman/CEO of Clear Channel Radio.

Album rocker WXVO Knoxville, Tenn., is sued for \$3 million by the parents of a 14-year-old boy who showed up at the station wearing his

(Continued on next page)

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 networks and other competitors—

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' overall structure.

Nashville-based DMT Hall exited as president of CMT and TNN and was replaced by New York-based ViHi president John Sykes, who added the title of CMT president.

In a move that had just 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 of 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.

12/15/00 • **IN A REVIEW** • 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).

Other videos that received honors or were some of the most talked-about clips of the year were **D'Angelo's "Untitled (How Does It Feel)"** (BET's most-played video of the year), **Billy Gilman's "One Voice"** (which swept this year's 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 of National Music Video Network's 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"** Gets Top Music Video Honors. While MTV Video Directors Jonathan Dayton and Valerie Farris Earn The Highest Accolades in Their Field.

• **VH1 Bows Its First** With Music Awards To A Mixed Reaction.

• **"Clay Aikens' "One Voice"** City Sways Billboard Music Video Awards.

• **3D And Vmatims Arrive** As Hot New Technology For Music Videos.

MTV Video Music Awards (best video of the year, best male video), and Billboard Music Video Awards (Maximum Vision, Best rap clip).

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• **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.

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• **"Clay Aikens' "One Voice"** City Sways Billboard Music Video Awards.

• **3D And Vmatims Arrive** As Hot New Technology For Music Videos.

SPEAKING OF AWARDS: On Nov. 30, VH1 debuted its first MTV Video Awards, with mixed results. Critics and fans praised the show's musical performances by such acts as U2, Bon Jovi, and Creed (the show's big winner) and liked the concept of the public vote.

(Continued on next page)

FOR WEEK ENDING DECEMBER 16, 2000



THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

*NEW ON'S ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



Continuing programming
1215 W. Street, NE
Washington, DC 20018

- 1 Memphis Bleek, "Is That Your Chick?"
- 2 Jay-Z, "The Black Swan (That's My Name)"
- 3 Kelly Rowland, "Dilemma"
- 4 D'Angelo, "Untitled (How Does It Feel)"
- 5 D'Angelo, "Untitled (How Does It Feel)"
- 6 D'Angelo, "Untitled (How Does It Feel)"
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• **NEW ON'S**
Dr. Dre, "The Watchtower"
Tina Turner, "Simply Deep"
S.C.P., "Look Me In My Eyes"
M.C. Fly, "Fly Away"



Continuing programming
1515 Broadway
New York, NY 10036

- 1 The Notorious B.I.G., "Big Poppa"
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• **NEW ON'S**
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New York, NY 10124

- 1 Billy Ray Cyrus, "Is That Your Chick?"
- 2 Jay-Z, "The Black Swan (That's My Name)"
- 3 Kelly Rowland, "Dilemma"
- 4 D'Angelo, "Untitled (How Does It Feel)"
- 5 D'Angelo, "Untitled (How Does It Feel)"
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WORDS AND DEEDS

(Continued from page 40)

Brat delivered the gold-certified "Unrestricted," while Lil' Kim's "The Notorious KIM" attained platinum status. Lil' Kim also teamed up with Mary J. Blige on behalf of cosmetic line Viva Glam III to raise \$1 million for dollars for the 3-A-C-A-Aus Fund.

Rah Digga earned props for "Dirty Harry," but unfortunately sales lagged on the FlipMode/Elektra set, as did those for Am'la's "All Mystric Is Legal" on the same label. Columbia. Meanwhile, another promising female vocalist/rapper is Ming-Xia, a member of the quintet Spooks. She delivered a star performance on the group's debut *Amnesia* (A&M), which is also making a lot of noise in France.

Many albums that were expected to drop this year are now logged for next year. These include the new "Scorpion" album (Ruff Ryders/Interscope), a solo album by **Gangsta Bo** (Hypnotize Minds/Loud), a Queen Latifah set (Flavor: Unit), debut albums by **Lady Luck** (Def Jam) and **Blade** (Body Bagz/Interscope), and a comeback set by veteran **MC Lyte** on Overbrook Entertainment.

Among other hip-hop females to be reckoned with in 2001: **Eco**, an Argentine/Elektra new-comer who released her debut *La Reina del Barrio* ("Till Call Before I Come") and **Mac West** from the Deric "D-Dot" Angelite camp, whose featured on "I Heard That" from Tracey Lee's upcoming Universal set "Live From the 215."

CONSCIOUSNESS-RAISING:

Where are **Dan Quayle** and **C. DeLores Tucker** when you need them? The industry, the public, and artists alike have been crying out expressed boredom with the lyrical and visual emphasis on diamonds, Hummers, and half-clad females this year. **Common**'s single "The Light," from his gold-certified *Black A* album "The Water for Chocolate," was much-needed gem of lyrical hope breaking through the monotony of project glitz and ghetto drama.

While many rappers glorified the glitz and material, **dead prez**'s *Let's Get Free* (Geffen) shouted truths and brought revolution ("The Schools") and solutions ("Be Healthy") to the forefront of hip-hop.

Now that dozens of rappers have taken the same story—often in the exact same words—2001 can only be brighter. New acts like **Canada's Saukrates** (Warner Bros.), **Jazze Phiz** (Nontime/Atlantic), and 4th Avenue (Atlantic) have been hailed as a reunited **Arrested Development**, are waiting in the wings to bring lyrical and musical gumbo to what has become processed fast food.

THE FUTURE: Earlier this year, Def Jam opened up offices in Germany and Japan, thereby positioning itself to capitalize directly on the global love affair with hip-hop music and its promise of a new future. So say hip-hop will continue to reign in influence and sales, especially as the industry awaits the inevitable infusion of more creativity and positivity. More and more Internet, fashion,

advertising, and entertainment companies will seek the consultation of hip-hop "experts" and merge with urban businesses to create blueprints to capitalize on this ever-expanding—and profitable—global market.

INTERNATIONAL RECAP:

Here's a country-by-country round-up of rap's global presence in 2000:

FRANCE: The country's claim that it has the world's second-largest hip-hop market is certainly no idle boast. Nowhere else in the world outside of the U.S. has an indigenous rap/hip-hop market routinely interacted with the mainstream and delivered gold and platinum records. Sony France signed 113 won the Victoires de la Musique award for best new artist, and its top five "Les Buissonnes" (The Bushes) by rapper/producer **Im** has sold more than 350,000 units domestically, according to Sony. Labelmates such as **NTM** and **KDD** also delivered big sales.

His hip-hop was also kept alive by **DJ Cam**, who dropped the well-received "Loa Project," while **DJ Kot Kill** and **DJ Abdel** drafted several singers, including **Carl Thomas**, **Horace Brown**, **Celesta**, and ex-**Run-DMC** member **Myka**. **Davenport**, to give the R&B 2000 International set a soulful sheen. Virgin France-signed **Sania Supa** Crew managed to please with its "Kim" album and made serious moves into the U.K. scene. It will release "Angela" and "Hey Yo My Man," which features British rapper **Roots Manuva**, late this year.

Rapper **Yannick**, whose "Ces Saisons-Là" was his year's biggest chart-dominating single with more than 2 million in Pan-European sales, is hoping for a hit in Anglo territories with his English-rapped version of the song, "What A Night (It's Party Time)." The reason why I did an English version is that I wanted the whole world to get the Yannick vibe. It was a challenge," says the rapper.

Meanwhile, Paris-based group **Orkhan** is beginning to create a buzz in America and its Cuba homeland with material from its album "A Lo Cubano."

U.K.: As one of the few British hip-hop acts with major-label deals, **Hexxagon** delivered a musically varied offering with its **Nelle Hoop** co-produced, Virgin debut album, "Concepción." TV-personality rapper **Richie B** followed with a concept set of two top 10 hits on East-West; **Iceberg Slim** broke into the top 40 with his catchy Polyrad debut single, "Nursery Rhymes"; and the **Rug Duts/Ninja Tune**-signed **Roots** (aka) gained top five with "The Virtue of His Rapping on dance act **Leftfield**'s Sony single "Dusted." And two much-loved rappers, **MC Mello** and **Blak Twang**, along with turntablist **DJ Pogo**, were featured on jazz musician **Cornell**'s new, heavily subsidized Blue Thumb/Universal debut album, "Back In The Day," released in November.

Looking at the U.K.'s vibrant, independent-driven underground

scene, two hip-hop albums made noise outside the specialist media: "Session One" (Department H/Ninja Tune) by hip-hop band the **Herbalists** and "V For Vengeance" (Rottin') by turntablist **Dekkerwerk**.

Award-winning producer/artist **Skiz** released singles featuring rapper **ice-London Posse** member **Rodney P**, while also working on his debut album, "Countryman" (Titan), coming in February. Also among the singles standouts was "Third Order E.P. Volume One" (Dominant 3rd), which featured **Rodney P** and the **Microdisias**.

Rodney P was also featured on this year's most solid album, "The Unknown" (World's Source), by producer **Mark B** and veteran rapper **Blade**. "If people listen to the end of my stories, they'll realize I never just talk about troubles—I really live it," says the rapper on a depressing note, says **Blade**.

In an effort to strike a balance between the amount of American product and that by home-grown talent, **MISQ** & **Axyium** group member **Blade** dropped the new album for a radio quota that would favor British urban music, including **R&B** and hip-hop. The quota is similar to one used on French radio. "Our campaign will increase the chances of British urban artists competing with

our American counterparts, if we can up the ante on radio play rotation for British-origin urban music," contends **Bandi**.

SCANDINAVIA: Danish rapper **Ørjan** and his band displayed its Danish, American, Moroccan, Latin American, and Pakistani musical roots on its "Outland's Official" (BMG) album. Spanish-Norwegian **MC Daz** dropped some English and Spanish on his "2050" (The Productions/Virgin) project but no Norwegian. However, Norwegian, Swedish, and English could be heard on the **Tommy Tee**-produced compilation "Scandi-Navia Vol. II" (The Productions/Virgin), which featured such Scandinavian acts like **ADD**, **Petter**, **Diaz**, **N-Light-N**, and **Elastinim**.

GERMANY: German rapper **Thomas D**, a member of Germany's top rap group **Die Fantastischen Vier**, (tipped "Liebesbrie" ("Love Letter"), appropriately, on Valentine's Day. It was pulled from last year's "Four Elements" (Four Music/Sony) compilation. And Showdown Records, an indie "dedicated to underground hip-hop with a focus on both English-speaking and German acts," introduced English-rapped **Chosen Few** with "Raw Beauty" in

late summer.

SENEGAL: After biding the rap bug by featuring **Wyclef Jean** on his "Yoko" (Joloi/Jonny) album, Senegalese world-music star **Ioussou N'Diaye** released his second Senegalese rap act (including **Biwede Bou Bess**) on the "Da Hop" compilation, released internationally by Delabel/Virgin France. Veteran rap duo **Positive Black Soul** (PBS) signed with EastWest France; its debut album will be launched in early 2001.

GHANA: The country's leading rap act, **Reggie Rockstone**, released his third album, "The Kwa" ("I Will Say Kassa") on cassette for domestic consumption. A CD version aimed at the international market—with some extra tracks possibly including **Black Star**—is released in March/April. **Rockstone** performed, along with **PBS**, **Mali's Zotto Boys**, and **Guinea's Kill Point**, at the International Hip Hop Festival in Lille, France, and also with Jamaican (dubhall star **Red Red**) in Zurich.

"We've been invited to do two shows next year," says **Rockstone's** manager, **Paa Kwesi Illoobrook Smith**. "They were pleasantly surprised to hear this flavor coming out from Africa."

THE EYE

(Continued from preceding page)

ing online for the awards, but the show also received a lot of criticism for being disorganized and lacking in good humor. The voting was held at VH1.com, where fans bombarded the message boards with scathing feedback. The industry, moreover, was angry and disappointed with the show.

On a more positive note, the Billboard Music Video Awards show, held Nov. 10, expanded voting for the first time this year, making it open to all board readers. Voting was previously open only to attendees of the Billboard Music Video Conference.

THIS & THAT: New technology such as "iMotions" offered a lower-cost alternative to making Web-ready videos, while 3D technology appeared poised to be the breakthrough music-video application of the future, thanks to companies such as **Enroute** and **On2**.

A few start-up music video networks launched in 2000, such as **Quincy Jones' New Urban Entertainment** (NUE) and **Studio M**. However, by the end of 2000, NUE seemed to be facing a possible demise.

Music show changes: The long-running "120 Minutes" left MTV as a regular series, with plans to become a prime-time MTV2 series in January. **MTV** also debuted its own "Friday Night" (formerly known as "Friday Night Videos"), which had been on the air since 1983, as well as the syndicated shows "Motown Live" and "Russell Simmons' OneWorld Music." Debuts included "The Source Sound Lab."

BET moved its music department from Washington, D.C. to New York. Popular music video directors **Hype Williams** and **Joseph Kahn**

launched their own production companies: **Instinct** and **Super-Mega**, respectively. Launch Media purchased video pool National Video Subscription, whose name was then changed to Launch Video Networks. The industry mourned the death of longtime video pool owner **Wolf Zimmerman** of Wolfgram Video. Zim-

THE RHYTHM & THE BLUES

(Continued from page 37)

Elektra, **Nootime Recordings'** alliance with **Atlantic**, **Hirani Hicks'** Hitlist Entertainment via Capitol, and Philadelphia-based **Majera Entertainment** (related R&B/hip-hop label **Bosou**).

GIT OVER IT: I think the hardest-working threesome in the biz right now must be **Destiny's Child**. Props to the set for what it's accomplished over the past two years—despite its well-publicized group turmoil. The girls got over it and aren't looking back. Too bad other acts out there (insert name here) couldn't learn the same lesson.

A FEW OF MY FAVORITE THINGS: **Charlie Wilson's** "Without You," Dave Hollister's "Chicago 85," **OutKast's** "Ms. Jackson," **Guru's** "Jazzmatazz: Streetout," the first leg of **D'Angelo's** jammin', multi-night stand at L.A.'s House of Blues, **DV's** "How Long," **Frank McComb's** "Love Stories," and, still, **Ill Scott**.

THE PLOT THICKENS: As the new year approaches, everyone's anxious to see what the big mergers (Vivendi/Universal, America Online/Time Warner) will bring and what the

merman's former colleague **Nick Allard** took over the business, under the name **Promo Only**. MuchMusic experienced major changes with the exit of network programming veterans **Denise Donlon**, **Kim Cattrall**, **Chantayne**, and **John Jones**. **Dave Kins** was replaced as **VPMG** by **Dave Kins**, another MuchMusic veteran.

aftermath of the dotcom shakeout (Urban Box Office and others) and Internet disrupting wars will be. And here's hoping **BET** makes good on its promise that its acquisition by **Viacom** doesn't mean another minority media voice will be silenced.

MEMORIES: Both the record and radio industries said goodbye to influential producers and producers in 2000. Among them: New York radio legend **Frank Crocker**, Sony Music executive **LeBaron Taylor**, singer **Johnnie Taylor**, rapper **Biggie**, **Martha Jean "Big Queen"** Steinberg, jazz cornet **Nat Adderley**, blues/R&B artist **Screamin' Jay Hawkins**, Philadelphia rap personality **Doug "Jocko" Henderson**, singer/producer **Sam Cooke**, and producer **Sam Cooke**, and **Phonon** **Stanley Turrentine**, and **Phonon** **Stanley Turrentine** and **Phonon** **Stanley Turrentine**.

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 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 hit "Soldier, 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. Beyoncé and 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 were dismissed from the lineup due 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 break up the group. As a music fan myself,

I hate to see my favorite groups dissolve because of one or two changes. I wanted to see what will happen when they try to keep things going."

Despite her trepidation, the act followed on. In fact, Williams and Franklin found themselves on the same video set for the single "Say My Name" within hours of joining Destiny's Child.

"They were consummate pros," Matthew says. "It had to be frightening. They're related with it and did an amazing job."

Stephanie Gayle, senior director of marketing at Columbia, agrees. "It was truly a sense of time," she says. "We had worked so hard to get to this moment in time. There was so much at stake and so much riding on the shoulders of these young women. But at Columbia will always be impressed with how well they handled the transition."

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 will 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 that she had 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." Beyoncé stepped to the plate 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 be a huge success," Beyoncé says with a laugh. "But the drums 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."

It was sad 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 don't have to make excuses or apologies anymore. Overall, it's a good vibe now within 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 of it 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 group 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 slide," Beyoncé admits. "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 are grown immeasurably," he says. "And they're writing about their experiences more than ever. They're going to let people in on what these past few years have really been like for them, and that's going to really open 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 recorded under the guidance of such famed hip-hop producers as Ruffery Jenkins, Miss Elliott, and Sheizepe, 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 credits like "Independent Women Part II," No. 1 hit featured on 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 Robertson. 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 B.E.F. It was during a gig spanning 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 Aaliyah and Monica.

The group has worked seemingly nonstop in an effort to hit every possible venue 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 destined for superstardom. 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," she concludes, "this year could have ended on a different note. We never forget 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 5)

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 hardware that has been largely overlooked.

Today, however, digital audio workstations, in particular Digital Design's 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 raises a question: Why do the conventional 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 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 in the music community. Can it 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 year you're going to see a lot of places close," says Alex Abrams, studio manager of New York's Kampu Studios. "When Pro Tools went 24-bit, that's when something fundamental changed. Pro Tools is a fundamental change in the way we do music production," because it replaces the studio from top to bottom. Records today can be built around a lot of intense production work and a lot of plugs."

But the real danger is in getting so high-tech that you're forgetting, as 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 Abrams says, the top-to-bottom, computer-based 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 whether 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 won't matter. It's not better; guys, 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 Elmerhart of Sound Image 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 [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 Corbitt, all is not well in Music City.

"A couple of months ago I was a little bit down, because I was hearing so much negative feedback from so many people," says Corbitt. "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. Corbitt explains why.

"We're OK," she says. "But I hear a lot of doom and gloom 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 running 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 a reevaluation 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 Corbitt. "If you have the fire, you have death, 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 a lot of my colleagues. I do feel like there's a lot of positive

things that are going to happen. I'm already starting to see a lot of it."

Likewise, Abrams is resolute, giving assurance that Kampu will adapt and weather the storm. "We're going to 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. They 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 situation. 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 music publishing. In the music ground, from this point, is a marginal 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," Abrams continues. "I'm going to expand my post business and try to feed into Pro Tools users. You get access to the amount of hardware that you need, and you have the consoles that we have here. You can't re-create that yet. 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 storm. 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 celebrity-obsessed pop culture.

[How that translates into live listening 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 ticket, he or she already has made a commitment to an act 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, and Aerosmith. "Creatively, it's allowed different vocal stylings and characteristics that might have been risky in getting a great vocal in the past.

"You no longer have to beat an artist into submission by asking them to pound out a vocal 15 times if that's 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 avoid less-than-sufficient musical ability to pass. That's the danger."

"For every Little Vanlies, who is truly the real thing, there are 50 singers out there selling more records who can't sing near their vocals," observes longtime artist Michael Biehn, who has produced Richard Marx, N'Sync, Natalie Cole, Vince Gill, Sarah Brightman, and 98°, among others. "Slowly but surely in the last 10 years, the industry benchmark for success has lowered."

"We used AutoTune on great singers that made it less than cheating, but then

you have 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's not overly uncommon."

STRONG SUPPORTERS

Regardless, there are those who embrace less-than-rare vocal-processing technique 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 novel flanged effect over the title word? The technique dates back in primitive 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 Ba Dees" from Eiffel 65, and Faith Hill's current top 10 hit, "The Way You Love Me."

"These software programs are 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."

Carvalho echoes Stent in saying that "some artists have great style and sound without being blessed with great pitch. In the old days, if you didn't sing on pitch, you didn't get the job; now, we can sign a wider range of artists. It also lessens the demand 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 remixes Hex Hector, who has remastered tracks for Aretha Franklin, Deborah Cox, Tim Braxton, and Lisa Stansfield.

"I did a mix of Will Love Again for Lara Fabian, and [Sony Music Entertainment chairman] CEO Jimmy Kattila 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 Kulkman, 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 sickness about hip-hop, where you can loop beats and chop up loops with equipment in your bedroom that costs a few thousand dollars," Kulkman 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 which the best pieces are—I 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 endearing."

Joeylin 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 wringer for a good long time now. "I started with doubling, then tripling, then quadrupling vocal tracks mechanically to the point that your voice alone could sound like a choir. I couldn't take it any further. 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, synthed, 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 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 see, like, 'This is not their fault, it's the ass hole who starts out saying, 'You're great. You're going to be a star. We'll fix everything.'"

WHAT MATTERS: STUDIO OR STAGE?

In fact, the impact of tripled-up vocals that are taken from studio to stage is a debate. (Continued on next page)



the industry to be a lot more creative with vocals than ever before, because these tools save so much time," says Mark "Spidey" 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 Carvalho, Hollywood Records senior VP of A&T and producer of acts like Goo Goo Dolls, BBKMax, 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

tunes, 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 what 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-1990s 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

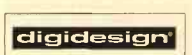
learning to play the piano, the guitar, the drums—there are quicker ways to break into the music industry now. And then there are all the other technology distractions like the Internet and video games. I wonder where we're going to get the next Miles Davis, Stevie Ray Vaughan, or Eric Clapton with all 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 or a particular kind of rasp that I like—but one note is out of tune, I'll use pitch correction."

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 1938. The vocoder's initial application was in the music industry to study and 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 Electronic 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 the 1960s by Peter Frampton. 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

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, musicians, engineers, and equipment manufacturers have searched for methods to manipulate what comes from the speakers.

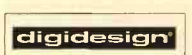
The 1960s, perhaps the most creatively fertile period in pop music history, saw the decade marked by sonic experimentation, as the two-minute single gave way to the LP as an artistic statement, and artists moved far beyond the familiar subjects of girls and cars.

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 lab-coated engineers at Abbey Road Studios.

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



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(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 or her act to the people?

"There's nothing worse than to go to show and be nervous for the singer the whole time," says songproducer/writer/producer and Grammy winner Clint Black. "I feel empathic, which is worse than what it's doing to my ears. I think that's true for any fan. For the artist, if you risk losing bits in those seats next to you come to town, you may risk your career to the point where it's not viable to hit the mainstream. You don't have to be perfect, but it takes more than hits you've got to have the music you can."

And if a performer doesn't, it can spell trouble for the individual's bombastic stage. According to Atlantic Records' executive VP/Gen. Ron Shapiro, "From a psychological point of view, by the time an artist reaches the stage, they've already found some success, and

unfair to criticize an artist that's made 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 doesn't matter. But on a CD, where it's repeated listens, the audience expects perfection."

"This is a video- and computer-oriented generation, where kids go to movies and theme parks, and they're hooked out," says Brad Wom, VP of SPX Touring, which handled shows this year for artists ranging from Tina Turner and Goldsmith 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 rhinobies and lasers to vocal technologies," adds Bruce Kay, executive VP of SPX 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 become more discerning: 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 make up to search out overall."

"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 Bob Dylan get a recording deal with his unique voice? Would the Beatles be considered worthy?"

"Society as a whole is taking to a point where it holds its heroes and creates its own high regard," he adds. "Men have to be like Chippendales 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 going to say whether it's radio or 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 additional passion for the sound or particular artists, but the company itself has a goal. If Carrot Top makes a wacko card that sells a million records, he'd be one of their favorite people in the world. That's just a fact. It's capitalist."

"Even today, we need to realize that he or she would deliberately sign a musician who can'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 Reavis, Columbia Records Group executive VP/Gen. "That we would never sign somebody because technology can make them sound good or different from who they are. It's used to enhance and amplify talent that's already there."

"I can't say I really had a lot of 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 anyone potential to come to the stage singing a cappella. That's how we signed Boney. 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 settle in any time soon. As time allows for the rollout of more innovative vocal enhancements, the debate will continue to swirl.

"Good singers will never want to cut corners," Marx says. "They want to take that four minutes and 30 seconds

and get across as much as they can without a bunch of machines."

"It's like anything else. You want to sell all the buttons on a new towel," Serfaty says. "Which that perhaps comes overboard, but that happens with any new toy. You hear it in hit songs, and in some ways it defines an era. I don't think

there's anything wrong with that."

"I'm utterly tired that technology will help us move forward," says Thomas. "It all depends on how we use it. There are so many more ways to achieving longevity in this business than 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, Fats Domino, Benny Goodman, Lionel Hampton, Billie Holiday, and others. His photos of jazzmen were compiled in two collections. **CHUCK MORRIS**

PEDRIO CALVO, the charismatic, feline-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 seasonal 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 had to remind the industry at 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. **IRVING LICHTMAN**

EMI RECORDED 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. 13. 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 acquired EMI's U.S. catalog—has filed a lawsuit in federal court, claiming 38.4% 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 GARDNER**

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 MyMP3.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 infringed" upon copyrights controlled by Redwood City, Calif.-based EMusic.com and the labels, which include Fuel2000, Sony/ATV 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 MyMP3.com while the service carries the allegedly infringed copyrights. **WES OHNISKI**

THE COUNTRY MUSIC ASSN. (CMA) will induct 10 new Country Music Hall of Fame members to coincide with the opening of the new Country Music Hall of Fame and Museum in downtown Nashville in mid-May. While the inductions have not yet been announced, the list will include 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 CMA board of directors. The 10 new members will be formally inducted during country music's annual event in May, the spring opening of the museum, which is operated by the Country Music Foundation. The group are currently 74 members of the Hall of Fame. **PHILLES STARK**

MARX

their own perception of their skills has also changed. They may refuse to see that their voices are limited—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—an already common practice—but will lead with an enhanced live sound.

Black dispurses the practice as a *losing proposition*, saying, "If you use pitch correction in a live setting, you're basically trying out your modified note for note, 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 person 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 particular is true for younger artists whose voices 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 that's out there is a little bit of a show. Live, VIP of pop & R&B for five, Backstreet Boys, and Backstreet Boys. It's

BOTVIN

"Hicks are coming away from a show screaming and saying it's the best night of their lives. I don't think it's cheating," Kallman says. "Kids and their parents are paying money to be entertained. Pure vocal performance is not the simple ingredient. It's more about getting their adrenalin flowing than being wowed by seeing Billie Holiday sing masterfully."

"Usually by the time someone goes to see an act, they love a song or two and adore the artist," Cavallo adds. "The boy bands and young females are just as much about the look and style, the fashion first, not the music, tied with things like how cute they are, how they dance, whether they're on [MTV's "Total Request Live"], or how they and cool they were on the show."

In fact, notes Cavallo, Hollywood Records boy band BBMak, which scored a top 15 hit this year with "Back Here," actually drew critical raves because it broke from the image of many youth-oriented bands by demonstrating a keen ability to sing live, play instruments, and write and produce.

"We hear it over and over again," he says. "We realized when we signed the band, they'd actually be able to promote the fact that they're the real thing. It's amazing how the industry and the public mind and came back to us with that. It seemed to surprise people."

THE TOTAL PACKAGE

The industry's new total-package mentality is that artists are no longer signed on the basis of vocal ability—which has been true since the dawn of MTV two decades ago. These days, when a potential artist steps before the microphone, the label is also looking for things from body type and personality to the strength of the songs on their demo, similarity to other popular acts, and the

EVEN AFTER 40 YEARS, GARAGE ROCK IS STILL ROARING

(Continued from page 5)

thanks to tinkering, tune-ups, and carloads of reissue treasures, the music these bands made continues to enjoy a strong following and to steadily influence new bands today. Labels like Rhino Records, Ace Records, Music, ROIR Records, Ace Records, Cavestomp! Records, Norton Records, Telstar Records, Bomp! Records, Estrus Records, Great American Records, Dyna Dyna Records, Spinout, and Get Hip Recordings steadily churn out both vintage garage-rock reissues and product from noteworthy new groups like the Money Suckz, the Greenhornes, the Embrooks, the Cynics, and the Swingin' Neckbreakers. Garage-rock festivals like New York's Cavestomp!, the Las Vegas Grind, and Detroit's Gutterfest draw thousands of fans, while venues like the Spy Lounge in New York's Windows on the World stop the World Trade Center hold regular dance parties catering to garage-rock enthusiasts.

Indeed, Jon Weiss, founder of Cavestomp! Records and the annual three-day Cavestomp! festival of garage-rock bands, speaks of a veritable garage-rock community. The fourth Cavestomp! took place last month, featuring heroic garage bands Bluez Magoo, the Beas Brummels and Chocolate Watch Band, the Synicate Of Sound, as well as such young descendants as the Embrooks and the Movies.

"It's not only about the making and selling of garage music, but about interacting with its very loyal audience," says Weiss. "That's what the festival has always been about: staging a gathering of the people who love this music and are proud of it and celebrating it with rare performances by the original pioneers of the sound and scene. And we're seeing a more diverse audience each time that's not as stannishly garage but spilling over with picking up fans from the whole alternative scene."

Eddie Angel, guitarist of former Upstart!/founder instrumental group Los Strait-Jackets, and his wife, Melanie, are owners of the Nashville-based Spinout garage/rockabilly/surf/western swing label and promoters of the Las Vegas Grind festival. He also notes that the garage sound attracts a wide range of listeners.

"You got to seek it out, that's all," says Angel, "but at the Spy Lounge—where Los Strait-Jackets played and where my garage band the Neanderthals is booked—it's a completely mixed crowd: tourists from the [Trade Center's antique hotel] Marriott who don't know what they're getting into, Wall Street partiers, and hipster-fans of the music. And everybody's having a blast."

New interest in the venerable genre aside, Sanzudized Music president Bob Irwin, whose label has reissued such vintage garage rockers as the Reverend & the Mystics, Synicate Of Sound, the Shadow Of Knight, Music Machine, and the Beau Brummels, along with contemporary product by the Movies and the Chesterfield Kings, notes that the music is still an underground phenomenon since its ori-

gins, never really disappeared.

"It's always been there, but it's no longer a tiny niche. [It's] groundswelled to the point where it influences contemporary music to an amazing degree," says Irwin. "Every time I walk by my teenage daughter's bedroom and hear what she's listening to, I pause and count the influences: 'Boy! That electric piano sounds like the Scellie Oh, man! I know where that guitar sound came from: It sounds like an Ed Cobb [the Standells, Chocolate Watch Band] production!'"

"If you put on a record like [1965's] 'Steppin' Out' by Paul Grevere, you hear a plethora of sounds that pervade modern music: fuzz guitar, pulverizing bass, organ, and most important of all, the trash-talking, snot-nosed, ad-libbed

Still, viable garage rock enjoys "very little" support at radio and retail, notes Weiss. "Other than random college radio programming, maybe another DJ or two every now and then who loves this stuff, and scattered specialty shops. You go to a Tower [Records store] and see a lot of this music lumped into the oldies section, but that goes against the grain of what I feel it is. Think of oldies and you think of the Chiffons and the Four Seasons. They're cool, but they're not the Seeds, which is garage and deserving of its own category and rack, because it's certainly not oldies music."

Whatever it is, garage rock is "super-popular now," according to Miriam Linna, co-owner of New York-based Norton Records, home

just finished three laps of the country and went from playing to three or four people at some gigs in May to headlining rooms on the West Coast that we couldn't even get a date in six months earlier," he says. "But we always play for a group of people in a city who knows everyone else in the last city we were just in. So there's a very community."

Characterizing the musicians' side of this community, James adds that garage rock encompasses both "the original '60s American teenagers in their parents' garages responding to the British invasion with more enthusiasm than musical proficiency" and music that was immediately inspired by (those teenagers' garage rock, namely) the proto-punk of the Stooges and the MC5 and the punk rockers of the '70s.

What may have been "guy music" then "ain't just guy music now," notes Irwin. Nor is garage rock solely an American institution any more. Gregg Katselich, head of Portland, Ore.-based Hip garage-rock label and distributor and guitarist for the labels group the Cynics, was surprised to draw 5,000 people during the band's recent tour of Spain. "I've never seen the world attend the Cynics' appearance at the Las Vegas Grind last July as well."

Weiss points out that there is a huge international mail-order business for Cavestomp! product, and that a music producer for England's Ace label, also sees heavy overseas interest in the genre.

"There's a devoted audience around the world who hears the magic in garage rock and starts with it," says Palao, an "ultimate groupie" who now lives in California's Bay Area, where he plays bass with vintage garage groups that he reissues, including the Beau Brummels and Chocolate Watch Band. "Younger people from other countries, like me, who don't have nostalgia for it from being played at their high school prom or what have you, are all able to recognize the rush and joy of discovery in it, without any of the cynicism."

Palao, who has currently embarked on a major garage band reissue program for Ace, including a "Northwest Battle Of The Bands" series featuring groups like the Sonics and the Live Five and a "Nuggets Of The Golden State" series dedicated to Bay Area groups, is among many who credit the music with sparking his interest in garage.

"Like a lot of people, I'm a late-30s child of punk rock," he says. "I guess what blew me away more than punk rock was the fact that I was 15, which changed my life. I'd found the ultimate music."

Rhino, notes Stewart, is now listing a sequel consisting of English garage rock from the same era from countries outside the U.S. The initial box, he says, sold four times the label's projections, "not because it was purchased by the original fans, but because of nostalgic '60s collectors, but by a lot of kids into cutting-edge and alternative music and press. Radio also picked up on it because it fit right alongside what's going on."

Such music now fits in too, with more established labels, says Cynics. Mansfield, VP of catalog A&R for Universal-distributed Varèse Sarabande, has just released a pair of Cavestomp! titles featuring "Nuggets" reissues by the New Standells ("Ban This! Live From Cavestomp!") and the Monks ("Let's Start A Beat! Live From Cavestomp!") through his label's Varèse Vintage imprint, which features new live recordings by original vintage acts.

"I can't imagine anybody listening to the Standells live album and not thinking it's from 1966," says Mansfield of the 1993 recording. "It really came across as a movement in rock 'n' roll is about."

(Continued on next page)



voices of Mark Lindsay," he adds.

Listen to a successful contemporary group like Smash mouth, continues Irwin, and "you can certainly trace the sounds of the Fender Jazzmasters, Teisco guitars [a cheap '60s department store-bought Japanese instrument], and Vox Continental organs. But even more interesting is the whole next layer down of bands like the Chesterfield Kings, the Movies, the Swingin' Neckbreakers—those groups who are really carrying the torch. With the success of events like Cavestomp! and Las Vegas Grind—and the amount of music we sell—it's not a little cult thing."

Sanzudized sells well beyond the oldies market, Irwin notes. "We market to the 18- to 35-year-old audience, and make no mistake, these are people who buy Chocolate Watch Band, Paul Revere & the Raiders, and other wonderful '60s garage records," he says.

While Sanzudized reissue titles have sold as many as 100,000 copies, Irwin says, "in the world of '60s reissues, 20,000-30,000 [sold] aren't uncommon, but [we also sell] in the 5,000-10,000 range. Hot our confidence in this type of music is well-founded by the simple fact that we license from the major labels, so we have to step up to the plate and give them a guarantee. So the genre is certainly viable—which isn't to say that if it wasn't we wouldn't still be doing it, because we love it."

of such classic '60s garage rockers as suburban Cleveland's Alarm Clocks, Iggy Pop's pre-Stooges garage band the Iguanas, and key Pacific Northwest garage bands the Sonics and the Walkers. "Great rock 'n' roll never dies. It's just that this stuff isn't available so readily, and now a lot of labels are putting out cool stuff on vinyl and CDs

Like-wise, Todd Abramson, head of the Hoboken, NJ-based Telstar Records, observes that the best contemporary garage groups, such as his label's principal garage band the Swingin' Neckbreakers, "take influences from a variety of sources: '60s U.S. garage bands and British mod bands, but also the '50s R&B and blues bands that influenced those bands, as well as the '70s [do-it-yourself] school of punk."

Irwin also notes the "melting pot" aspect of what constitutes garage rock today. "There are 30-40 types of things lumped as garage rock, everything from bands influenced by folk/rock like the Byrds and the Beau Brummels, to Northwest groups like the Kingpins, Sonics, Waters, and Raiders, to groups influenced by Tex-Mex like the Thirteenth Floor Elevators, to the L.A. Sunset Strip-go-go sound of the Seeds and Standells, to Michigan's & the Mysteries and Metic Ryder."

Such '60s music, adds Rhino's senior VP of A&R Gary Stewart, may well be marked by "Farfisa organs, Rickenbacker guitars, Beat-les affectations. Who power chords, and Stones raves. But underneath it all is the raw and undefined urge to get something out," he says, "which is what every great underground alternative movement in rock 'n' roll is about."



as well as the CD," she says.

Sammy James Jr., vocalist and rhythm guitarist for New York's highly regarded Estrus Records contemporary garage quartet the Monks, echoes Weiss in also sensing a growth in the genre. "We

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track system. 853 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact tracks of airplay with Airplay's Radio Track. The data is used on the Hot 100 Singles chart.

LAST WEEK	THIS WEEK	TITLE	ARTIST (IMP/PRO/PROMOTION LABEL)
1	1	INDEPENDENT WOMEN PART I	NO. 1
2	2	IT WASN'T ME	BLONDIE (REPRISE/REPRISE)
3	3	WHY AM I ALWAYS DOING THIS TO YOU	DAVID DUNN (COLUMBIA)
4	5	MS. JACKSON	THE JACKSONS (A&M)
5	8	CASE OF THE (EX)HATICA (GONNA DO)	THE JACKSONS (A&M)
6	11	IF YOU'RE GONE	THE JACKSONS (A&M)
7	6	IF YOU'RE GONE	THE JACKSONS (A&M)
8	10	I JUST WANT YOU TO LOVE ME	THE JACKSONS (A&M)
9	7	THIS IS PROVE IT	THE JACKSONS (A&M)
10	14	I WISH	RENEE RAY (JIVE)
11	13	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
12	15	AGAIN	RENEE RAY (JIVE)
13	16	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
14	17	AGAIN	RENEE RAY (JIVE)
15	18	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
16	19	AGAIN	RENEE RAY (JIVE)
17	20	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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19	22	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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21	24	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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23	26	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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27	30	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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29	32	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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37	40	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
38	41	AGAIN	RENEE RAY (JIVE)
39	42	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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41	44	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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43	46	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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46	49	AGAIN	RENEE RAY (JIVE)
47	50	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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49	52	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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59	62	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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79	82	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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81	84	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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83	86	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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85	88	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
86	89	AGAIN	RENEE RAY (JIVE)
87	90	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
88	91	AGAIN	RENEE RAY (JIVE)
89	92	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
90	93	AGAIN	RENEE RAY (JIVE)
91	94	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
92	95	AGAIN	RENEE RAY (JIVE)
93	96	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
94	97	AGAIN	RENEE RAY (JIVE)
95	98	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
96	99	AGAIN	RENEE RAY (JIVE)
97	100	THE WAY YOU LOVE ME	RENEE RAY (JIVE)

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HOT 100 RECURRENT AIRPLAY

LAST WEEK	THIS WEEK	TITLE	ARTIST (IMP/PRO/PROMOTION LABEL)
1	1	HIGHER	THE JACKSONS (A&M)
2	2	NO MORE	THE JACKSONS (A&M)
3	3	FADED	THE JACKSONS (A&M)
4	4	NO MORE	THE JACKSONS (A&M)
5	5	BACK HERE	THE JACKSONS (A&M)
6	6	EVERYTHING YOU WANT	THE JACKSONS (A&M)
7	7	JUMPIN' JUMPIN'	THE JACKSONS (A&M)
8	8	TRY AGAIN	THE JACKSONS (A&M)
9	9	SHAKE YA ASS	THE JACKSONS (A&M)
10	10	I HOPE YOU DANCE	THE JACKSONS (A&M)
11	11	WE HADN'T MET	THE JACKSONS (A&M)
12	12	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
13	13	AGAIN	RENEE RAY (JIVE)
14	14	I NEED YOU	RENEE RAY (JIVE)
15	15	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
16	16	AGAIN	RENEE RAY (JIVE)
17	17	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
18	18	AGAIN	RENEE RAY (JIVE)
19	19	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
20	20	AGAIN	RENEE RAY (JIVE)
21	21	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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23	23	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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25	25	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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27	27	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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31	31	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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33	33	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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43	43	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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45	45	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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47	47	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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49	49	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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79	79	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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81	81	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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83	83	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
84	84	AGAIN	RENEE RAY (JIVE)
85	85	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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87	87	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
88	88	AGAIN	RENEE RAY (JIVE)
89	89	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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95	95	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
96	96	AGAIN	RENEE RAY (JIVE)
97	97	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
98	98	AGAIN	RENEE RAY (JIVE)
99	99	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
100	100	AGAIN	RENEE RAY (JIVE)

Records are those which have appeared on the Hot 100 for at least 20 weeks and have topped the Hot 100.

Hot 100 A-Z

LAST WEEK	THIS WEEK	TITLE	ARTIST (IMP/PRO/PROMOTION LABEL)
1	1	INDEPENDENT WOMEN PART I	NO. 1
2	2	IT WASN'T ME	BLONDIE (REPRISE/REPRISE)
3	3	WHY AM I ALWAYS DOING THIS TO YOU	DAVID DUNN (COLUMBIA)
4	5	MS. JACKSON	THE JACKSONS (A&M)
5	8	CASE OF THE (EX)HATICA (GONNA DO)	THE JACKSONS (A&M)
6	11	IF YOU'RE GONE	THE JACKSONS (A&M)
7	6	IF YOU'RE GONE	THE JACKSONS (A&M)
8	10	I JUST WANT YOU TO LOVE ME	THE JACKSONS (A&M)
9	7	THIS IS PROVE IT	THE JACKSONS (A&M)
10	14	I WISH	RENEE RAY (JIVE)
11	13	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
12	15	AGAIN	RENEE RAY (JIVE)
13	16	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
14	17	AGAIN	RENEE RAY (JIVE)
15	18	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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27	30	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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59	62	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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67	70	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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77	80	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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79	82	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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82	85	AGAIN	RENEE RAY (JIVE)
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92	95	AGAIN	RENEE RAY (JIVE)
93	96	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
94	97	AGAIN	RENEE RAY (JIVE)
95	98	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
96	99	AGAIN	RENEE RAY (JIVE)
97	100	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
98	101	AGAIN	RENEE RAY (JIVE)
99	102	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
100	103	AGAIN	RENEE RAY (JIVE)
101	104	THE WAY YOU LOVE ME	RENEE RAY (JIVE)
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LOW-POWER FM LICENSING RESTRICTED

(Continued from page 12)

sure Communities.

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 signal interference was the central issue—not new competition. "NAB's central concern was the harm it would cause listeners," says Fritts. "The compromise now LPPM to go 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 passing 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 stations," the pair said in a statement.

The big loser in the LPPM debate was FCC Chairman William

Kennard, 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. Kennard 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 Kennard," says FCC lawyer George C. O'Connor.

Michael Bracy, FCC board director

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 it to help the FCC prove more 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 create a real, tangible benefit."

The 107th Congress will be a different creature, 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 concept made sense as a song a day. But we envision that once the program gets going, we could add songs."

Jenkins says the teaching tools will be how music is an integral part of America's social, cultural, and political 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 a committee whose effort to preserve culturally and historically important recordings and creates a national recording registry within the Library of Congress.

A national recording preservation board will be created, with members of Congress, preservation archivists, 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, Mahavesh, and a dozen born players. The establishment jazz scene said that music as a language can transcend any differences."

That was clear during the soulful closing night jam featuring Nicholas Payton, Valdes, dance player David Garza, and master composer Arto Oskara and Giovanni Hidalgo. Complementing the week's live shows, the festival featured screenings of "Calle 54," a new documentary that is Spanish director, Fernando True-

THE PROGRESSION OF EFFECTS

(Continued from page 88)

from 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. A 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.

COMPUTER PROLIFERATION

Meanwhile, the computer's proliferation in the recording studio has altered the way that engineers work. Today, digital recording and editing in the home, a project that does not employ a digital audio workstation at some point is increasingly rare.

Pitch correction is also a common task. Andy Pro Tools' many third-party plug-ins, AutoTune by Antares creates intonation problems in vocals

or solo instruments. TC Innator 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 phaser and flanger, reverse audio fragments to create new sounds, add reverb and depth to sounds, and more. Pure!tch, 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.

MCM FILES SUIT AGAINST UMVD

(Continued from page 12)

until street date, instead of the traditional Friday before street date, which gives wholesalers time to prepare a hybrid for distribution.

According to the complaint, on Oct. 11 UMVD notified MCM that the one-stop had violated Universal's street date rules by selling an album by artist Ja Rule early. But MCM denied the accusation, stating that it has abided by the company's street-date rules and asked for proof. MCM also said that Universal refused to provide evidence of MCM's violation.

The complaint argues that

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 U.S. one-stops, allowing the foreign wholesalers to undercut U.S. one-stops. 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 enjoin 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 that record never reach the pinnacle during the year it up and 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. A No. 1 song on the Hot 100 could get 2,000 points, No. 2 earned 1,900 points, etc. While chart longevity was always a factor and has led to lower-peaking 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 peaks to play leapfrog.

In the case of "Breathe," that song was able to outlast the competition by amassing the most weeks (49) on the Hot 100 during the chart year (Dec. 30-Nov. 30), most weeks in the top 10 (49), and most weeks in the top five (38). 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, 17 weeks in the top 10, and 12 weeks in the top five. 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 for scans 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 23,110. 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, Ashliyah'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 10.4 million listeners. In the case of the Hot 100, the album "Destiny's Child" 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 Cheek Chame, "Desert Rose" (Universal). No. 4: Gid D'Agostino, "The Way We Live Now" (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!

WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	1	15	INDEPENDENT WOMEN PART 1	DESTINY'S CHILD	1	51	66	41
2	5	8	HE LOVES US NOT	DREAM	2	52	59	36
3	2	4	IT WASN'T ME	SHAGGY	3	53	59	36
4	3	2	THE CASE OF THE EX (WHATCHA GONNA DO)	MYA	4	54	54	73
5	4	3	WITH ARMS WIDE OPEN	CREED	5	55	57	51
6	5	3	MY JACKSON	ONKAR	6	56	62	66
7	8	35	THE WAY YOU LOVE ME	FAITH HILL	7	58	60	63
8	11	13	IF YOU'RE GONE	MATCHBOX TWENTY	8	59	78	82
9	9	5	KRYPTONITE	3 DOORS DOWN	9	60	65	74
10	12	25	DANCE WITH ME	DEBILAH MORGAN	10	61	61	62
11	13	14	I JUST WANNA LOVE U (GIVE IT 2 ME)	NYC	11	62	63	57
12	10	7	THIS I PROMISE YOU	THE ANACARDIUM	12	63	66	72
13	7	6	GOTTA TELL YOU	SAMANTHA MUMBA	13	64	73	5
14	11	11	MYSTIC FREAK	THE ANACARDIUM	14	65	68	71
15	15	17	I WISH	R. KELLY	15	66	66	38
16	19	24	AGAIN	LENNY KRAVITZ	16	67	72	2
17	21	2	LIQUID DREAMS	O-TOWN	17	68	72	2
18	16	16	E.I.	NELLY	18	69	79	2
19	17	12	SHAPE OF MY HEART	BACKSTREET BOLS	19	70	79	2
20	22	28	LOVE DON'T COST A THING	JENNIFER LOPEZ	20	71	74	96
21	18	16	BETWEEN ME AND YOU	J.A. RULE	21	72	81	2
22	20	19	PINCH ME	BARENKED LADIES	22	73	67	65
23	23	23	CRAZY FOR THIS GIRL	EVAN AND JARON	23	74	70	68
24	24	21	WHAT'S YOUR FANTASY	LUDACRIS	24	75	69	61
25	28	32	BEAUTIFUL DAY	THE BEATLES	25	76	76	1
26	25	26	MY FIRST LOVE	AVANT	26	77	77	70
27	25	20	MUSIC	MADONNA	27	78	77	70
28	27	11	MY NEXT THIRTY YEARS	THE BEATLES	28	79	67	61
29	53	55	STONED	THE BEATLES	29	80	79	2
30	35	54	DO NOT TELL ME	MADONNA	30	81	79	2
31	32	34	JUST FRIENDS (SUNNY)	MUSIQ	31	82	80	73
32	55	77	3	THE BEATLES	32	83	89	8
33	31	15	WITHOUT YOU	DIXIE CHICKS	33	84	75	69
34	39	36	BORN TO FLY	SARA EVANS	34	85	85	2
35	40	48	HONORHOLE (IN MY HANDS)	FUEL	35	86	88	17
36	34	40	I LOST IT	KENNY CHESNEY	36	87	90	3
37	33	30	BENT	MATCHBOX TWENTY	37	88	75	3
38	42	40	CRAZY	K.C. & JOJO	38	89	86	86
39	47	13	SO IN LOVE WITH THIS	MIKAILA	39	90	83	79
40	20	22	DO NOT THINK I'M NOT	THE BEATLES	40	91	83	79
41	43	64	BOW WOW (THAT'S MY NAME)	LIL BOW WOW	41	92	97	2
42	35	29	WE DANCED	BRAD PEALEY	42	93	89	84
43	29	72	SHE BANGES	RICKY MARTIN	43	94	83	84
44	50	59	MY EVERYTHING	98 DEGREES	44	95	88	78
45	37	31	BEST OF INTENTIONS	TRAVIS TRITT	45	96	86	87
46	41	37	YOU'RE A GOD	VERTICAL HORIZON	46	97	92	87
47	54	58	EMOTIONAL	CARL THOMAS	47	98	91	75
48	46	52	NO MORE (BABY I'M DO RIGHT)	3LW	48	99	91	75
49	45	47	WOW MEMORY	ALAN JACKSON	49	100	94	81
50	44	49	WOW MEMORY	ALAN JACKSON	50	100	94	81

*Sings with the greatest airplay and sales gains recorded this week. Greatest Gains/Sales and Greatest Gains/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. 1. Videoclip availability. 2. Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. 3. RIAA certification for net shipments of 500,000 units (Gold). 4. RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. 5. Retor-Lacade indicates first full week that retail release contributes to songs peak total. Airplay-only songs are eligible for the 100 Airplay chart only they reach the top 15 of the 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below No. 35. Cassette single available. (C) CD Single available. (D) DVD Single available.

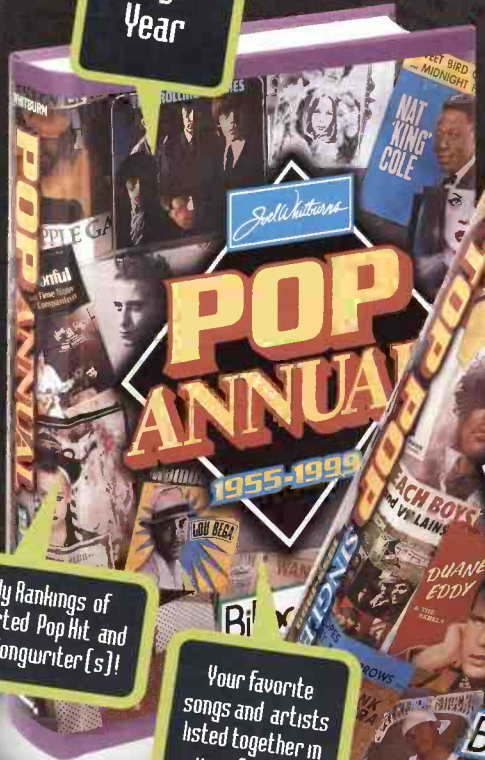
Title	PEAK POSITION	Songwriter(s)
Weekly Positions		
(1) Get On The Floor	1	Keith Richards
(2) ...And the Winner Is	2	The Rolling Stones
(3) ...And the Winner Is	3	Paul Simon
(4) ...And the Winner Is	4	Paul Simon
(5) ...And the Winner Is	5	Paul Simon
(6) ...And the Winner Is	6	Paul Simon
(7) ...And the Winner Is	7	Paul Simon
(8) ...And the Winner Is	8	Paul Simon
(9) ...And the Winner Is	9	Paul Simon
(10) ...And the Winner Is	10	Paul Simon

POP À LA CARTA

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!



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[illegible][illegible]

BY I BOARD, DECEMBER 30,

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST & ALBUM (DISTRIBUTING LABEL) (LISTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE	PEAK POSITION
106	100	138	CELINE DION ¹ ALL THE WAY... A DECADE OF SONGS (SONY MUSIC) (11.98 CD) (1.98 LP)	ALL THE WAY... A DECADE OF SONGS	1
107	132	140	EVERLAST ² SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE (SONY MUSIC) (11.98 CD) (1.98 LP)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	3
108	109	101	YOLANDA ADAMS ³ MOUNTAIN HIGH... VALLEY LOW (COLUMBIA) (11.98 CD) (1.98 LP)	MOUNTAIN HIGH... VALLEY LOW	24
109	104	119	JESSICA SIMPSON ⁴ JESSICA SIMPSON (COLUMBIA) (11.98 CD) (1.98 LP)	JESSICA SIMPSON	25
110	115	98	RADIOHEAD ⁵ PIGHTON (CAPTIVA) (11.98 CD) (1.98 LP)	PIGHTON	1
111	117	106	JAMES TAYLOR ⁶ GREATEST HITS (COLUMBIA) (11.98 CD) (1.98 LP)	GREATEST HITS	2
112	123	134	INCUBUS ⁷ MAKE YOURSELF (MCA) (11.98 CD) (1.98 LP)	MAKE YOURSELF	47
113	116	112	BOB DYLAN ⁸ SIGNIFICANT OTHER (COLUMBIA) (11.98 CD) (1.98 LP)	SIGNIFICANT OTHER	1
114	111	97	ROS BIZANT ⁹ THE ESSENTIAL ROS BIZANT (COLUMBIA) (11.98 CD) (1.98 LP)	THE ESSENTIAL ROS BIZANT	67
115	103	104	SOUNDTRACK ¹⁰ COYOTE UGLY (CAMP) (11.98 CD) (1.98 LP)	COYOTE UGLY	10
116	119	89	EVERLAST ¹¹ SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE (SONY MUSIC) (11.98 CD) (1.98 LP)	SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	66
117	102	95	DC TALK ¹² INTERMISSION: THE GREATEST HITS (FOREFRONT) (11.98 CD) (1.98 LP)	INTERMISSION: THE GREATEST HITS	51
118	134	150	TOBY KATH ¹³ HOW DO YOU LIVE NOW? (DREAMWORKS) (11.98 CD) (1.98 LP)	HOW DO YOU LIVE NOW?	1
119	85	64	BBALL & M.J.G. ¹⁴ SPACE AGE: A EVA (SONY MUSIC) (11.98 CD) (1.98 LP)	SPACE AGE: A EVA	39
120	121	130	MARC ANTHONY ¹⁵ MARC ANTHONY (COLUMBIA) (11.98 CD) (1.98 LP)	MARC ANTHONY	8
121	141	145	MACY GRAY ¹⁶ ON HOW LIFE IS (ATC) (11.98 CD) (1.98 LP)	ON HOW LIFE IS	4
122	97	96	S CLUB 7 ¹⁷ THE POLYBORN (SONY MUSIC) (11.98 CD) (1.98 LP)	THE POLYBORN	7
123	124	116	THE WUOLVERS ¹⁸ (BRACH) (11.98 CD) (1.98 LP)	(BRACH)	10
124	125	144	EAGLES ¹⁹ SELECTED WORKS: 1972-1999 (ELEKTRA) (11.98 CD) (1.98 LP)	SELECTED WORKS: 1972-1999	109
125	122	109	DR. DRE ²⁰ DR. DRE - 2001 (A&M) (11.98 CD) (1.98 LP)	DR. DRE - 2001	2
126	143	149	GEORGE STRAIT ²¹ GEORGE STRAIT (NASHVILLE) (11.98 CD) (1.98 LP)	GEORGE STRAIT	7
127	NEW	1	SOUNDTRACK ²² WHAT WOMEN WANT (COLUMBIA) (11.98 CD) (1.98 LP)	WHAT WOMEN WANT	127
128	95	103	LONESTAR ²³ THIS CHRISTMAS TIME (SONY MUSIC) (11.98 CD) (1.98 LP)	THIS CHRISTMAS TIME	5
129	120	122	TONI BRAXTON ²⁴ THE HEAT (LACR) (11.98 CD) (1.98 LP)	THE HEAT	2
130	135	137	KID ROCK ²⁵ THE HISTORY OF ROCK (LACR) (11.98 CD) (1.98 LP)	THE HISTORY OF ROCK	7
131	133	143	VERTICAL HORIZON ²⁶ EVERYTHING YOU WANT (SONY MUSIC) (11.98 CD) (1.98 LP)	EVERYTHING YOU WANT	40
132	129	128	BARBRA STREISAND ²⁷ TIMELESS: LIVE IN CONCERT (SONY MUSIC) (11.98 CD) (1.98 LP)	TIMELESS: LIVE IN CONCERT	21
133	101	76	MALVIN MANSON ²⁸ HOLY WOOD IN THE SHADOW OF THE VALLEY OF DEATH (SONY MUSIC) (11.98 CD) (1.98 LP)	HOLY WOOD IN THE SHADOW OF THE VALLEY OF DEATH	13
134	114	100	MICHAEL W. SMITH ²⁹ FREEDOM (SONY MUSIC) (11.98 CD) (1.98 LP)	FREEDOM	70
135	110	92	TAMIA ³⁰ A NU DAY (ELEKTRA) (11.98 CD) (1.98 LP)	A NU DAY	46
136	134	136	AARON TIPPIN ³¹ PEOPLE LIKE US (LYRIC STREET) (11.98 CD) (1.98 LP)	PEOPLE LIKE US	53
137	NEW	1	SOUNDTRACK ³² DRACULA 2000 (SONY MUSIC) (11.98 CD) (1.98 LP)	DRACULA 2000	137
138	148	160	NO DOUBT ³³ RETURN OF SATURN 2 (ATLANTA) (11.98 CD) (1.98 LP)	RETURN OF SATURN 2	2
139	178	188	EMMYLOU HARRIS ³⁴ RED DIRT GIRL (SONY MUSIC) (11.98 CD) (1.98 LP)	RED DIRT GIRL	54
140	128	120	CASH MONEY MILLIONAIRES ³⁵ BAILER BLOKIN (CASH MONEY) (11.98 CD) (1.98 LP)	BAILER BLOKIN	3
141	140	115	BOYZ II MEN ³⁶ NATHAN MICHAEL (UNIVERSAL) (11.98 CD) (1.98 LP)	NATHAN MICHAEL	31
142	118	118	AVAILON ³⁷ JOY: A CHRISTMAS COLLECTION (SPARROW) (11.98 CD) (1.98 LP)	JOY: A CHRISTMAS COLLECTION	115
143	131	126	VARIOUS ARTISTS ³⁸ UNIVERSAL SMASH HITS (UNIVERSAL) (11.98 CD) (1.98 LP)	UNIVERSAL SMASH HITS	43
144	138	147	PLUS ONE ³⁹ THE PROMISE (451) (11.98 CD) (1.98 LP)	THE PROMISE	76
145	175	177	CRAZY TOWN ⁴⁰ THE GIFT OF GAME (COLUMBIA) (11.98 CD) (1.98 LP)	THE GIFT OF GAME	145
146	157	164	LONESTAR ⁴¹ LONELY RAIL (SONY MUSIC) (11.98 CD) (1.98 LP)	LONELY RAIL	28
147	130	88	WYCLEF JEAN ⁴² THE ECLECTIC 2 SIDES IN A BOOK (SONY MUSIC) (11.98 CD) (1.98 LP)	THE ECLECTIC 2 SIDES IN A BOOK	5
148	127	90	AVANT ⁴³ MY THOUGHTS (MCA) (11.98 CD) (1.98 LP)	MY THOUGHTS	45
149	137	142	BETTIE MIDLER ⁴⁴ BETTIE (SONY MUSIC) (11.98 CD) (1.98 LP)	BETTIE	60
150	144	124	LIL' KIMA ⁴⁵ THE NOTORIOUS K.M. (SONY MUSIC) (11.98 CD) (1.98 LP)	THE NOTORIOUS K.M.	4
151	147	132	VARIOUS ARTISTS ⁴⁶ STONED IMMACULATE... THE MUSIC OF THE DOORS (COLUMBIA) (11.98 CD) (1.98 LP)	STONED IMMACULATE... THE MUSIC OF THE DOORS	72
152	153	156	MARK KNOPFLER ⁴⁷ SAILING TO PHILADELPHIA (WARNER BROS.) (11.98 CD) (1.98 LP)	SAILING TO PHILADELPHIA	60

TOP ALBUMS A-Z (LISTED BY ARTISTS)

TOP ALBUMS A-Z (LISTED BY ARTISTS)											
Boyz II Men	21	Toni Braxton	129	Dr. Dre	125	Justified	173	As the Nations	94	Radnor	110
Boyz II Men	21	David Byrne	114	Dr. Dre	125	Justified	173	As the Nations	94	Radnor	110
Boyz II Men	21	David Byrne	114	Dr. Dre	125	Justified	173	As the Nations	94	Radnor	110
Boyz II Men	21	David Byrne	114	Dr. Dre	125	Justified	173	As the Nations	94	Radnor	110
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Boyz II											

BETWEEN 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 we've seen in the full 11 years that Billboard has utilized point-of-sale data. Do all those flashy numbers signal a banner year for music sales? To quote a recent company's ad campaign, "No, exactly."

Year-to-date album units—including tape—are 3.4% ahead of this same point in time in 1999, the smallest that margin has been all year. With 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 year 1994, with a 0.5% increase over prior-year sales.

While the huge weeks enjoyed by 'N Sync, Eminem (1.76 million), Backstreet Boys (1.6 million), Britney Spears (1.3 million), and B'z (1.05 million) rattled the loud report of sonic 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 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 January, by 12.2% at the end of 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 solo 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 end 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 little to cheer about in last year's sales. It seems the kids whose wallets propelled 'N Sync, Eminem, and Spears to chart fame 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 greatly slowed. 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" and "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, "The year's best of times. They were no-so 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 sweeping and CD burners weaving 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 happens 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 153,000 units). The distance between the Fab Four (823,560 units) and Backstreet Boys (556,000 units up 3,550) grows from 22% last issue to 45% on the current chart. Given its momentum and the increases that accompany the week before

Christmas, it is entirely possible that "1" will surpass 1 million copies on next week's unpublished chart.

Hot Spot 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 ended its mighty watch 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 quarterly by retailers of all types of products.

RUST NEVER SLEEPS, and neither do Billboard's charts, thanks to the nonstop 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 publishing house, but 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 released to all subscribers of Billboard Information Network and via Billboard.com.

SAI LITE: I wish you the best holidays have to offer and a wonderful year in 2001. I must also thank you for the charts assistance. Keith Caulfield, who made contributions to this column virtually every week. But this particular juncture demands another acknowledgment.

It was 16 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 Lichtman, who exhibited an immediate knack for making a stranger feel at home.

Lichtman wraps up his long tenure here at the close of this year, and it's 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 will within the music industry, Irv has served us well with incredible sagacity. Like a veteran coach on a relationship baseball team, he could score a newsmen-made game by deadline pressure and the ocean's temperamental (including some of us), knowing instinctively whether to employ humor, warmth, or a firm word to improve the moment.

It's a shame to see a mentor depart, 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 tribute. He is certainly my favorite 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 12)

England" on Stiff, she enjoyed platinum sales with Virgin's 1995 best-of compilation "Galore."

She was signed as a teenager to Stiff in 1979, and although her debut single, "They Don't Know," was not a hit for her, it became an international smash in 1983-84 for Traylor Ullman. MacColl's own chart success came in 1981 on Polydisc with the rock'n'roll pastiche "There's A Guy Works Down The Chipshop Sweats He's Elvis." She also recorded such singles as "Free Bird" and "Don't Come The Cowboy With Me Sonny Jim."

MacColl also demonstrated her powers of interpretation with Ray Davies' "Days," a No. 12 U.K. success in 1985. 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 "Tropicana," the title 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, but she never responded out 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 if it's your last than if it's your first." It's even been, and I don't fit the mold as far as pop stars go.

In the suitably lighthearted liner notes to "Galore," 1992, Bono described her generation. "Morrissay called her 'supreme original, although not as far as I know, one of the original Supremes.'"



by Geoff Mayfield

project, D-12, will generate fewer numbers than his current solo album achieved this year.

TOP HEAVY: 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 356,000 units during the last of those years (see chart, this page). The "Titanic" soundtrack and a diverse array of big brothers from the likes of Garth Brooks, Dave Matthews Band, Master P, Lauri Hill, and others raised the bar in 1998, when the top rung averaged 380,017, but that number looks small compared with this year's crop. Boosted greatly by the aforementioned million-plus openers by, chronologically, '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.

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 8.3% last year, 11.7% in 1998, and 8.7% in 1997.

TIMING IS EVERYTHING: It has been refreshing to see the albums by 'N Sync and Britney Spears, among others, released in March and May, respectively, return to the top 10 during the heat of the fourth-quarter drive ("N Sync is No. 5 this issue, while Spears is No. 9). I'm also pleased that Creed, which 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 into full gear. These are lessons barely 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 20 sellers 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 (August), 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	Av. Units
1992	224,430
1993	242,123
1994	239,088
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	Av. Units	No. of Titles
1992	387,882	7
1993	373,586	10
1994	363,908	11
1995	265,711	12*
1996	309,331	13
1997	350,511	16
1998	287,583	12*
1999	287,155	12*
2000	409,238	21
2000	794,690	15

* Totals from these years do not include albums that started their chart lives at 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/BPI Communications and SoundScan

TO OUR READERS

Due to an accelerated deadline schedule, Billboard went to press before the "VideoScan" chart was completed. The special-interest charts for recreational sports and health and fitness are from the previous unpublished week and reflect the sales week that ended Dec. 19 rather than Dec. 17. The Top DVD Sales chart is a repeat of the chart printed in the issue and also reflects the tracking period that ended Dec. 10.

BILLBOARD

Billboard Music Group

AN UPDATE ON BILLBOARD EVENTS & HAPPENINGS

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 premiere 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, networked music business, Web 2.0 programming and business models for the wireless world.

Among confirmed panelists: Emmanuel de Buretel, president, Virgin Continental Europe; David Phillips, CEO, Crunch; Giulio Dettori, CEO, Vitaminic; David Stockley, CEO, DX3; Fabrice Sergeant, MD, Lagardere New Media; Ernesto Schmitt, chairman, Peoplesound.com; Michael Lambot,

president, Impain; Ted Cohen, VP, new media, EMI Recorded Music; Ingemar Bergman, international director of A&I, Popwave; Patrick Campbell, chairman, CBO, Mago; Eric Kapteina, 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 Koepke, VP, technology and eMedia, Sony Music Europe; Michael Downing, president/CFO, Music Bank; Bruce Ward, founder/CFO, NetID; Horvitz B. artist and founder, Pussyfoot Records; Sen Hastings, CEO, HavenCo, Allen Dixon, general counsel, IFPI; James Berthel, MD, Ministry of Sound Media; Nora Rock, GM, MD, MCA; David Pakman, co-founder, Mplay.com; and Kevin Malone, VP, European business development, Liquid Audio.

To register, contact Claire Doherty at 44-020-7747-0578 or visit www.pluginjup.com. For sponsorship and exhibitor opportunities, contact Richard Harveys at 44-020-7747-0579 or email Nharyreaves@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 Record 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 service

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

Horvitz Garner, production coordinator for Amusement Business, is among the Billboard Music Group staffers recently honored by parent company RPI Communications with the Presidents Award. Garner and three Music Group colleagues (Lydia

Mikulic, Bob Allen, and Laura Stoll) were recognized Dec. 11 for their contributions, outstanding efforts, loyalty, and dedication to RPI.

Garner is based in Nashville and is responsible for ad production and trafficking for Amusement Business.



LYDIA MIKULIC

To purchase additional copies of this special double issue of Billboard, contact: Jeanne Jamin (Circulation) at 646-654-5378

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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 now only six singles to be No. 1 for seven weeks or more in the last four years. The "Charlie's Angels" cast is the longest-running No. 1 soundtrack single since UB40's "Can't Help Falling In Love" had a seven-week peak 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 Girlfriend" (Giant); the Corras, "Breathest" (43/Lava/Atlantic); Shaggy Featuring Ricardo "Rikrak" Ducent, "It Wasn't Me" (MCA); Nylon Beat, "Vihada Rakkaus" (Mediamusiikki, Finland); Sting Fos-

turing 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: Savage Gottieth, "Uden Idet" (CMC/Denmark); Aquan, "An Apple A Day" (MCA); Leigh Nash, "Need To Be Next To You" (Arista); Tursi Vega Featuring Carole King, "Rooftops" (RCA); Bette Midler, "That's How Heartaches Are Made" (Warner Bros.); Caviar, "Janglene Speed" (Island); Fool's Garden, "Monday



Morning Girl" (BMG, Germany); Quintaesencia, "No Te De Tenga" (Varnu, Spain, Soca); "I Guess I Fell In Love (Again)" (Norico Gram, Norway); and Leona Naess, "Charm Atlantic" (MCA).

MORE ALBUMS: With so many deserving albums this year, I've extended my top 10 to a top 20. Albums 11 through 20 are: Samantha Mumba, "Gotta Tell You" (Wild Card/Interscope); Jill Sobule, "Pink Pearl" (Beyond); Submarine, "Skin-Diving" (Kinetic/Reprise); Scooch, "Four Stars" (Accelade/EMI, U.K.); Wheatuts, "Wheatuts" (Columbia); various artists, "Eurovision Song Contest Stockholm 2000" (BMG, Germany); Paul Simon, "You're The One" (Warner Bros.); Barry Mann, "Soul & Inspiration" (Atlantic); Marie Perle, "Audience 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	592,781,000	643,161,000 (UP 8.5%)
ALBUMS	693,569,000	717,846,000 (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 UNIT SALES THIS WEEK	SINGLES UNIT 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 22.6%	UP 22.6%	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 12/11/00

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

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.

A black and white photograph of Faith Hill performing on stage. She is wearing a dark, long-sleeved top with horizontal stripes. She has long, light-colored hair and is holding a microphone in her right hand, angled upwards. Her left hand is raised in a peace sign. The background is dark, and the lighting is focused on her.

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: Boman Entertainment, www.faithhill.com



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